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Clara Schumann, Concert Programming and the Formation of Canons:

An examination of the relationship between Clara Schumann's concert programming
and the formation of musical canons in Leipzig, Vienna and London

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Abstract

This thesis examines the public performing career of Clara Schumann in Leipzig, Vienna and London through her concert programmes and the critical response to her performances. The development of her programmes and the understanding of them by critics is used to inform our understanding of Clara Schumann's particular influence on the development of musical canons in these three cities, and to examine the way in which canons developed differently in these locations. This thesis has been helped enormously by the generosity of Reinhard Kopiez, Andreas Lehmann and Janina Klassen, in allowing me access to their database of Clara Schumann's playbills created for their 2009 article 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization'.¹

¹ Reinhard Kopiez, Andreas Lehmann, and Janina Klassen, 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization,' *Poetics*, Vol 37 no 1 (2009): 50-73.

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I have also enjoyed Eva's invaluable support, reading any draft I sent with patience, and always offering insightful comments which vastly improved my work. It has been a real joy to learn from her and to be able to discuss musical ideas.

Secondly, I must thank Reinhard Kopiez, Andreas Lehmann and Janina Klassen for the generosity in allowing me access to their database of Clara Schumann's collection of playbills. Without this data the research undertaken in this thesis would simply not have been possible.

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1- Introduction

Born in 1819 to Friedrich Wieck and Marianne Tromlitz in Leipzig, Clara Schumann would live through the majority of the nineteenth century, dying in 1896. During her 77-year-long life she became one of the finest pianists in Europe, giving concerts from St. Petersburg and Moscow in the East to Dublin in the West. As her name might suggest, she was married to the composer Robert Schumann (in 1840), and the performance of his music constituted a significant part of her 54-year career on the stage, which lasted from 1828 (aged 11) until 1892 (aged 73). Other composers, whose music formed a significant proportion of her public repertoire were Frédéric Chopin, Felix Mendelssohn and Ludwig van Beethoven - all considered in canonic terms throughout Europe. However, what has so far remained lesser examined is Clara Schumann's role in their canonisation, and her role in the formation of musical canons more generally – which this thesis intends to do. Moreover, this thesis will posit that a significant aspect of Clara Schumann's career in helping shape the canon was her nature as a touring artist. This thesis will therefore examine how performing in different locations made it necessary for her to alter her mode of concert programming and to what extent these changes in programming are reflected by or were a consequence of the differing developments of musical canons in diverse locations. Specifically, this thesis will focus on her concerts in London, Leipzig and Vienna, the cities in which she performed most often in public.

In recent years, owing to a rise in interest in the work of female composers as well as her 200th anniversary in 2019, there has been a resurgence in interest in Clara Schumann. Previous to this anniversary much of the work done on Clara Schumann was biographical, most notably Berthold Litzmann's *Clara Schumann: an Artist's Life*, which was written at the behest of the Schumann family.² Subsequent to this, in the English-speaking world, Nancy Reich's biography *Clara Schumann: the artist and the woman*, originally published in 1986 and revised in 2001, has shaped much of the scholarly discourse around this musician for the past thirty-five years.³ In the German speaking sphere, the work of Beatrix Borchard in producing a volume of Clara Schumann's diary entries and letters has also been an invaluable tool in furthering our understanding of this artists life and views on musical matters.⁴ In more recent years there have been two more, significant contributions to the study of Clara Schumann in the Anglophone sphere. The first of these is *Clara Schumann Studies*, edited by Joe Davies, which brings together much of the scholarship from the 2019 conference 'Clara

² Bethold Litzmann, *Clara Schumann an Artist's Life, Based on Material Found in Diaries and Letters* (G.E. Hadow translation) (London: Macmillan, 1913).

³ Nancy Reich, *Clara Schumann: the artist and the woman* (London: Victor Gollancz Ltd., 2001). [Where reference is made to the different editions of this book, the default will be the 2001 edition; where the 1985 edition is referenced this will be specified.]

⁴ Beatrix Borchard, *Clara Schumann: ein Leben* (Berlin: Ullstein, 1991).

Schumann and her world', held at Lady Margaret Hall, to mark her 200th anniversary.⁵ The second is Alexander Stefaniak's monograph, *Becoming Clara Schumann*.⁶ Stefaniak's work, which I will examine in greater detail later in this thesis in relation to my own arguments, examines various aesthetic aspects of Clara Schumann's performances and the way in which her approach changed throughout her career. Both of these volumes take the important step of evaluating her work, both compositional and in performance, rather than focusing on the biographical details of her life. Authors within Davies' collected edition examine aspects of Clara Schumann as a performer and composer. Of particular relevance to this thesis are Amanda Lalonde's chapter 'The Young Prophetess in Performance' and Roe-Min Kok's chapter 'Clara: Robert's Posthumous Androgyne'.⁷ Lalonde considers the way in which Clara Schumann's performances were understood through her moniker of 'priestess', and how as she matured as an artist and aesthetic preferences shifted, so did the contemporaneous understanding of Clara Schumann's interpretative skill when cast in this role. In Kok's chapter she proposes that the Schumann couple might be viewed as an androgyne pairing, where the two halves bring different aspects that make up the whole. I will return to both of these ideas throughout the thesis in order to explore them more fully in relation to my own work.

One issue that is not raised specifically in Davies collected edition is the significance of touring to Clara Schumann's legacy and her impact on the formation of canons.⁸ Stefaniak does specifically raise the issue of variance in her concert practice, in his 5th chapter, 'Navigating and Shaping Local Concert Scenes and Canons: Clara Schumann's 1854-1856 Tours'. This thesis will expand upon the themes raised by Stefaniak in this chapter, considering a significantly larger time frame, although also examining two of the cities on which Stefaniak focuses, Vienna and London, as well as her native Leipzig.

1.1 - Research questions and aims

The research in this thesis aims to answer two primary questions. Firstly, how did Clara Schumann's repertoire develop in Leipzig, London and Vienna, and what were the causes of divergence in her repertoire between these cities? And secondly, how can we use the divergence in her repertoire in these three locations to understand the factors affecting the development of musical canons in these three cities? Through an exploration of these two fundamental questions, I

⁵ Joe Davies, ed., *Clara Schumann Studies* (Cambridge: Cambridge University Press, 2022).

⁶ Alexander Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon* (Bloomington, IN: Indiana University Press, 2021).

⁷ Amanda Lalonde, 'The Young Prophetess in Performance,' in *Clara Schumann Studies* (Cambridge: Cambridge University Press, 2021); Roe-Min Kok, 'Clara: Robert's Posthumous Androgyne,' in *Clara Schumann Studies* (Cambridge: Cambridge University Press, 2022).

⁸ Lalonde, 'The Young Prophetess in Performance,' in *Clara Schumann Studies*.

will be able to demonstrate the reciprocal relationship between traveling virtuosi, the publics they played for and the way in which their programming would be influenced by the local tastes, and how they could in turn alter local fashions.

This inquiry will particularly build on previous work in the fields of Clara Schumann studies and canon studies to interrogate the process by which a composer might become thought of in canonic terms, and who contributes to this process. By investigating Clara Schumann's concerts in Leipzig, London and Vienna, I will be able to demonstrate the impact that different systems of concert organisation, and of aesthetic values among a city's critical fraternity, had on the development of canonic thinking in that city, and the impact this had on the repertoire performers presented.

My specific contribution will be to conceptualize Clara Schumann's repertoire as geographically contingent, rather than as a single monolith, and to explore the implications that this has when we consider her role as a canon-maker. As I will demonstrate throughout the case studies, her programming changed in significant ways in each city, and to understand her repertoire as a whole, we must understand the proportional impact of each city on her overall repertoire. Although Clara Schumann was aware of what other pianists were playing at the time in these three cities, the cause of the divergence in her repertoire, as will be explored throughout this thesis, was in much greater part due to the way in which concerts were organised differently in the three places, rather than as a result of her response to the specific programming choices of other artists.

In terms of the field of canon studies, my contribution will be to examine the process of canon formation from the perspective of a single performer, across multiple locations. This contrasts to the work of, among others, William Weber, who has examined the development of canons from a location first perspective, rather than a performer first. By following the career of a single artist across multiple locations, and decades, I am able to demonstrate the reciprocal, cumulative impact of the artist and location on each other, and to explore how Clara Schumann adapted her approach to suit different places. More broadly, this thesis aims to address the ways in which we understand the formation of musical canons, who the significant actors might be and in what ways we might broaden our understanding of 'musical work' so that a more all-encompassing story of music history might emerge.

Looking at Clara Schumann's career in this way and her contributions to shaping the formation of canons can also lead us to reconceptualize the idea of musical work, which I will also do in this thesis. Further to this, I will consider how this reconceptualization might reframe the way in which we understand the relative impact of individuals on the history of music. 'Work' is the expenditure of energy towards a specific goal. If we take this definition, we can therefore understand 'musical work'

as the expenditure of energy, be it physical or intellectual, on musical pursuits. As a consequence, any activity pertaining to music, be that playing, composing or conceptualising critically, can be understood to be musical work. The framework for this mode of thought was first laid down by Christopher Small in his 1998 monograph *Musicking: The Meaning of Performing and Listening* in which he defined 'musicking' as:

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.⁹

If we consider the way in which we describe musical histories in these terms, considering the impact of performers, the decisions of impresarios or the clamouring voices of various critics, the story becomes rather more complex. Lydia Goehr has engaged with ideas of the emergence of the 'work concept' around 1800 in *The Imaginary Museum of Musical Works*.¹⁰ Of particular significance to the current thesis is Goehr's argument that the very concept of what constitutes a musical work is historically contingent. As Harry White argued in his response to Goehr's work, it is possible to discern a version of 'work concept' in the Baroque era, earlier than Goehr dates the emergence of this phenomenon.¹¹ However, if we combine Small's 'musicking' and Goehr's 'work concept', we find that there are many participants in the ongoing life of any particular musical composition, and each participant expends a specific effort, doing their own musical work. In this thesis, I will use the combined concept of 'works of musicking' to examine Clara Schumann's contributions to the musical canon. These are themes that I will elaborate on further later in the thesis.

This thesis also builds on the work of Jim Samson, writing in *The Cambridge History of Nineteenth-century music*, in particular his chapter 'The Musical Work and Nineteenth-Century History'.¹² In this chapter Samson challenges the notion that the history of music is necessarily a history of musical works, in the sense of compositions, but is rather what he terms a history of their context and the 'uses to which they were put'.¹³ By understanding the work of Clara Schumann, in the various contexts explored throughout this thesis, I will demonstrate the importance of non-compositional work on the history of music, and the way in which the work of an individual may be shaped by

⁹ Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998).

¹⁰ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 1994).

¹¹ Harry White, 'If It's Baroque, Don't Fix it': Reflections on Lydia Goehr's 'Work Concept' and the Historical Integrity of Musical Composition' *Acta Musicologica*, 1997, 94-104.

¹² Jim Samson, 'The Musical Work and Nineteenth-Century History' in *The Cambridge History of Nineteenth-century Music* (Cambridge: Cambridge University Press, 2001).

¹³ *Ibid*, 7.

different contexts. Samson terms this an 'events-based' history of music, as opposed to a 'works-based' one.

As an example, one such event that might be considered in these terms is the first performance of a full song cycle by Julius Stockhausen in 1858. Although the innovation was not adopted immediately by other performers, it is now the standard practice. As Natasha Loges has shown, in relation to this decision, this programming choice changed the way in which musical genre was understood by the general public.¹⁴ This can also be seen in the movement of religious music away from the church and into the concert halls in 19th-century Leipzig, discussed by Jeffrey Sposato, in his chapter 'Mendelssohn and the Transformation of Leipzig Musical culture'.¹⁵ My thesis will build on the work of Loges and Sposato. Firstly, unlike Loges' study, there is not a definable single event that can be said to be the genesis of Clara Schumann's impact on the musical canon. Instead, this thesis tracks the overall arc of her concert programming, exploring how it impacted the development of area specific canons during her career. This moves away from an 'events-based' history of music towards a broader conception of the river of history, with micro-adjustments being made to its course, rather than abrupt changes in flow surrounding one particular date. Contrastingly to Sposato, I explore multiple locations, rather than just one city. This allows me to demonstrate that, while the same people or pieces might be thought of in canonic terms, the reasons for this in different places will also be different. My thesis will build on this work by exploring what impact a performer could have on a local musical canon across the scope of a lifetime of performances. Such an impact is often overlooked as it is not contained within a single identifiable event around which the course of musical history clearly shapes. However, that is not to say that the impact is any less. The impact of the persistent pursuit of a particular artistic goal can clearly be seen in the changing reception of Robert Schumann's music, and to a lesser extent that of Brahms, in the reaction to concerts of Clara Schumann. This thesis will use the changing trends in her concert programmes as well as their reception by local critics to map how Clara Schumann impacted the formation of musical canons in London, Leipzig and Vienna.

As has been discussed in several other works on Clara Schumann, her most significant contribution to the formation of musical canons was the promotion of her husband, Robert Schumann's, music.¹⁶ However, given the differences in local taste, at various times throughout her

¹⁴ Natasha Loges, 'Julius Stockhausen's Early Performances of Franz Schubert's *Die Schöne Müllerin*,' *19th-Century Music* (2018).

¹⁵ Jeffrey S. Sposato, 'Mendelssohn and the Transformation of Leipzig Musical Culture,' in *Leipzig After Bach: Church and Concert Life in a German City* (Oxford: Oxford Scholarship Online, 2018).

¹⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*; Reich, *Clara Schumann: the artist and the woman*.

career, the way in which she had to approach this, and the way in which it was received changed significantly. Sometimes within a single year's touring she would travel from one city in which Robert Schumann was heralded as an established master, to another in which he was virtually unknown (a notable example of this would be 1856, travelling from Vienna where his music was highly popular, to London where its status was hotly debated). This thesis will also seek to understand her relationship to the promotion of other composers' music, including Beethoven, Mendelssohn and Chopin, and how her relationship to each was understood differently by the critical press in each city.

This thesis will seek to show that instead of considering Clara Schumann's repertoire as a single monolith, important distinctions can be drawn depending on the place in which she performed, and the repertoires she developed across different cities, although inter-related, were in important aspects distinct from one another. In broader terms this will address the issue of repertoires of touring virtuosi in 19th-century Europe and inform how we understand their work within the formation of musical canon.

1.2- Methodology

This thesis has been greatly helped by the generosity of Reinhard Kopiez, Andreas Lehmann and Janina Klassen, in allowing me access to their database of Clara Schumann's collected playbills and concert programmes originally compiled for their paper 'Clara Schumann's collection of playbills: A historiometric analysis of life-span development, mobility, and repertoire canonization'.¹⁷ This database contains the date, location and contents of all 1312 of Clara Schumann's concerts for which we have a record. Much of the analysis in this thesis stems from the information contained in this database, and large parts of the study would not have been possible without it. Through the course of their analysis these scholars were able to demonstrate four distinct phases in Clara Schumann's career: before her marriage (1838-1840); between her marriage and the death of her husband (1840-1856); after the death of her husband to the onset of rheumatism in her arm (1854-1873); and from this point to her retirement from the public stage (1873-1892). Further to this, they found that although Clara Schumann had performed in over 160 cities, over 50% of her concerts took place in just seven: London, Leipzig, Vienna, Berlin, Dresden, Hamburg and Frankfurt. Finally, they examined the development of Clara Schumann's concert repertoire across her career, noting her distinct move towards 'serious' repertoire around 1840 and the decreasing diversity of her repertoire later in her career, particularly after 1870. My work diverges from that of these scholars in that in my analysis I have accounted for the location of the concerts and examined the impact that local tastes, concert

¹⁷ Reinhard Kopiez, Andreas Lehmann, and Janina Klassen, 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization,' *Poetics*, Vol 37 no 1 (2009).

practice and criticism had on the music Clara Schumann was able to programme. This goes further than the findings of Kopiez et al., as I am able to demonstrate that the destinations to which Clara Schumann chose to tour had a significant impact on the makeup of her overall repertoire.

Furthermore, although I agree her repertoire did become less varied after 1870, I am able to demonstrate that this was as a result of her greater involvement in the Popular Concerts in London, and in particular as a response to the requests of Arthur Chappell, the impresario of these concerts.

Overall, Clara Schumann's career consisted of 1312 public, programmed events across almost eight decades. As mentioned above, these have been catalogued by Kopiez, Lehmann and Klassen, and it is their database from which I have drawn this data. Of her total concerts, Clara Schumann performed 428 in the three cities studied in this thesis: 250 in London; 118 in Leipzig; and 70 in Vienna. Combined, these account for approximately a third of her public appearances. The vast majority of these concerts were at three venues. In London, Clara Schumann preferred St. James's Hall (180 concerts), in Leipzig the *Gewandhaus* (104 concerts), and in Vienna the Gesellschaft der Musikfreunde (41). As a consequence, much of the discussion in the case studies focuses on these three venues. However, where Clara Schumann's concertising was demonstrably different in other venues, the reasons for this are explored in order to highlight the factors that influenced her repertorial decision making.

One particularly notable difference in Clara Schumann's approach to concertising in the three cities is whether she chose to appear as a guest in performances organised by others or gave her own concerts either with or without invited guests. In Leipzig, she gave 25 concerts across her career but appeared as a guest 91 times. In London, her preference was even further towards guest appearances, with 217 of her public appearances coming in this capacity, whereas she gave only 31 of her own concerts. However, in Vienna, this trend is reversed. In the Austrian capital, Clara Schumann preferred to stage her own concerts, 48 of them, compared to only 22 guest appearances. Appearing as a guest would limit the scope of repertoire from which Clara Schumann could select. A guest slot would typically consist of either one larger scale piece (for example a sonata), or a series of two to four smaller scale pieces, whereas, in her own concerts Clara Schumann could at times be performing ten or more works. Therefore, the higher concentration of Clara Schumann acting as concert giver in Vienna would mean that she played a greater number of individual pieces per concert, and so although the frequency of concerts in the Austrian capital was lower, she would have played a proportionally higher volume of music in the city.

For clarity, I shall lay out the steps in my methodology. In the first instance, I used the database to ascertain the three cities in which Clara Schumann had performed most often: London (250), Leipzig (118) and Vienna (70). Combined, these cities represent, just over one third (33.38%) of Clara Schumann's total concert appearances. Once this had been determined, I then mapped the relative distribution of concerts in these three cities throughout her career. This analysis determined that she had visited Vienna most often in the first half of her career, London in the second, and had concertised with relative consistency in Leipzig throughout. As a consequence, the development in her repertoire in each of these cities would have to be approached in different ways, as although the end results were often similar, the time at which events took place, and the local conditions that obtained, were markedly different. For example, in the midst of her touring to Vienna in 1856, she had already won great acclaim for the music of her husband. Whereas, in the same year, she made only her first journey to London, finding that their musical tastes were a decade or more out of step with the continent, and that the music of her husband was still little known among the general populace whilst that of Mendelssohn continued to be wildly popular. Therefore, when we see in the programmes that she performed the same work, for example *Carnaval*, in both cities in that year, we must understand those two performances in radically different contexts. By framing the development of Clara Schumann's repertoire in this more nuanced way we are able to see the significant impact of location on her decisions, and to contextualise them within the wider development of the musical scene within each city.

To this end, I compiled a significant collection of concert criticism from each city pertaining to as many of Clara Schumann's performances as possible.¹⁸ What these reviews allow is the comparison of the reception of the pieces Clara Schumann introduced in the three cities. This shows a clear link between the desire of an audience to hear her perform preceding their aesthetic appreciation of the works she played. Through the language used in these reviews to describe the different composers whose music Clara Schumann chose to play, it is possible to establish more clearly which of them were thought of in canonic terms in each city, what role Clara Schumann was seen to have played in their elevation, and how her own reputation was impacted by her performing these works.

For reasons of practicality, I excluded private performances and also encores during public performances from my broader analysis, only including these in the arguments made where it was relevant to the understanding of the context of a specific concert. This decision was the result of the less consistent record-keeping of these two types of performance. For the former we are reliant on the written records of people who were in attendance at the private events, and these are often

¹⁸ These reviews are included in the three appendices to the thesis.

incomplete or vague, and it is very difficult to verify these accounts; for the latter we are reliant on the press who did not always report whether or not a particular artist gave an encore, or what specific piece they decided to play. That is not to say that the records of private events are not of value, or that reporting in the press is necessarily any more reliable than that in private correspondence. Reviews in newspapers also have to be handled with care: the particular aesthetic outlook of a reporter or editor may colour their description of a performance or audience reaction. However, in terms of press reporting, a far greater amount survives and is accessible, compared to the correspondence of those who heard Clara Schumann play at private events. Therefore, when there is a question of a biased viewpoint in the reporting, their account can be weighed against others from the same concert, whereas this is not always possible in private correspondence. Consequently, I have decided to focus largely on the public discourse surrounding Clara Schumann's performances, although I turn to performances given in private when they are particularly pertinent examples of a particular phenomenon. This does leave an incomplete picture, and I acknowledge the great importance that the private sphere of performance had on the formations of local canons. However, it is beyond the scope of this thesis to discuss these issues.

When discussing proportions of Clara Schumann's repertoire, or the concert repertoire of other musicians whom she played alongside, I have used the number of entries on concert programmes as a standard metric. That is to say, each time a composer is mentioned on a programme, this would count once towards their overall representation. I have chosen this approach for several reasons, although I recognise there are some drawbacks. This approach was adopted in the first instance for the sake of simplicity. It can, at times, be difficult to determine from available sources exactly which piece, or version of a piece or excerpt from a piece was performed. For example, several programmes only specify a 'Lieder ohne Worte' by Mendelssohn, or a 'Prelude and Fugue' by Bach, and the surviving reviews of the concert also do not elaborate further. Therefore, in these instances, it is impossible to tell which piece was played, only that it was one by a particular composer. Furthermore, Clara Schumann performed several different versions of particular works throughout her career, notably *Carnaval*. Therefore, even within her presentation of a single piece, there may be some hidden inconsistency, which can best be mitigated by counting each version as the same, in terms of proportion of her repertoire. An alternative to this system might have been to determine the length of time she spent performing works by different composers, and presenting her repertoire as proportions of time spent performing a composer's pieces, rather than counting individual entries on programmes. This would combat the effect of a full, twenty-five-minute-long Beethoven sonata counting the same as a single waltz by Chopin. However, determining the length of time, or even relative proportion of a concert taken up by a piece proves less accurate than may be hoped for. By

reputation, Clara Schumann liked to play at a quick tempo, but this still leaves a significant margin for error. This margin for error is extended further when we consider that she may have varied her tempo in different performance settings, or may have omitted repeats, or even entire movements. None of these would have proved particularly noteworthy actions during her lifetime, but they render any attempt to determine proportions of her repertoire by time too vague to be truly useful. It is for this reason I have chosen to pursue the 'each piece counts once' method of determining the proportions of Clara Schumann's repertoire at various intervals.

Throughout this thesis evidence is drawn from concert programmes and reviews, and as such it would be legitimate to question the significance of conclusions drawn from these individual pieces of evidence. Consequently, I have either selected these examples for discussion as being representative of a broader trend, or in specific instances where Clara Schumann chose to differ from her usual pattern of concertising, and then examining the reasons for this deviation. Similarly, throughout the thesis I have sought to provide a balanced view of the critical responses to her concerts. The conclusions are drawn from the sum total of the evidence presented in the sources, rather than using particularly striking individual cases for their basis.

1.3- Outline of thesis

This thesis comprises three main case studies into Clara Schumann's concerts in Leipzig, Vienna and London, each beginning with her first concert in the city and ending with her last. For the sake of simplicity, and ease of cross comparison, each case study has been broken down into smaller discussions of the developments made in Clara Schumann's concert programming in each decade in the three cities. Although these are somewhat arbitrary distinctions in terms of the formation of canons in each of the cities, they provide a common frame of reference across all three, rather than privileging the timeline of one city over the other two. Furthermore, there are several instances of one city having developed further in terms of the types of canonic thinking displayed by its critics compared to the others. By maintaining the same time frame across all three cities I am able to more easily demonstrate the disparities in their development. Each of the three case studies is then concluded with graphical analysis of the development of Clara Schumann's repertoire in each of the cities. These graphs bring together the narrative explored through the rest of the case study and are used to understand the overall trajectory of Clara Schumann's concert repertoire.

The first case study in this thesis focuses on Clara Schumann's performances in Leipzig. It offers the most comprehensive overview of her career as this was the city in which she performed the longest, beginning her public career in the city in 1828 and ending it in 1889. This case study offers an insight into her early programming of the works of Felix Mendelssohn and Robert Schumann,

both of whose music she began to perform in the early 1830s. As both of these figures were present in the Leipzig music scene at the time, their music was first popularised in the city, and so it shows the earliest signs of being thought of in canonic terms here. Furthermore, the Leipzig musical scene in the 1830s shaped much of Clara Schumann's aesthetic outlook and impacted on the decisions she made throughout the rest of her career.

Much of the critical reception of Clara Schumann's concerts discussed in this case study is drawn from the *Neue Zeitschrift für Musik (NZfM)* and the *Allgemeine musikalische Zeitung (AmZ)*. These two publications provided the critical background for much of Clara Schumann's career in Leipzig, and so their perspectives and biases bear some discussion. Firstly, the *NZfM*. This publication was founded and until 1844 edited by Robert Schumann. He used this position to further his ideas about the aesthetics of music, and in particular stood in opposition to the critical indifference, in Robert Schumann's view, of the *AmZ*. Up until the point at which Robert Schumann sold the publication, it is unsurprising that the reviews given to Clara Schumann's concerts are almost unanimously positive, given their marriage but also their shared musical-aesthetic ideals.¹⁹ Franz Brendel, who took over editorship and ownership of the journal in 1845 subscribed to the promotion of 'Gesamtkunstwerk', viewing his mentor, Robert Schumann's, aesthetic outlook as too conservative. Brendel instead favoured the Wagnerian school of thought and reviewed several of Robert Schumann's works rather negatively.²⁰ Although the journal under Brendel's editorship never reviewed Clara Schumann's playing in a negative way, it did on occasion question her choice of repertoire. In contrast to the *NZfM*, the *AmZ* tended to be a more conservative publication, representing and shaping the views of its middle-class consumers.²¹ The two publications are strongly representative of the critical arguments taking place in Leipzig at the time, and so form the basis for my discussions of the developing critical narratives around Clara Schumann, her performances and her repertoire in this city.

The second case study examines Clara Schumann's concerts in Vienna. She first visited the city before her marriage to Robert Schumann and won enormous success there. However, the changing desires of the Viennese audience would mean that her return in the 1840s would be less successful, with lukewarm receptions for her playing and the compositions of her husband she chose to present.

¹⁹ Annette Vosteen, 'Neue Zeitschrift für Musik (1834-1844),' in *Répertoire International de la Presse Musicale* (2001). <https://ripm.org/pdf/Introductions/NZM1834-1844introEnglish.pdf>.

²⁰ Peter Sührig & Alexander Staub, 'Neue Zeitschrift für Musik (Leipzig, 1845-1868),' in *Répertoire International de la Presse Musicale* (2017-2018). <https://ripm.org/pdf/Introductions/NZM1845-1868introEnglish.pdf>.

²¹ Ole Hass, 'Allgemeine musikalische Zeitung (1798-1848),' in *Répertoire International de la Presse Musicale* (2009). <https://www.ripm.org/pdf/Introductions/ALZintroEnglish.pdf>.

The Viennese would once again embrace their '*Königlich Kamervirtuosin*' in the 1850s as the musical fashion in the city changed again. Clara Schumann's final tour came in 1872, when she performed alongside Amalie Joachim. This examination of her concerts in Vienna shows the ways in which Clara Schumann's reputation grew outside of her native Saxony, and sheds light on the ways in which she chose to programme her early concerts outside of this region.

There was a greater number of critical publications available to the Viennese public, and so I have endeavoured to include a representative sample of the opinions expressed by the critics of each magazine. The publications discussed include the *AmZ* (focusing on their Viennese correspondence rather than that in Leipzig), the *Wiener Allgemeine Musik-Zeitung* (WAMZ), *Wiener Theater-Zeitung* (WTZ), *Blätter für Musik, Theater und Kunst* (BMTK) and the *Süddeutsche Musik-Zeitung* (SMZ). In general terms, the Viennese critics were more conservative than their contemporaries in Leipzig, also adopting a more verbose writing style. They also engaged more in aesthetic and moral discussions of music presented in individual concerts. Specific examples of this are given in the course of the case study.

The last of the three case studies focuses on Clara Schumann's concerts in London. Although she is rightly thought of as a German performing artist, London was the city in which she performed most often in public. Therefore, understanding the differences between the London musical scene and its European counterparts is imperative to understanding the development of Clara Schumann's repertoire after 1856 when she began to tour to the city. Crucially, unlike many of the other cities she toured to, where it was common for Clara Schumann to organise her own concerts, in London Clara Schumann appeared overwhelmingly as a guest in other people's concerts. Most notably this was in the Monday and Saturday Popular Concerts of Arthur Chappell. Chappell's concerts focused specifically on chamber music, and did not have a standing orchestra. Consequently, the repertoire she was able to present to the public, and her overall control of the programmes of the concerts in which she appeared was significantly different in London, usually leading to a focus on larger scale works for solo piano and also for the chamber works of her husband and Beethoven. The economic organisation of the London concerts scene, Clara Schumann's place within it and the consequences for her repertoire are particularly strong themes in this final case study.

The critical voices in this case study are drawn from: *The Musical Times (and Singing Class Circular)*, *The Musical World*, *The Monthly Musical Record*, the *Pall Mall Gazette*, and *The Times*, with the largest portion coming from the first and last of these publications. The critics for *The Times* wrote from a highly conservative perspective, often criticising music by composers such as Robert Schumann and Brahms, and bemoaning Clara Schumann's choice to perform this music. However,

The Musical Times's critics offered a more progressive view, praising the same composers and Clara Schumann for bringing their music to London. In more general terms, the London critical press was divided over various aesthetic fault lines, and to reach a better understanding of the true impact of Clara Schumann's performances it is important to understand the various critical voices in relation to one another.

Each of the three cities examined in these case studies has its own peculiarities in terms of their musical culture, but they also share many traits. Firstly, all three cities, during the nineteenth century, had an expanding middle class population, with a significant appetite for music. In all three, this led to the rise of institutions such as subscription concert series, in which the funding for the concerts came from subscriptions paid by the audience members, rather than the backing of an aristocratic patron. The particular development of musical entertainment in relation to the class upheavals of the nineteenth century have been explored by William Weber in his monograph *Music and the Middle Class*.²² I shall return to this text later and discuss it more fully.

However, despite these similarities, there were some significant differences between concert life in the three cities. Most notably, the reliance on imported music in London. In both Leipzig and Vienna, it was home town composers that were preeminent. Although they were not necessarily natives of the city, for example Mendelssohn in Leipzig, they lived and worked there, and so the city could feel a certain claim to their music. In London, on the other hand, although there were composers active at the time, none received the reverence from the London public or critical press that was reserved for those mainly of the Austro-German tradition, in particular Mendelssohn. As I will explore in more detail in the case study specifically on London, this meant that other figures lead musical life in London, in particular the impresarios of various concert series, in particular John Ella at the Musical Union, and, of great significance specifically to Clara Schumann's performing career in the city, Arthur Chappel of the Monday Popular Concerts, for whom she played some 180 concerts.

Finally, in the conclusion I draw together the major themes of the thesis by exploring the differences in the development of Clara Schumann's repertoire in the three cities, and the consequences of these divergences in development for the local canons. In the conclusion I will also use graphs describing the whole of Clara Schumann's career, drawing from the data examined in more detail throughout the case studies to demonstrate the larger differences between her concertising in the three cities. These graphs, when presented together, are intended to show clearly

²² William Weber, *Music and the middle class: the social structure of concert life in London, Paris and Vienna* (Aldershot: Ashgate, 2004).

the difference in Clara Schumann's repertoire during each decade in the three cities, as well as the differences in the development of her repertoire when the three cities are compared.

2-Literature Review

2.1- Clara Schumann

The study of Clara Schumann began in a modern musicological sense in the English-speaking world, with Nancy Reich's biography, *Clara Schumann: the artist and the woman*, first published in 1985, with a revised edition produced in 2001.²³ Although Berthold Litzmann and Florence May had both previously written biographies, Litzmann at the behest of the Schumann family and May in order to expand on the musical detail of Litzmann's work, neither was as comprehensive in a musicological sense as Reich's work.²⁴ In the introduction to her original biography, published in 1985, Reich wrote:

Though much has been written about Clara Schumann, she is still, more than 165 years after her birth, known to us only through the eyes and minds of her own era. She is viewed even today as her nineteenth-century contemporaries saw her – as a saint or 'priestess,' as a dedicated wife, mother, and musician.²⁵

In the subsequent 2001 edition, Reich commented on the expansion of scholarship in the area, which had necessitated the revision of her earlier work, saying:

In the fifteen years since the first edition of this biography was published, interest in Clara Schumann has exploded. Performances, editions, and recordings of her music, films, dramas, radio and TV programs inspired by her life, piano competitions in her name, dissertations, scholarly papers, articles in the scholarly and popular presses, programme notes, publication of letters, biographies in several languages and revisionist biographies, all attest to the significance of and fascination with Clara Wieck Schumann as an artist and as a woman.²⁶

Reich acknowledges that a significant driver of the interdisciplinary interest in Clara Schumann came from feminist scholars and the area of women's studies, interested in the achievements of the woman, as much as the musician. Reich also acknowledged the need for the revisions to her own biography in the light of the new materials that had been published since the first edition. Her work laid the foundations for much of modern scholarship on Clara Schumann, and it is rare to find any paper involving her in which Reich is not cited. The early 2000s also saw the expansion of interest in

²³ Reich, *Clara Schumann: the artist and the woman*.

²⁴ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*; Florence May, *The girlhood of Clara Schumann* (London: Edward Arnold, 1912).

²⁵ Reich, *Clara Schumann: the artist and the woman*, 1985, 9.

²⁶ Reich, *Clara Schumann: the artist and the woman*, ix.

other nineteenth-century female composers, such as Fanny Hensel and Josephine Lang.²⁷ Questions over whose contributions to music history are judged as valuable by the academy and society at large have driven this broader appreciation for the work, in terms of the performance and editing of the compositions of their male counterparts, and works, in terms of their musical compositions, of women in the field of music, and also raised questions over why these judgments have been reached. This is an area of scholarship I shall touch upon later in this chapter.

The complexity and longevity of Clara Schumann's career can mean that she is a difficult individual to study. If her compositions are prioritised, as we might do for other nineteenth-century performer-composers such as Liszt, Mendelssohn, or Brahms, then the bulk of her life as a performer is rendered a secondary concern. If she is presented primarily as a performer, her compositions are relegated to a lesser position, and we run the risk of implying that they are of lower value. Reich surmounts this problem by dividing her biography into two halves, the first giving a chronological account of the woman, the second examining different aspects of the artist and her activities. This is an adaptation of a standard 'life and works' format for a biography. However, in Clara Schumann's case these 'works' included activities pertaining to performing, composing, teaching and editing. I would therefore venture that we might understand the various aspects of Clara Schumann's musical life, as set out by Reich, as delineations of her 'works of musicking'. Furthermore, when discussing Clara Schumann's life, as opposed to works, Reich describes Clara Schumann's cultivation of working relationships with many of the nineteenth century's other top musicians, including Felix Mendelssohn, Frédéric Chopin, Robert Schumann, Franz Liszt and Johannes Brahms to name a few. She also performed alongside the violinist Joseph Joachim, the contralto Amalie Joachim (wife to Joseph Joachim), the baritone Julius Stockhausen and soprano Jenny Lind. Reich devotes a chapter to each of these aspects of Clara Schumann's career, highlighting important themes within each and offering criticism of the compositions.

In her chapter on Clara Schumann 'The Concert Artist', Reich explains that:

Because of her great prestige and longevity on the concert stage, Madame Schumann had considerable influence on repertoire and programming throughout the nineteenth century. Though she was not the first pianist to play Bach fugues and Beethoven sonatas in public concerts, she was certainly one of the first to programme such works consistently after 1840. The pattern still followed by recitalists today – a work by Bach or Scarlatti, a major opus such as a

²⁷ Larry Todd, *Fanny Hensel: the other Mendelssohn* (Oxford: Oxford University Press, 2009); Harald Krebs & Sharon Krebs, *Josephine Lang: her life and song* (Oxford: Oxford University Press, 2007).

Beethoven sonata followed by a group of shorter pieces by Schumann, Chopin, Mendelssohn – was pioneered by Clara Schumann.²⁸

The evidence set out in this thesis exploring the implications of place for Clara Schumann's concert programming will show that this is a slight oversimplification on Reich's part. While Reich's description is in a broad sense true of a 'typical' programme compiled by Clara Schumann for her solo recitals, it is by no means without deviation. Factors such as whether or not she was performing as the 'concert-giver', and so had control over the overall programme, or as a guest in someone else's concert, or whether she judged an audience willing to listen to and accept certain compositions, had a significant impact on the form and content of her programmes. Furthermore, the tastes of the audiences, which differed from city to city, greatly impacted what she would perform. The analysis presented in the three case studies will allow me to demonstrate that not only was Clara Schumann influencing repertoire and programming on a broader scale but she was flexible enough to package the music she wished to introduce to an audience in a manner they would find acceptable. In turn, these variations in local concert programming point to differently developing canonic traditions across different locations in nineteenth century Europe.

The issue of the way in which a piece is packaged for presentation to the public brings into question the use of printed programmes in Clara Schumann's concerts. For the first few decades of her career, a written programme would consist only of a list of the pieces to be performed, and those who would be playing them. Beyond this information, very little was given in terms of what might be considered aesthetic instruction or historical context for the pieces.²⁹ Programme notes, in the modern sense, appeared first in London, during the 1850s, at John Ellis 'Musical Union', a series at which Clara Schumann played several times.³⁰ In terms of her own use of programme notes, Clara Schumann did not tend to provide them for her own concerts, save for particular circumstances. Her greatest foray into programme note writing came in support of her performances of her husband's *Carnaval*, Op. 9. In this instance she invited listeners to think of the work as an 'image of fleeting carnival [sic] life', with various figures which 'appear like shadow plays'. The note then turns to an explanation of the final number 'Marche des Davidsbündler contre les Philistins', explaining the legend of the Davidsbündler, and Robert Schumann's central role in the imaginary group.³¹ This note accompanied at least half of the performances Clara Schumann gave of *Carnaval*, and was translated

²⁸ Reich, *Clara Schumann: the artist and the woman*, 256.

²⁹ To differentiate, I will designate this extra information as 'programme notes', whereas the simple facts of the pieces played and by whom will be the 'programme'.

³⁰ Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Martlesham, Suffolk: Boydell & Brewer, 2007).

³¹ Anon, 'Madame Schumann's Recitals,' *The Musical World* 34, no. 25 (1856).

into English for her audiences in Britain, as well as being used in its original German form. Clara Schumann clearly had some misgivings about the performance of *Carnaval*, as she chose not to play it publicly until 1856 despite its composition during 1834-1835. Furthermore, in the vast majority of cases, she performed an abridged version of the work, rather than playing it in its entirety. Specifically, she omitted 'Florestan', 'Eusebius', 'Replique', 'Coquette' and 'Estrella'. She never explained in writing why she made these choices. However, one distinct possibility is that she did not wish to highlight anything that might be seen as mental abnormality, of which the two depictions of his alter egos may be an example, in her husband, given his recent suicide attempt and incarceration at the Endenich Sanatorium. Therefore, she chose in this specific instance to offer further explanation for the work she performed, rather than allowing it to be heard without explanation, as was her usual practice.

Subsequent to Reich's biographies, other scholars have examined various aspects of Clara Schumann's work, including her compositions, performance, teaching and work aimed at understanding her position as a woman in a heavily male dominated field. In German Language scholarship Janina Klassen and Beatrix Borchard have both made significant contributions. Klassen's biography examines Clara Schumann as a public figure, while Borchard's brought many previously unpublished letters and writings surrounding her into the scholarly sphere.³²

For the purposes of this literature review, I will be focusing on those works which have made significant contributions to our understanding of programming and its effect on canon formation. Of particular note to this thesis is the work of Kopiez, Lehmann and Klassen, as stated in the introduction, and also that of Alexander Stefaniak, which has looked at understanding Clara Schumann as a performer first, rather than as a composer, as well as exploring the compositional dimension of the creation of her concert programmes. Stefaniak's work has explored the way in which Clara Schumann approached her concert programming, combining smaller works to create larger 'mosaics', as well as her aesthetic approach to the stage and the contemporary critical understanding of her activities. In his paper 'Clara Schumann's interiorities and the cutting edge of popular pianism', Stefaniak delineates the way in which she was able to:

establish herself – in her contemporaries' minds – as a pianist who elevated virtuosity, investing it with qualities that transcended mechanical sensuous display.³³

³² Beatrix Borchard, *Clara Schumann: ein Leben* (Berlin: Ullstein, 1991); Janina Klassen, *Clara Schumann: Musik und Öffentlichkeit* (Koln: Bohlau, 2009); Janina Klassen, *Clara Schumann: die Virtuosin als Komponistin* (Kassel: Barenteiter, 1990)

³³ Alexander Stefaniak, 'Clara Schumann's interiorities and the cutting edge of popular pianism,' *Journal of the American Musicological Society* 70, no. 3 (2017).

Stefaniak argues that she achieved this through the aesthetic choice of elevating ‘interiority’. In essence, ‘interiority’, as defined by Stefaniak, was not a self-conscious display of inward feeling for a piece, but rather the idea that a piece could come from within a performer and resonate with their listener and better reveal elements of composition. Stefaniak is careful to explain that this was not an affectation, but an aesthetic approach to performance. In turn, this allowed Clara Schumann to programme works with a great deal of technical difficulty, for example several of Henselt’s variation sets and Chopin’s Op. 2, which could be virtuoso display pieces, and also characterise them as serious ‘art music’.³⁴

A year later, Stefaniak built on this work, publishing ‘Clara Schumann and the Imagined Revelation of Musical Works’. In this article, Stefaniak argues that although Clara Schumann was seen to act in a revelatory capacity, unfolding the complexities of the musical works she chose to perform throughout her career, the way in which she did this changed over her lifetime. Stefaniak writes:

In different phases of her career (or even at different points within contemporaneous performances), critics urged listeners to hear her rendering works through youthful serendipity, sharing a marital division of musical labour with her husband, singlehandedly transcending her own subjectivity to probe the depths of compositions, or channelling memories of venerated composers.³⁵

Stefaniak goes on to argue that the critical reception of these different forms of ‘revelation’ would be thought to show ‘the singular truth or content of a composition, a structure the composer had already built, or an apparition of the composer’s very spirit’.³⁶ In some ways this implies the importance of performers to the formation of musical canons. If the performer is required to ‘reveal’ the fundamental essence of a musical work, then their participation is necessary for the continuation of it. Without their interpretation, the composition is lesser. Later in this thesis I shall argue that this work by performers, in terms of the music they selected for revelation through performance, and their interpretative acts whilst playing the music were a fundamental part of canon formation in the nineteenth century, and therefore our understanding of what constitutes a contribution to the canon must be expanded.

Stefaniak’s largest contribution to the field of Clara Schumann studies to date came in the form of his monograph *Becoming Clara Schumann*.³⁷ In this monograph, he expands upon the themes from

³⁴ Stefaniak, *Becoming Clara Schumann*, 44-56.

³⁵ Alexander Stefaniak, ‘Clara Schumann and the Imagined Revelation of Musical Works,’ *Music and Letters* 99, no. 2 (2018), 196.

³⁶ *Ibid*, 198.

³⁷ Stefaniak, *Becoming Clara Schumann*.

the two previously discussed papers, as well as discussing various other aspects of Clara Schumann's performing career including the specifics of her early concert programming, her mid-century persona in relation to her compositions and her performance of memory in respect to her revelatory interpretation. Whilst all of Stefaniak's work on Clara Schumann has had a significant influence on my own thinking, this is especially true of the fifth chapter of this book 'Navigating and Shaping Local Concert Scenes and Canons: Clara Schumann's 1854-1856 Tours'. In this chapter, Stefaniak particularly discusses Clara Schumann's tours to Vienna and London during this time period, highlighting many of the differences between the concert and musical cultures in the two cities and the impact of this on Clara Schumann's concertising. This has had a significant bearing on my own thinking on the subject.

There are however some key areas in which my work differs from Stefaniak's. Firstly, I examine a much larger timescale. By examining Clara Schumann's entire concert careers in these two cities, as well as in Leipzig, I am able to go beyond Stefaniak's work in showing that the way Clara Schumann navigated local canons did not only differ from tour to tour, but that this was part of wider trends in her programming that would suggest an even greater flexibility in her programming. Furthermore, by taking this longer view of her career, I am able to demonstrate that the developments in Clara Schumann's repertoire were asynchronous throughout her career, with her repertoire in different cities being constantly impacted by local forces peculiar to each location. Finally, the larger timeframe for my study affords me the opportunity to explore Arthur Chappell's Popular Concert's impact on Clara Schumann's London repertoire in much more detail. As Clara Schumann's involvement with these concerts fell outside of Stefaniak's chosen frame, he mentions them only in passing. However, I am able to show the significant distorting impact of these concerts on any study of Clara Schumann's repertoire in the second half of her career. I highlight these differences to clearly demarcate my own work from Stefaniak's. However, I do acknowledge a significant intellectual debt to his work, and have built many of my contributions on his ideas.

Beyond the work of Stefaniak, another significant impetus for scholarly research into Clara Schumann and her music was her bicentenary in 2019, which was marked by a conference at Lady Margaret Hall in Oxford, among other events at St. John's Smith Square and at the Schumannhaus in Zwickau. Her life and work, as well as that of her pupils also formed a significant part of the discourse at the 2023 conference 'Women at the Piano 1840-1970'. A number of the papers presented at the 2019 conference went on to be included in *Clara Schumann Studies*, edited by Joe Davies.³⁸ This volume marks the greatest endeavour so far to bring together the disparate scholarship on the life

³⁸ Davies, *Clara Schumann Studies*.

and work of Clara Schumann. However, given the rapidly expanding body of literature surrounding the life and work of Clara Schumann, I will focus on the contributions of scholars which relate to the themes of programming and canon formation.

Roe-Min Kok, writing in *Clara Schumann Studies*, has argued that the critical perception of Clara Schumann's relationship with her husband was one of more than mere collaboration with him, in Kok's words representing his 'posthumous androgyne'.³⁹ Kok explores the idea of the androgyne as a pairing of two people, one masculine, one feminine, making the whole. Casting Robert and Clara Schumann as two halves of an artistic androgyne pair, she demonstrates that Clara Schumann built on her husband's reputation after his death through her performances of his works and by standing in his place on the concert stage. Significantly, Kok shows that through press statements regarding metronome markings in Robert Schumann's music, Clara Schumann was able to further 'extend her expertise in his music beyond performing it'.⁴⁰ Kok argues that in this, and other instances, Clara Schumann was able to transgress gendered boundaries, taking on 'masculine' coded tasks in relation to the music of her husband, because of the wider understanding of her as Robert Schumann's posthumous androgyne. In relation to this, as Kok notes, Beatrix Borchard has examined the ways in which Clara Schumann cultivated her own image and that of the Schumann couple, given her understanding of the importance of public perception.⁴¹ Kok argues that Clara Schumann's actions were not solely motivated by conjugal fidelity, but that the 'gendered fluidity entrenched in the [androgyne] principle rendered her male-identified acts, especially those undertaken on behalf of her husband's artistic legacy, culturally and socially acceptable'.⁴² We can particularly see Clara Schumann's careful cultivation of this public image in relation to Theodor Kirchner. Despite the 1863 affair between Kirchner and Clara Schumann, she continued to present her work as championing the music of her late husband.⁴³ Despite the private, and very discreet, affair, her public image as acting within the confines of the androgyne pairing with her husband endured.

I argue that by using Kok's conception of the androgyne principle, we are better able to understand the work of the performer in the formation of the canon, as it splits the single composer-performer (Franz Liszt, Frédéric Chopin, Johannes Brahms, and Niccolò Paganini to name a few) into two discrete actors, Robert Schumann the composer, Clara Schumann the performer. The Schumanns

³⁹ Roe-Min Kok, 'Clara: Robert's Posthumous Androgyne,' in *Clara Schumann Studies* (Cambridge: Cambridge University Press, 2022).

⁴⁰ Ibid, 238.

⁴¹ Beatrix Borchard, 'Clara Schumann: Die Witwe als Herausgeberin,' in *Die Frau im Dialog. Ergebnisse der Frauenforschung* (Stuttgart: J.B. Metzler, 1991).

⁴² Kok, 'Clara: Robert's Posthumous Androgyne', 242.

⁴³ Julia M. Nauhaus, Theodor Kirchner (1823-1903). <https://www.schumann-portal.de/theodor-kirchner-1357.html>.

were unusual in both being at the very top of the musical hierarchy, and especially in how they almost completely separated the work of the composer and performer. Therefore, we can use Clara Schumann's concert activities as a case study in which the presence of the composer is controlled, to examine to what extent the actions of performers and their choice of music to play impacts on the formation of canons. Where the composer and performer are contained within one person, it is much more challenging to separate what influence they had in terms of their performance decisions compared to this being a vehicle for demonstrating their talents for composition. Furthermore, if we are to understand the Schumann couple as equal parts of an androgyne pair, it brings into sharp relief the disparity between the treatment of compositional work versus that of the performer. If they are two equal halves of a pair, then their work must also be of equal weight. It would therefore follow that if Robert Schumann's compositions can be considered in canonic terms, then Clara Schumann's work in performing it must also be understood to hold equal canonic standing.

An earlier work that is useful in understanding Clara Schumann's concert programming is Ruth Solie's *Music in Other Words*.⁴⁴ One argument of particular note that Solie makes is that the common practice in modern concerts is sometimes mistakenly assumed to also be the historical standard. Given this thesis's focus on the concert performances of Clara Schumann, this would be an easy trap to fall into, especially when considering the relative importance of works within a programme. For example, the practice of including overtures at the beginning of concerts early in the 19th century would have allowed the audience time to gather in the hall, and therefore this piece is of relatively lowly status, as it acts as a signal to begin the proceedings rather than the moment at which the audience would give over their attention to the performers. Given the extensive correspondence left behind by Clara Schumann, as well as her diary, it is possible to understand how particular pieces progressed from positions of lesser to greater importance within her programmes. With certain pieces, it is possible to track when she first played them for her own enjoyment; then before other people in private to test them; following this at larger, but still private social gatherings, at this stage a positive reaction was less than guaranteed; and finally, when she brought a piece before the public. The extensive records that have been left of Clara Schumann's life allow us to understand the mechanics of when and how she would select the pieces to move to the public stage and therefore to join the performing repertoire and possibly to be thought of in canonic terms. One such example of this is Robert Schumann's *Carnaval*, Op. 9, a piece that was more than a little forward-thinking for its time. Composed between 1834 and 1835, while Robert Schumann still lived with the Wiecks as

⁴⁴ Ruth A. Solie, *Music in other words: Victorian conversations* (Los Angeles: University of California, 2004).

the father's student, it is likely that Clara Schumann would have been able to play this piece almost as soon as it was finished.

The first mention that is given to Clara Schumann playing her husband's Op. 9 in their correspondence, is in a letter from him to her, dated 22nd Dec. 1837, in which he relates having heard her play the piece for Vieuxtemps. He also readily admits that 'None of my things will really do for playing in public'.⁴⁵ This would suggest that he was aware of the limitations of his more experimental writing in terms of achieving immediate public success, and therefore of the necessity of these private performances for winning over the important musical voices he would need to support his work. In her letter to Robert Schumann, dated from Christmas Eve 1837, Clara Schumann confirms that she planned to perform this work again in private, specifically omitting it from her public performances.⁴⁶

As Florence May has shown, this performance by Clara Schumann coincides with the time of publication of the piece and would have allowed Vieuxtemps to gain a better understanding of the music. May goes on to say that it would be another three years before *Carnaval* would receive its public premiere, although this was not given by the composer's wife but by Franz Liszt when he travelled to Leipzig in 1840. This performance, according to May, achieved only moderate success, and she argues that the piece was only popularised later through 'the performances of Frau Schumann and Anton Rubinstein'.⁴⁷ These performances, at least in Clara Schumann's case, were not necessarily in public, but often occurred while she was touring and had been invited to soirees in order to perform for the local cognoscenti. The next most prominent performance of the piece came in Vienna in 1856, after the composer had begun his stay in Endenich, where she performed it 'amidst great enthusiasm' for the first time in the city.⁴⁸ It would not be until 1859, three years after her husband's death and over twenty years after the publication of the piece, that she first performed it in Leipzig. In both these cases, Robert Schumann and his music were enjoying favourable public opinion and the audience wished to hear her reveal new works by the master. This all but guaranteed a favourable reaction to one of her husband's youthful experiments.

Writing in *Music in Other Words: Victorian conversations*, Ruth Solie has discussed the ubiquity of the 'piano-girl', or the daughters of the middle class who were taught to play.⁴⁹ These 'piano girls' represent not only a significant figure in the social tapestry of the nineteenth century across Europe,

⁴⁵ Robert Schumann, *Early Letters of Robert Schumann*, ed. Clara Schumann, trans. May Herbert (London: George Bell & Sons, 1888), 259.

⁴⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 1, 133.

⁴⁷ May, *The girlhood of Clara Schumann*, 115.

⁴⁸ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 125.

⁴⁹ Solie, *Music in other words: Victorian conversations*.

but also a significant emerging market in terms of their consumption of music scores. To exemplify composers appealing to this market, Solie offers Carl Czerny's *Letters to a young lady, on the art of playing the Pianoforte* published in Vienna around 1840.⁵⁰ She could as easily have chosen the book by Clara Schumann's own father, Friedrich Wieck, *Klavier und Gesang*, which is instead conceived as a series of letters to parents, discussing the progress of their daughter at the piano, and also extolling the virtues of Wieck's own method compared to other teachers.⁵¹ Solie goes on to comment that a limitation on our conception of the formation of the canon is our fixation on the emergence of modern concert practice and our failure to take account of other musical activities, such as the 'Hausmusik' that would have been performed by her 'piano girls'.⁵²

By waiting to introduce the piece to the public and cultivating a circle of intelligentsia who already appreciated the work, as she had with *Carnaval*, Clara Schumann ensured that it gained the most favourable reception possible. Had it not been for her intervention, there is a fair possibility that the piece would have fallen into obscurity after Liszt's premiere performance, almost fifteen years before she judged the public's musical tastes to be ready for it. This gives a clear example of how Clara Schumann's ability to straddle both the private and public worlds of performance, fulfilling both the social roles of 'piano virtuoso' and Solie's 'piano girl' simultaneously, could allow her to more astutely judge the correct time to introduce a work to the public, even when the composer was no longer around to make the choice themselves. This is the key canonic agency inhabited by performers. It is paramount for their livelihood that they are able to bring works before the public that will ensure they are asked to play again. Therefore, it is imperative that they can judge when the moment is right to offer an experimental piece of programming and introduce something new. In this way performers can be seen as the gatekeepers to canonic status, if they do not believe it is in their interest to play a work either for reasons of aesthetics or they do not believe it will draw a large enough audience to make a concert financially successful, it will remain unperformed, and therefore cannot be entered into the canon.

The changing way in which Clara Schumann chose to programme and perform in her concerts was part of a larger battleground in music during the early nineteenth century between virtuosity and 'serious' music. In his book *Virtuosity and the Musical Work: The Transcendental Studies of Liszt*, Jim Samson describes the fault lines between the opinions of the critical press on virtuosity during the

⁵⁰ Carl Czerny, *Letters to a young lady, on the art of playing the pianoforte*, trans. J.A. Hamilton (London: R. Cocks and Co), 1839.

⁵¹ Friedrich Wieck, *Klavier und Gesang* (Leipzig: Whistling, 1853).

⁵² Solie, *Music in other words: Victorian conversations*.

1820s, and the actions of performers.⁵³ According to Samson, while performers continued to compete to out-do each other with increasingly acrobatic feats of dexterity at the keyboard, critics complained that these acts were divorced from meaning. Samson argues that this divide was nothing new, and the arguments had been present in the criticism of Italian opera for at least the previous century. Further to this, Samson delineates three types of virtuosity that developed during the 1830s in response to a perceived lack of seriousness in the brilliant school of playing. These were: neo-Baroque virtuosity, which sought to 'recover eighteenth-century equilibrium between virtuosity and work character'; work oriented virtuosity, or the 'technical mastery necessary to support an interpretation'; and Romantic virtuosity, which sought autonomy and 'staked a claim to the high ground of liberal virtuosity'.⁵⁴ Clara Schumann began her career at the end of the 1820s age of virtuosity, a fact that is reflected in her repertorial choices during the first decade of her career, where she elected to perform many works which were showy displays of technical mastery. However, as her aesthetic outlook changed through the early stages of her relationship with Robert Schumann, who Samson associates with neo-Baroque virtuosity, Clara Schumann began to embrace 'work oriented virtuosity', allowing her interpretations to become subservient to the perceived wishes of the composer of whichever work she was performing.

Dana Gooley has also tracked this broader transition in concert performance, in his article 'The battle against Instrumental Virtuosity in the Early Nineteenth Century'.⁵⁵ Gooley argues that audiences began to tire of hearing spectacular feats of technical accomplishment during the late 1830s, although he acknowledges that this transition occurred at different times in different cities. For example, he quotes a Viennese critic saying that the natives of his city were tired of virtuosity in 1846, a full decade later than in other cities. As Gooley explores, the critical voices dissenting against virtuosity were often encouraging the public to adopt a taste for serious, symphonic music. This discrepancy in the timing of changes in the tastes of different publics may account in part for Clara Schumann's least successful tour, the one she undertook to Vienna in the 1840s. In the course of my case study on her concerts in this city I will demonstrate that it was not necessarily that the public in Vienna disliked specifically the music that she presented them with in the 1840s, but that they were tired of concerts more broadly, and this is what led to the difficulties encountered on this tour. However, outside of this Viennese tour, by engaging in the wider transition in musical styles

⁵³ Jim Samson, *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge: Cambridge University Press, 2007).

⁵⁴ *Ibid* 75.

⁵⁵ Dana Gooley, 'The battle against Instrumental Virtuosity in the Early Nineteenth Century,' in *Franz Liszt and His World* (Princeton: Princeton University Press, 2006).

described by both Gooley and Samson, Clara Schumann was able to maintain her status as one of the foremost interpreters of piano music of the early nineteenth century.

Throughout this thesis, the music of four composers - Robert Schumann, Frédéric Chopin, Felix Mendelssohn and Ludwig van Beethoven - and its relationship to Clara Schumann will feature significantly. Although she did perform music by many other composers throughout her career, these four contributed the foundation of her repertoire in each of the three case studies discussed here, although serving different functions at different times in different places. It is therefore worth considering the relationship between Clara Schumann and these composers, to understand why she may have chosen their work over that of others. Nancy Reich has already examined the first three relationships in depth.⁵⁶ As the relationship between the Schumanns has already been addressed at some length in various biographies of the two composers already sighted, I will not discuss it further here, I only add the information most relevant to this thesis concerning Mendelssohn, Chopin and Beethoven.

Firstly, Felix Mendelssohn: as the predominant conductor and composer in Germany at the time, Mendelssohn's arrival in 1835 at the Leipzig *Gewandhaus* was a momentous occasion both for the city and for Clara Schumann as a concert-giving artist. Litzmann describes Mendelssohn's arrival as having 'opened a new musical horizon' for the then sixteen-year-old Clara Wieck. He encouraged her to include more Bach in her repertoire, as well as his own compositions. Further to this he conducted several concerto performances at the *Gewandhaus*, for which Clara Schumann was the soloist. In a professional sense, Mendelssohn always treated Clara Schumann as an equal, despite her youth and gender. On a personal level too, he offered significant encouragement and advice. As will be discussed in more detail during the London case study, Mendelssohn also forged paths in which Clara Schumann would tread in the British capital. The British press understood her performances in reference to the ones he had given decades earlier, using his interpretations as a point of comparison to hers. Given the close personal ties between the two musicians, it is important to recognise that Clara Schumann also had a significant impact on Mendelssohn's posthumous reception. Her performances of his works signalled their continued relevance in the musical landscape long after his death. In reviews in the last decades of the 19th century, especially in London, Clara Schumann is afforded a place of particular significance as a metaphorical bridge to the earlier musical age of giants like Mendelssohn. Without her, and performers like her, acting as this bridge, the influence of his music could not have stretched as far beyond his own lifetime.

⁵⁶ Reich, *Clara Schumann: the artist and the woman*.

Secondly, Frédéric Chopin. Of the four composers listed above, aside from Beethoven, Clara Schumann had the least personal contact with Chopin, although the pair did meet in Leipzig, with Chopin waiting several hours outside the Wieck house in order to hear her play.⁵⁷ However, his impact on her programming was still significant. One of her earliest successes came through her performances of his Variations on 'Là ci darem', Op. 2, a piece which famously led Robert Schumann to declare its composer a genius. Furthermore, given Chopin's aversion to performing in public, Clara Schumann was one of the earliest champions of his music on the concert platform more generally, giving several premiere performances in Leipzig. Throughout her career, Clara Schumann would continue to programme Chopin's music, largely selecting from his works for solo piano, and often including the shorter pieces in her 'mosaics', a programming form that Valerie Goertzen has discussed in more detail, and which I shall return to later in this thesis.

Finally, Beethoven. At the beginning of the 19th century, Beethoven was the giant in whose shadow all other composers in Europe lived. His symphonic works had raised the genre to new heights and his late quartets had moved the style in new and surprising directions. However, his solo piano repertoire was not yet as widely played. Clara Schumann was an early adopter of these pieces into her repertoire, particularly playing his 'Appassionata', 'Les Adieux' and 'Waldstein' Sonatas, as well as the 'Moonlight' and select others. These sonatas would often form a central 'showpiece' of the concerts at which she was the 'concert giver' or would provide significant stand-alone works she could employ to fill a guest slot. However, Clara Schumann's relationship to Beethoven is unusual for her, in that he is the only one of these four composers with whom she did not have a personal relationship. Writing in her account of 'Clara Schumann's teaching', Adelina de Lara claims for her teacher a direct musical lineage from Bach and Beethoven.⁵⁸ However, although her father had met Beethoven in Vienna in the 1820s, Clara Schumann never did, and so it is unlikely that de Lara's statement is true.⁵⁹ Clara Schumann's performing relationship with the music of Beethoven is significant when compared to the amount she programmed other Germanic sonata-style composers. While Beethoven's sonatas became a cornerstone of her repertoire, she hardly touched those by Haydn or Mozart, although she and Robert had made a study of the chamber music of all three of these composers early in their marriage. Beethoven's music first appeared in her repertoire in 1828, when she learned the Minuet from his Trio, Op. 1 No. 3, and the following year she added the Rondo from his C minor Concerto, Op. 37. She did not begin to study his sonatas until 1835, when she began with his 'Appassionata' Sonata in F minor, Op. 57. Subsequently she continued to return to

⁵⁷ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 75.

⁵⁸ Adelina de Lara, 'Clara Schumann's Teaching,' *Music & Letters* 26, no. 3 (1945), 143.

⁵⁹ Reich, *Clara Schumann: the artist and the woman*, 1985, 31.

Beethoven's music, adding new pieces from his oeuvre to her repertoire throughout her career. Despite Clara Schumann's lack of a personal relationship to Beethoven, as claimed by de Lara, by the end of her life she was seen as an authoritative interpreter of his music. In obituaries of Clara Schumann, she is described as having been alive during the time of Beethoven (she was nine when he died). This alone seems to have imbued her performances of his music with a greater significance for audiences in the last decades of the 19th century, despite the two artists never having met.

Beyond the composers whose music Clara Schumann performed, she also had significant artistic relationships with other performers. These performers both collaborated with her and also shaped the musical landscape in which she worked, in much the same way she shaped theirs. It is important to remember that Clara Schumann was not performing in a vacuum, and that other performers were also shaping the way in which particular repertoires were presented on stage and thereby canonic versions of those works. The first of these I wish to discuss is Julius Stockhausen, a baritone with whom Clara Schumann worked for many years. Stockhausen bears discussion not only for his relationship to Clara Schumann, but also because his efforts on the concert stage can also be seen as a clear demonstration of a performer's influence on the version of a composition thought of in canonic terms. As Natasha Loges writes in her article 'Julius Stockhausen's Early Performances of Franz Schubert's *Die Schöne Müllerin*':

An outstanding interpreter and teacher, Stockhausen was centrally important to German song, transforming it into a concert-worthy genre, laying the foundations for a song canon, and through his considerable teaching practice, training the next generation to develop this legacy.⁶⁰

Through the course of this article Loges tracks the development of Stockhausen's pioneering approach of performing entire song cycles as single works, the mode in which they are almost invariably presented today. Crucially, Loges also shows that this was a leap made by Stockhausen on behalf of Schubert and Robert Schumann, whose song cycles he performed, not the express wishes of the composers.

Edward Kravitt has also written of the importance of Stockhausen to the development of the Lied in performance in his 1965 paper 'The Lied in 19th-Century Concert Life', he wrote:

The second period in the reception of the Lied by the public extended from 1830 to 1875. During this time a few enterprising singers strove to introduce it into the concert hall, and of these the most outstanding was the celebrated baritone, Julius Stockhausen. His unflagging efforts on behalf of the Lied are comparable only to the efforts of Paganini and Liszt. Stockhausen not only

⁶⁰ Loges, 'Julius Stockhausen's Early Performances of Franz Schubert's *Die Schöne Müllerin*,' 207.

acquainted the public with the great song literature of contemporary composers; 'He was the first [singer] who dared to perform in concert the *Müllerlieder*, the *Winterreise*, and the *Dichterliebe* as [complete] cycles'.⁶¹

Unlike Paganini and Liszt, Stockhausen did not leave behind a particularly extensive collection of compositions. Instead his legacy is felt in the way that modern Lieder recitals are still constructed. This is a clear demonstration of a performer shaping the canonic version of a work through their actions, rather than it being the composer's work alone that enables it to be thought of in canonic terms.

A second performer with whom Clara Schumann had a close personal relationship, and whose influence can be felt in the music of a 'canonic' composer, is Joseph Joachim. His relationship to Johannes Brahms and especially with his violin music has certain parallels with Clara Schumann's relationship with Brahms himself and also with Robert Schumann, in that both performers dedicated large portions of their careers to the promotion of the music and aesthetic ideals of these composers. Indeed, Joseph Joachim and Clara Schumann are half of Edward Hanslick's 'true priests' of art, the other two being the aforementioned Stockhausen and Brahms, because of their aesthetic outlook. Karen Leistra-Jones, in her article 'Staging authenticity: Joachim, Brahms, and the politics of Werktreue performance', has explored the way in which the Joachim interacted with Brahms's music in performance, and in what light the pair viewed any 'self-revelation' compared to revelation of the art.⁶²

In her 2021 chapter 'Performers as Authors of Music History: Joseph and Amalie Joachim', Beatrix Borchard opens by asking 'Who creates the history of music?' before answering:

Composers, of course, but also interpreters. Certainly, nineteenth-century performers such as Joseph Joachim and his wife Amalie Joachim saw themselves in this role: he in the domain of chamber music for strings, and she in the domain of song. The differing effects of their artistic work after their death can hardly be separated from questions of genre and gender, and the possibility of linking individual cultural activity with an institution.⁶³

Borchard goes on to delineate the ways in which Joachim's links to Mendelssohn and Robert Schumann, as well as to Brahms, and his understanding of nationalism in music shaped his artistic

⁶¹ Edward F. Kravitt, 'The Lied in 19th-Century Concert Life,' *Journal of the American Musicological Society* 18, no. 2 (1965), 208.

⁶² Karen Leistra-Jones, 'Staging Authenticity: Joachim, Brahms, and the Politics of Werktreue Performance,' *Journal of the American Musicological Society* 66, no. 2 (2013).

⁶³ Beatrix Borchard, 'Performers as Authors of Music History: Joseph and Amalie Joachim,' in *The Creative Worlds of Joseph Joachim* (Ipswich: Boydell & Brewer, 2022), 176.

outlook and thereby moulded the wider musical world's conception of the music he performed. Borchard's answer to the question she poses could also be applied to the life and work of Clara Schumann, for very similar reasons to those for which it applies to the Joachims, not least because they were all frequent collaborators. Understanding the history of music in the light of the influence of performers is a central part of the arguments set out in this thesis.

While studies of Joseph Joachim and Julius Stockhausen do offer certain parallels with Clara Schumann's career, there are also some significant differences. Firstly, Stockhausen's most obvious contribution to the musical canon, in the organisation of Lieder concerts, is a clearly definable single event, whereas Clara Schumann's contribution is much more spread across her entire career. Secondly, Joachim's most significant relationship with a composer was his work with Brahms, both of whom were alive throughout much of the other's career. This would mean that the two could have a reciprocal and interactive relationship. On the other hand, from the mid-1850s onwards, Clara Schumann's major musical interactions, in terms of her canonic contributions, were with already dead composers. Although she did perform Brahms's music, and also that of William Sterndale Bennett and Woldemar Bargiel, all of whom were her rough contemporaries, later in her career, these never constituted the bulk of her artistic activities. We might therefore understand that from the mid-1850s Clara Schumann was actively shaping the way in which the music of her husband, as well as that of Chopin and Mendelssohn, was being understood by critics and the public, acting as an intermediary between the dead composer and the live audiences. Contrastingly, with Brahms being still alive, Joachim was contending with a still developing oeuvre, presenting the latest works rather than defining which of Brahms's compositions would remain in the canon.

2.2- Canon- defining the term

In order to examine Clara Schumann's impact on canon formation, we must first define what is meant by a canon in music. Once we have problematised what we mean by a canon, it is then important to examine how we arrived at our current understanding of canons, what forces shaped this process and how we might understand Clara Schumann's place within it. Ideas of canonicity are common to several fields including literature, art and theology. The establishment of the biblical canon in the 5th century, its reiteration in the early modern period and subsequent scrutinization during the nineteenth century as new forms of criticism and scientific approaches to the editing of texts arose, offers a clear demonstration of the mechanism by which a canon may first be established then questioned by subsequent generations. The biblical canon are those texts which are considered to make up The Bible, where other texts, were assigned to the apocrypha, creating a clear hierarchy. Religion also gives several other examples of canons. For example, in Catholic theological terms,

canon law is a law laid down by the pope and statutes given by councils.⁶⁴ This canon law is the test by which judgements in catholic jurisprudence can be reached, as this is the law with the highest authority. A broader definition of 'canon', given by the *Oxford English Dictionary*, is:

A standard of judgment or authority; a test, criterion, means of discrimination.⁶⁵

Through this means of judgement, in many fields of art, a canon of 'great works' has emerged. In the literary and visual arts, this has meant that particular texts or works of art become more highly valued than imitations. For example, the works of Shakespeare, or Micheal Angelo's 'David'.

Musical canons, the process of their formation, those included and excluded and the implications for the study of music, have been hotly debated since the early 1980s. Given this thesis's focus on the formation of musical canons, and the factors affecting their development, it is important to first define what is meant by 'a canon', and to establish why this definition may be problematic. David Beard and Kenneth Gloag, writing in *Musicology: The Key Concepts*, state that:

Canon is a term that is used to describe a body of musical works [...] and composers accredited with a high level of value and greatness. The origins of the term are in ecclesiastical and theological contexts, referring to those sources considered most worthy of preservation and propagation.⁶⁶

This definition provides a starting point for our discussion. There are three main points of contention I wish to raise with this definition. Firstly, the question of what constitutes a 'musical work' and in what sense these can be formed into a larger 'body'. This line of enquiry necessarily leads towards a consideration of the 'work concept' and then towards of ideals of 'Werktreue' in performance.⁶⁷ Secondly, Beard and Gloag also make use of the passive voice when describing these works being 'accredited with a high level of value and greatness'. This passivity invites the question of who is in a position to accredit these works with a high level of value and greatness and how they might achieve influence. Thirdly, Beard and Gloag describe a body of 'works and composers'. As I shall demonstrate in this thesis, these are not the same, and we might separate canons of works from canons of composers, or understand the first as contingent on the second.

⁶⁴ *Oxford English Dictionary*, s.v. 'canon law' in canon (n.1), sense 1.b,' June 2024, <https://doi.org/10.1093/OED/3648190632>.

⁶⁵ *Oxford English Dictionary*, s.v. 'canon (n.1), sense 2.b,' June 2024, <https://doi.org/10.1093/OED/4672002630>.

⁶⁶ David Beard & Kenneth Gloag, *Musicology: The Key Concepts* (Oxford: Routledge, 2004), 24.

⁶⁷ It is worth pointing out the irony here that Clara Schumann is the artist whose work is being used to problematise the notion of 'Werktreue', as she was also one of its principal exponents.

Let us begin, then, with the question of what is a 'musical work', and why is this a necessary component for a musical canon. The second part of this question is best answered through Lydia Goehr's model for musical canons as an 'imaginary museum of musical works', demonstrated in her monograph of the same name.⁶⁸ Goehr argues that the concept of a 'musical work' emerged around 1800 as something that continued to exist outside and beyond the performance of the notes by players. The 'work', according to Goehr, took on a transcendental nature which allowed for its repetition, without becoming outdated. This change in the conception of the permanence of musical works allowed for a canon of music to begin to form. In this conception, 'musical works' are held as museum pieces, unchanging and complete, behind theoretical glass to be viewed as artifacts. As Goehr argues, this change in the conception of a musical work moved music from an activity to an object. Goehr herself goes on to problematise this conception, drawing out a multitude of philosophical issues surrounding this subject.

For the current argument, the difficulty with this model for musical works is best addressed by highlighting that for a musical work to be understood in canonic terms, it must be formable into a museum piece. In other words, this work must be in some sense conceptualised as tangible and permanent. This necessarily prioritises the work of composers as their primary medium of production is the instructions for the creation of music, or what is more commonly referred to as 'scores'. In canonic terms, a score offers an exact record of the composer's wishes, which may be handed across time to those who wish to read it. This most closely resembles the 'canonic objects' used in the literary or artistic canons. However, unlike a literary manuscript, for the vast majority of people, a score requires the interpretation of performers, and must be translated from instruction into sound. Furthermore, even for those who are able to use the score to imagine the sound, the score still only provides the stimulus and instruction for this mental activity, and does not necessarily contain within it the material necessary for its full interpretation, unlike a piece of literature. Furthermore, various editors may have made changes to the notation, or what is understood as the instruction contained within the composer's notation may also have changed. However, these differences do not necessarily matter a great deal to a work's place in a canon. It is the illusion of fixedness and direct transmission from the original source, provided by the score's position as an 'object' that is important to the formation of canons, not its actuality.

As alluded to above, a score is often the product of the efforts of several people, including a composer, editor, copyist, printer and publisher. Then, to extract music from the instructions

⁶⁸ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 1994).

encoded in the score by each of these people, requires the further engagement of skilled performers. Each of these people carry out their own distinct form of work, contributing to the whole. When expressed in these terms, the limitations of the 'work concept' become clear. A piece of music is not one, singular 'work', but the combination of the work of many people in collaboration.

To define what the work of each of these contributors is, we must first define 'musical work'. If we split this term, and define each half separately, a broader definition emerges. If we take 'musical' as describing anything pertaining to music and 'work' as the expenditure of energy, then we might define a 'musical work' as the expenditure of energy in the pursuit of a musical goal. In this sense, we can define any musical activity as a musical work and not limit this solely to the output of composers. As set out on page eleven in the introduction, this argument builds on the work of Christopher Small, and his concept of 'musicking', or the act of taking part in music.⁶⁹ Small's arguments centre on the cultural interaction of people and music, and the ways in which we might understand their behaviours in relation to the musical event in which they are taking part. I would add to this that if we isolate their interaction with a specific musical event and identify the energy they have expended in interacting with that music, we may define that person's 'musical work' within that space.

As Goehr explores, in relation the question of what constitutes a musical work, where the ultimate authority as to the nature of a work lies, is historically and stylistically contingent. According to Goehr, whether it is considered good practice to faithfully reproduce each note of an edition or to embody the 'spirit' of a work and to engage with it in a more dynamic way is dependent on historical context. Goehr explains the particularly work-focused manifestation of this dynamic which arose at the beginning of the nineteenth century through the rise of the ideal of *Werktreue*. This ideal places a distinct hierarchy between the work of performers and composers, with the former subservient to the latter. A composer's responsibility, according to Goehr, was to provide complete scores, while the responsibility of performers was to comply as perfectly as possible with the scores the composers provided.⁷⁰ My contention is that this ideal over-privileges the work of composers, as it defines all other musical work as subservient to theirs. This therefore necessarily under-privileges the work of other musicians. As I shall demonstrate throughout this thesis, the work of many other people contributed to the coalescing of canonic thinking in various locations.

⁶⁹ Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998).

⁷⁰ Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, 231.

Who or what has authority to define the definitive version of a 'work', to which performers would then comply, is particularly pertinent to the current discussion. In the case of the Schumanns, for many years after her husband's death Clara Schumann acted as an intermediary between the public and his works both as performer and editor. As her correspondence with Brahms throughout the latter period of her life shows, a great deal of labour went into the creation of the complete edition of Robert Schumann's works by Clara Schumann.⁷¹ Through her curatorship of her husband's compositions, Clara Schumann can be understood to be fundamentally involved in the preservation and eventual canonisation of Robert Schumann's music. As the editor of the editions, it would have been Clara Schumann (often in consultation with Brahms) who would also have the final decision over which version of a work should be included where more than one existed, again shaping her husband's legacy. Already this raises the question of influence in the 'canonic' versions of Robert Schumann's works.

How might conceptualising 'musical work' in this way change the way in which we view a canon? To answer this question, let us consider a theoretical concert. As this thesis discusses Clara Schumann's canonic contribution, let us imagine she is playing a programme consisting of pieces by Robert Schumann, Beethoven, Mendelssohn and Chopin, a not atypical programme for Clara Schumann. For this concert to take place, the four composers must undertake musical work to complete their pieces, Clara Schumann herself would expend effort in a musical pursuit by performing their compositions and her audience will engage also engage in musical work through listening to and interacting with the music performed as a cultural phenomenon. In other words, all of these individuals have engaged in an act of what Small would term 'musicking'. As musicking is an ongoing action, and canonisation requires that a work at least appears fixed. We might further stipulate that once an individual has been involved in musicking in some capacity and this activity has been completed, their finished involvement can be understood to be a discrete 'act of musicking'.

However, an 'act of musicking', although it does satisfy the definition of 'work expended in pursuit of a musical goal', does not entirely accord with Goehr's definition of a 'musical work' as something transcendental that continues to exist outside of its performance. That is to say that an 'act of musicking' does not necessarily constitute a 'musical work'. We might therefore begin to define the difference as the act having a distinct end, but the work continues to have impact on those who have interacted with it. For example, a performer's interpretation might influence the way in which other's decided to play a piece, or over a longer scale, the repertoire they chose. This longevity is essential to a musical act being considered a musical work, in a canonic sense.

⁷¹ Johannes Brahms Clara Schumann & Berthold Litzmann, Letters: 1853-1896 (London: Arnold, 1927).

The gap between the notated text of musical scores and the act of playing, especially in relation to the historically informed performance movement has been addressed by Richard Taruskin in his monograph *Text & Act: Essays on Music Performance*.⁷² In this book Taruskin points out the difficulties with the interpretation of historical sources and outlines the issues, as he sees them, with the way in which performers were interpreting these sources. Given Taruskin's stark criticism of a particular mode of thought, this book and the ideas expressed within it have since been the subject of much debate in the musicological community, in particular in circles of scholarship relating to performance. What Taruskin's ideas can offer to the present discussion is to demonstrate that the nature of our understanding of a musical work may change dependant on the context in which it is performed and the particular performance ideals to which those who play it subscribe. Furthermore, the changing way in which performers have interpreted scores, as discussed by Taruskin, would suggest that performers have a distinct hand in the version of a composition that is considered canonic, as this will continue to develop with each new performer who plays the work even if the score itself remains the same.

Despite defining musical works as the product of energy expended on engagement with music, we are still left with a canon that is overwhelmingly dominated by one form of musical work. Beard and Gloag's definition once again becomes pertinent here: they state that canonic status is associated with 'a high level of value and greatness'. This therefore raises the question of how value is assigned to musical works, and who does the assigning. How we measure this value can have a significant impact on what we perceive to be canonic. If for example, we continue to imagine the concert described earlier, and view the activities through the lens of monetary value, then it is Clara Schumann's actions that would rank most highly. As the performing artist, it is her work in playing pieces in a concert setting that induced her audience to spend money, not the mere existence of the pieces. However, given it is the work of composers that is generally thought of in canonic terms, rather than those who have made the most money from music, this does not necessarily seem to be a satisfactory explanation for the value imbued in certain cultural artifacts.

For this mode of thinking, we might turn to Pierre Bourdieu, and his theories of 'social capital'.⁷³ From this viewpoint, in our modern conception, it is the pieces of music and their composers which hold the greatest level of social capital, as the things or people around which a culture forms, and Clara Schumann is engaging in a transaction of social capital by performing the works. Her reputation as a performer would raise the social capital of the works and composers, but also her association

⁷² Richard Taruskin, *Text & Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995).

⁷³ Pierre Bourdieu, *The Field of Cultural Production* (New York: Columbia University Press, 1993).

with them would raise hers. Further to this, the audience could be seen as investing its social capital in performer, works and composers by spending their money in order to hear the music played by a prestigious performer. Bourdieu's work has further implications for the formation of canons, and I shall return to this later in this chapter.

My final contention with Beard and Gloag's definition is the conflation of the canon of the canon of composers and works. As I shall demonstrate throughout this thesis, one, the canon of works, is in fact a consequence of the other, the canon of composers. That is to say that canonic thinking initially began with the elevation of particular composers, most notably Beethoven at the beginning of the nineteenth century, to the status of a 'genius' whose example should be followed. Following this, a similar process would be applied to the oeuvre of these composers, and certain works would be elevated above others. In both cases, this elevation was the result of active championing of a specific composer or work by others, encouraging the musical world at large to form a consensus around the greatness of this individual or piece. I would therefore define a canon as a body of composers or works around which a consensus of 'greatness' has been formed.

There is an argument to be made for 'canonic events' as well. For example, Mendelssohn's 1829 performance of Bach's *St. Matthew Passion*, which went on to shape the wider history of music. However, I would contend that these events are in fact the beginning of the elevation of a particular composer or piece, rather than specific parts of a canon in and of themselves. Later in this thesis, I will argue that canons began with people. Once a 'genius' composer had been identified by the critical press for veneration above their peers, their pieces would then undergo a similar process, in which the 'best' are differentiated as exemplar models to be followed. I will further suggest that we might gain a more nuanced understanding of musical history by widening our conception of what might be considered a 'canonic contribution'. In this sense, a performer who has championed a particular type of music over composing it themselves, or a critic whose arguments have persuaded the musical establishment one way rather than another may be considered as a part of a canon. We might therefore understand the musical canon as a community of historical figures who have shaped the musical present, in various forms, and who are responsible for a collection of musical works. This approach would broaden our understanding of musical history to include all those who participated, without necessarily privileging composers above others who also take part in what Christopher Small has termed 'musicking'.⁷⁴ As Small suggests, a shift in the understanding of what constitutes 'musical work' can lead us to a greater appreciation for all those who are involved and the role they have played. On a fundamental level 'work' is the expenditure of energy. Therefore, we can understand a

⁷⁴ Small, *Musicking: The Meanings of Performing and Listening*.

musical work as any activity which pertains to music, be that a composition, a performance or the cumulative weight of a lifetime of performances or the critical analysis of the first two. These categories are by their nature distinct but hold equivalent worth in terms of the effect they can have on the shaping of later musical tastes, which ultimately dictate the works which are thought of in canonic terms in a particular place. I would therefore argue that any of these ‘works’ can be considered as a canonic contribution to music. I would further argue that the breadth of scholarship surrounding what constitutes the definitive version of a musical work demonstrates that it is in fact no one single object, but rather the cumulative understanding reached by a community of musicians, critics and music lovers that constitutes the canonic entity.

To examine this argument, I will focus specifically on the canonic contribution made by Clara Schumann through her performances, especially of the works of Robert Schumann, but also composers such as Mendelssohn, Beethoven and Chopin. By understanding this as her lasting musical legacy, we are able to maintain the primacy of Clara Schumann the performer in our canonic conception of her, rather than requiring her compositions to lead, as would be necessary in a composer-centred model of a musical canon. Her status as composer before performer is particularly prominent in the non-academic classical music world, for example the article on ‘[udiscovermusic.com](https://www.udiscovermusic.com)’ ‘Clara Schumann: The Overlooked Romantic Composer You need to know’, also Classic FM’s article ‘Clara Schumann: Composer’.⁷⁵ This in turn would lead to questions over the canonic status of performers such as Jenny Lind, Julius Stockhausen or Joseph Joachim, who, although not primarily composers, made significant contributions to the performing repertoire (and therefore selecting pieces that could subsequently be considered in canonic terms).

Given the various dimensions discussed in relation to canon formation, and in particular the divergence of canonic thinking based on geography or time frame, we must consider canons, plural, rather than ‘the canon’, singular. William Weber, whose work I will discuss in more detail in the next section of this thesis, has addressed the issue of multiple canons, arguing that there are three types of canons: the scholarly, the pedagogical, and the performed.⁷⁶ I would add to this that we might consider separate canons in relation to different locations, or different instruments, both of which might be subdivided into Weber’s three categories. We might also consider canons in terms of genre, for example an operatic or symphonic canon, rather than one larger musical canon. In each of these

⁷⁵ Jessica Duchon, ‘Clara Schumann: The Overlooked Romantic Composer You Need to Know,’ in *udiscovermusic.com* (13th September 2021). <https://www.udiscovermusic.com/classical-features/music-of-clara-schumann/>; Classic FM, ‘Composers: Schumann, C,’ in *classicfm.com* (3rd May 2023). <https://www.classicfm.com/composers/schumann-c/#top>.

⁷⁶ Weber, ‘The Intellectual Origins of Musical Canon in Eighteenth-Century England’.

genre specific canons different forces will prevail, to the advantage, or disadvantage, of particular works or musicians.

Weber further argues that the scholarly, pedagogical and performed canons are not distinct entities, but are in fact intrinsically interlinked, forming a cycle of canonising forces. One way in which we might understand these different canons acting in concert could arise if the performing canon is given primacy, in that for a piece to enter into either of the other canons it must first win notoriety on the concert stage. The secondary phase is the scholarly or critical canon. At this point, those who are seen as being more knowledgeable on matters of music discuss a piece that has been performed, and bring it to the attention of the wider public, highlighting certain aspects for which it is to be recognised or celebrated above other pieces. Thirdly, the pedagogical canon. Once a piece has been declared to be part of the scholarly canon, it can then be used as a model for the teaching of young musicians, held up as an exemplary specimen of a certain type of writing. The circle is then closed when these young musicians who are taught about these canonic pieces go on to perform them again, generating new criticism which in turn leads to further teaching on the subject. This is not an absolute rule for the way in which a work might begin to be thought of in canonic terms, but offers a model in which it is necessary for the work of performers to be undertaken before the work of composers can be understood as canonic. An alternative might be found in the works of Bach, which were used as teaching material for the instruction of composers before they were entered into the performing repertoire.

This also highlights the problem of who is doing, in Beard and Gloag's terms, the 'accrediting', or as Eatock has it, the 'discerning'. As Joseph Kerman puts it:

It is worth repeating that repertoires are determined by performers, canons, by critics.⁷⁷

As William Weber has argued, this statement is too simplistic, and writes off the role practical musicians play in shaping canons.⁷⁸ In many ways, the act of performing a work could be viewed as a kind of criticism, in that the performer has elected to put the piece on display in order that the public might better understand it. A further shortcoming of Kerman's statement can be highlighted by asking, which critics? In all three cities discussed in this thesis there was a wealth of critical voices, who often disagreed on the merits of various music and its mode of performance. There is also evidence that the critics were aware of what was happening in other cities, as their publications frequently reported on it. Kerman's statement imagines the critical press speaking with a united

⁷⁷ Joseph Kerman, 'A Few Canonic Variations,' *Critical Inquiry* 10, no. 1 (1983), 114.

⁷⁸ William Weber, 'The History of the Musical Canon,' in *Rethinking Music* (Oxford and New York: Oxford University Press, 1999).

voice, determining a canon which the general public will accept. In reality, members of the critical press often wildly disagreed with each other, and each publication would have a following of readers disposed to their aesthetic position. But even this is no guarantee that all readers of a certain publication would agree with its critics' conception of who or what is deserving of canonic status. Further to this, if a critic finds their opinions too out of step with their readership, their publication will soon go out of business as consumers turn to other sources of musical education. We are then left with a shifting negotiation between critics, performers and public, with local tastes shaping criticism, as well as informing the pieces performers would select to play in each city.

Given the arguments above, it is necessary to delineate exactly what is meant by a musical canon, when this concept is referred to throughout the thesis. I would therefore define this as:

A collection of musical works (including the expenditure of energy towards any musical goal) which, by common consensus, has been assigned a high level of cultural value.

2.3 – Canons in music: a theoretical and historical basis

If we are to discuss what musical effort is worthy of canonisation, then we must first understand the current state of scholarship surrounding musical canons. This work has established what is understood to constitute a canon and how it has impacted our understanding of musical value. This area of study is one that has occupied musicologists for several decades, and with good reason, as William Weber, one of the principal voices in the debate, observes:

The origins and development of musical canon are a fundamental, and very little explored, aspect of Western music history. Canon has been so central to musical culture in the modern age that scholars have taken its hierarchies as a given and thought it inappropriate to ask when or why they arose. The failure to inquire into this history has helped reinforce the musical judgements, aesthetic dogma, and social ideologies implicit in the canon, and thereby seriously distorted many perspectives of music history.⁷⁹

Through subsequent years, ideas surrounding canons and canonicity have now been much more thoroughly explored, as I shall discuss below. However, it is important to acknowledge Weber's argument, made in 1994, that acceptance of the fact of 'the canon' had dissuaded musicologists from historical inquiry. This has become, in large part thanks to the work of Weber himself, less true. In the intervening three decades a whole field of musicology has emerged devoted to the study, redefining and challenging canons and modes of canonic thinking.

⁷⁹ William Weber, 'The Intellectual Origins of Musical Canon in Eighteenth-Century England,' *Journal of the American Musicological Society* 47, no. 3 (1994), 488.

Having problematised what a canon is, it is now useful to discuss how musical canons form, and what the formation of a canon can tell us about the interaction of social capital in relation to performers, composers, impresarios, critics and audiences throughout the nineteenth century. This is a subject that has been scrutinised by several generations of scholars in great depth. The most thorough of these investigations has been undertaken by Weber, whose various writings on this subject inform the present arguments. The central argument of Weber's work, in simple terms, is that canonic thinking began to emerge in the late eighteenth and early nineteenth centuries as a result of an aesthetic shift in the way music was valued. This shift began as the control of musical production, in terms of financial support for musicians, shifted from a system of patronage, dominated by the aristocracy, towards one of public concerts financed by ticket sales. Weber further argues that the next stage of this process was the shift from miscellaneous concert programmes, where a vast array of different pieces and performers were presented alongside one another, towards homogenous ones, where a single 'type' of music would be performed in separate concerts. This standardisation of concert practice also led to a standardisation of repertoire, and the beginnings of canonic thinking.

In particular, Weber outlines the course of this shift in the aesthetic values of music in his 2003 monograph *The Great Transformation of Musical Taste*.⁸⁰ In this volume, Weber argues that the reshaping of concert life during the nineteenth century, away from the patronage of the aristocracy towards the greater involvement of musicians and the middle classes, precipitated a fundamental change in the way in which music was valued by society. Weber goes on to delineate that the 'high musical ideals' espoused by the new musical middle class required the buttressing of 'intellectual and institutional authority'.⁸¹ Weber continues, arguing that this need for intellectual and institutional authority led to the rise of an intelligentsia within criticism, education and concert management. Then building on the work of Richard Sennett, Weber argues that nineteenth-century audiences 'began to defer to higher intellectual authority, variously to the virtuoso, the critic and the musicologist'.⁸² Whilst Weber's work takes in the broad swathes of canon formation, and its impact on concert programming, the present thesis instead takes the opposite approach, beginning with the work of one virtuosa, in this case Clara Schumann, and examining her particular impact on the formation of canons.

⁸⁰ William Weber, *The great transformation of musical taste: concert programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008).

⁸¹ *Ibid*, 101.

⁸² *Ibid*, 101.

Weber does briefly touch specifically on the work of Clara Schumann in *The Great Transformation of Musical Taste*, citing her leadership in the shaping of the repertory and aesthetic significance of the piano recital.⁸³ He also uses her career as an example of the transition from miscellaneous to more aesthetically idealistic concert programming, mirroring the arguments made by Robert Schumann in the *Neue Zeitschrift für Musik*. His final comment on her work in this monograph is that 'she display[ed] special talent as she negotiated between new musical ideals and music the general public could appreciate'.⁸⁴ Later, in his chapter 'Founding a new order, 1845-1875', Weber states that Clara Schumann was a 'key arbitrator of the canonic standing of composers', and that concert-goers flocked to hear her, Joseph Joachim and Julius Stockhausen play 'thanks to the compromise [they] struck between virtuosity and interpretation'.⁸⁵ I would broadly agree with Weber's statement here, but this thesis is dedicated to exploring this particular talent of Clara Schumann's in more detail. The most significant detail to add is that she performed to many publics, formed of various types of concertgoers, whose tastes varied from city to city, and she was able to shape her programming to reflect the musical idealism of her concert destinations.

In the previous section, I raised the issue of consensus in the formation of canons, and now wish to explore it more fully in relation to the work of other scholars. This issue of consensus in canonisation goes to the heart of the issues addressed in this thesis. Given that there is not a definitive list of canonic composers, works or musicians, the canonic status of any of these is governed by the mutual agreement of music lovers. However, the scale at which this agreement is reached, when and where are what is one of the issues around which this thesis centres. I will posit that on any scale, a canon might be understood to be the people or works that are commonly considered 'great' or possessing the quality of 'genius'. Therefore, if we alter the scale at which a canon is viewed, we might alter those who would be considered part of it at a particular time or place. If we were to zoom in to the level of two people, they would likely be able to agree on a list of musicians or pieces deserving of canonic status. However, another pair might come up with a different list, although with some crossover. We might then understand that those musicians or pieces which are in the cross over have the greatest canonic weight, as they have the greatest consensus around their status. If we extrapolate this process out to the size of a city, the cross-over between all the lists might be described as the canon of that city, and so on up to countries and even continents. We might therefore describe a musical canon as those individuals or pieces who are considered, by mutual consent of the musical public, to have attained an enhanced level of prestige,

⁸³ Ibid, 162.

⁸⁴ Ibid, 164.

⁸⁵ Ibid, 247, 272.

associated with the quality of genius. However, this model also suggests that while there would be some commonality between different locations, there would also be points of divergence. As I will explore in relation to Leipzig, Vienna and London, this divergence could be the result of particular economic quirks of a city's musical life, or the direct actions of specific concert series and directors. This model for understanding canonisation can be further enhanced if we accept that certain individuals have a greater power to build consensus around a particular figure, be that themselves or by championing the work of another. One such individual was Clara Schumann. Through her championing of her husband's music, she was able to build a positive consensus around his status as a 'genius' composer throughout Europe.

This model for the formation of canons can be understood through Bourdieu's theory of cultural production, in that the 'field' of musical culture produces the conditions in which consensus around a canon may arise. We might then, in Bourdieusian terms, describe the local music cultures as 'sub-fields' within which particular communities strive for cultural production, and thereby define their own particular canon, which feeds into the larger 'field'. Bourdieu's concept of 'cultural capital' can also significantly inform our understanding of canon formation, and the importance of different actors within a canonising ecosystem. As a particular figure is raised further towards canonic status, their cultural capital would clearly increase. However, I would argue, that this is an investment of cultural capital in the person and their music by others, in order to elevate their position, and by extension that of the elevator. For example, Clara Schumann's elevation of her husband also elevated her own reputation as not only a formidable concert virtuoso, but also as the most tangible link to a composer in whom various people had invested significant cultural capital.

Kimberly Francis has made similar arguments surrounding the role of Nadia Boulanger in the building of the reputation of Stravinsky.⁸⁶ Boulanger's canonic contributions are similar to Clara Schumann's in that they were also made across various musical fields, including performance, pedagogy, and composition. The multifaceted aspects of her career have been explored in *Nadia Boulanger and Her World*, edited by Jeanice Brooks, a volume to which Francis contributed.⁸⁷ Francis argues that throughout Boulanger's career, she crafted a public image for Stravinsky by performing gendered discourses with great success. However, she goes on to argue that Boulanger's role has been sidelined in Stravinsky scholarship given 'musicologists' propensity to employ romantic narrative constructs centred on the 'Great Composer'.⁸⁸ Francis instead chooses to deliberately de-

⁸⁶ Kimberly Francis, *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon* (Oxford: Oxford University Press, 2015).

⁸⁷ Jeanice Brooks (ed.), *Nadia Boulanger and Her World* (Chicago: University of Chicago Press, 2020).

⁸⁸ *Ibid*, 10.

centre the composer from her narrative, and instead situate his work ‘among other cultural actors who played essential roles in the establishment of his career – in particular Boulanger’.⁸⁹ In so doing she is able to demonstrate the significant impact of Boulanger on the reception of Stravinsky, and her ability to facilitate, at least in part, his ascent to the status of a ‘Great Composer’, whilst fully giving the credit due to Boulanger for this work.

My work will, in a similar way, seek to decentre Robert Schumann, as well as Mendelssohn, Chopin and Beethoven from the narrative of the construction of musical canons, instead focusing on the active part played by Clara Schumann as a concert performer throughout the nineteenth century. It is no small irony that the genesis for Francis’s work is a desire to recentre the work of women in the history of music in an explicitly feminist framework, given that Clara Schumann herself was part of the circle which was so influential in the development ideas of *Werktreue* and the importance of the composer’s wishes above all else. There are also some key points of difference between my subject matter and that chosen by Francis, beyond that we focus on different musicians at different times. Firstly, Nadia Boulanger, certainly by the time she met Stravinsky, was largely a pedagogue (of some considerable skill and influence), where as Clara Schumann remained a performer. This is not to place a value judgement on the work of either woman, or to say that each did not also work in the other’s field. Instead, it is important to point out that the means by which each gained and invested their cultural capital in their chosen causes was different. Therefore, the impact of each on the opinions of those whom they influenced will have been felt in different ways, and the way in which we might approach their history must change accordingly.

Returning to the issue of consensus, it is important to acknowledge that canonic consensus does not occur immediately, nor at all times unanimously. The opinions of different critical voices in different cities, which will be examined throughout this thesis, show that the status of Robert Schumann, as well as other composers was hotly debated throughout the nineteenth century. It is therefore imperative to consider both dissenting as well as assenting voices within the critical fraternity. If we are to understand canons as the result of consensus around a musician, we must endeavour to ascertain when this consensus was reached. It is equally illuminating to understand what the arguments against a particular musician or musical style were at a particular time, as this may explain why some went on to be elevated, and others were left by the wayside. Consensus is also not continuous, as fashions change, so different composers would fall in and out of vogue, hence why the canon is ever evolving.

⁸⁹ Ibid, 11.

A significant voice in the building of canonic consensus is that of the musical press and the critical fraternity published within it. As Colin Eatock describes in his paper 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance', critics in the nineteenth century saw themselves as 'involved in a process of discer[ning]' geniuses from mere technicians, and then in a further process of discernment, the greatest works of these geniuses.⁹⁰ Accordingly, what is present in all three cities studied in this thesis is first a canon of composers, secondly a canon of works. However, they do not emerge simultaneously, and nor do critics entirely agree on what music should be preserved, and what should be discarded. This creates the variation in local canons. Eatock's work also raises the question of 'why' people would wish to discern musical geniuses. On the surface this seems an obvious question to answer, it is a desire to find the 'best music'. However, if we begin to consider the driving forces behind these decisions, be they economic or aesthetic, then we will arrive at a fuller understanding of the current iteration of canonic consensus. This question of why particular decisions were taken and whose interests these choices served will form a significant part of this thesis, and I shall return to it more fully later.

In this article Eatock further examined the idea of the 'test of time' arguing that only by withstanding the 'test of time' could a composer's music be granted true canonic status, as it would then be seen to be no longer subject to the whims and fancies of fashion and novelty. This would, however, take a considerable length of time. He continues, stating that the 'living and recently deceased were, however, fair game as subjects of debate'.⁹¹ This would suggest that it cannot be the composers' efforts alone that ensure their canonic status, but that for their music and by extension the composer themselves to achieve this honour, they must have a devoted following of performers who are willing to persevere with their music after their death, so that it can be subjected to the 'test of time'. Furthermore, for the performers to be able to continue to play this music, they must have an audience willing to pay to hear their pieces, above newly fashionable music.

Dorothy de Val and Cyril Ehrlich have also explored the subject of performers and their effect on canon formation, in their chapter 'Repertory and Canon'.⁹² However, instead of a single concert series, as in Eatock's study, they use the piano as the locus for their investigations. They observe that some composers obtain canonic status through the publication of their complete works, an event that might not occur until several years after their death (the example of Mozart, whose complete piano works were not published until 1815, is given). The main thrust of their argument is for the

⁹⁰ Colin Eatock, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance,' *19th-Century Music* 34, no. 1 (2010).

⁹¹ Ibid, 88.

⁹² Dorothy de Val & Cyril Ehrlich, 'Repertory and Canon,' in *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998).

connection between the live concert repertory and the supposedly static canon. Another example they give is J.S. Bach's *Das Wohltemperirte Klavier*, which remained officially unpublished until 1800 but was kept alive as an important part of the training of young pianists in manuscript across the years since its composition. This carrying of works forward through time until they are more acceptable to a wider public is significant to the current study, as this is exactly what Clara Schumann did for her husband's pieces. Often, they would receive several 'premieres': firstly, in private for friends; then to a still private circle of music lovers who were more likely to receive the work favourably; and then finally in front of a public audience. Even at this stage, the same work might not be tried universally in public, the tastes in different cities might preclude the possibility of a premiere in one but encourage it in another. This geographical consideration will form an integral part of my argument in this thesis, namely, the fact that the touring nature of the life of Clara Schumann would have necessitated her understanding of the musical situation in each city she visited and would therefore have impacted on the pieces she selected for public performance.

As Weber has shown, the idea of a musical canon emerged during the late eighteenth century, and across the next hundred years became pervasive in European musical thought.⁹³ As canons are a concept, rather than a necessarily fixed entity, I would argue that any conception of a canon is contingent on a number of factors: who is doing the conceptualising; their musical background; and for what purpose a canon is being constructed. As a demonstration of the consequence of imposing specific limits on works that may be considered canonic, and thereby determine what a musical canon could be, let us examine the following example. We might set the parameters for inclusion in this canon as: a composer in the classical tradition;⁹⁴ of European origin; most likely a composer of significant orchestral works; and they must have been dead for at least 100 years so that their music can be said to have passed the 'test of time'. However, even these fairly rudimentary conditions for canonic status already present a myriad of problems and exceptions. Firstly, they would, for example, exclude composers such as Dmitri Shostakovich, Edward Elgar and John Williams, on the grounds that their music has not yet passed the 100-year test of time. All of these composers have an arguable claim to canonic status given the significance of the first two to the cultural imaginations of their countries in the past century and the third given that his music as film soundtracks is the first exposure many people now receive to large scale orchestral music.

⁹³ Weber, 'The Intellectual Origins of Musical Canon in Eighteenth-Century England'.

⁹⁴ I deliberately use a small 'c' here, to mean any music before modern popular music. Furthermore, the canonic parameters set here are meant as an example of a possible set of criteria, rather than as an exhaustive list of the conditions a piece or composer must meet in order to be included in a canon.

Secondly, it is enormously Eurocentric. Immediately, all those composers outwith Europe are excluded, including the rich traditions of Indian and Chinese classical music. Both of these traditions have significant canons in their own right, a fact which in itself highlights the point that, although the formation of canons is a common mode of thought, the content of those canons is geographically contingent. If we accept that there are these three, and several other, musical canons on a global scale, then it would logically follow that on smaller scales we would expect to also see variations. In which case, the existence of a canon on any level is an issue of granularity. A work might be said to be canonic in Europe, but not necessarily in Asia, or could be firmly canonic within Britain, but not Germany, or even from city to city. That is not to say that there is no overlap between these canons, for example there is a significant volume of western art music performed in Asia and regarded in canonic terms. However, it is important to recognise that the reasons for, or the timing of the inclusion of this music in the canonic thinking of different locations may be different. As acknowledgement of these factors, the term 'western canon' is now commonly used among scholars to describe a canon formed of Western Art music. Although this is already a commonly held view, I raise it specifically here to highlight the importance of geographical granularity in understanding canonic thinking which will be at issue in this thesis.

Thirdly, the most widely accepted version of the western canon has been shown to be overwhelmingly white and male by Marcia Citron, who focused specifically on the exclusion of female composers.⁹⁵ Citron's work demonstrates that by assigning greater value to particular types of musical work, the voices of those who are often marginalised can also be written out of the narrative of music history. In this context, the voices of women. We might understand this as the result of bias in the valuing of musical work, where fields that are more open to men through the availability of educational opportunity, for example composition, are understood to have greater worth. Therefore, the work of women was historically given lesser significance and so is less likely to be understood in canonic terms.

Weber returned to this debate in 2003, with his paper 'Consequences of Canon', in which he argues that the particular conception of canons in the later part of the nineteenth century was responsible for the lack of new music performed on the concert stage by 1910. He argues that the transition towards more 'classical' (canonic) repertoire meant that it was not in fact composers who began to write more inaccessible music, but that concert programmers who had turned away from this new music, making it more difficult to hear, and therefore harder to understand.⁹⁶ This would in

⁹⁵ M. J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993).

⁹⁶ William Weber, 'Consequences of Canon: The Institutionalization of Enmity between Contemporary and Classical Music,' *Common Knowledge* 9, no. 1 (2003).

turn suggest it was not only the work of composers that brought canons into being, but that the choices of concert programmers also played a role.

I do not list these problems with the concept of a canon to dispute them here: that has been done ably by other scholars already and therefore lies beyond the scope of this thesis. I do so instead to highlight the fact that any notion of a canon is itself contingent on who it is that is setting the agenda for canonisation. As Angeles Sancho-Velazquez has argued in her thesis 'The Legacy of Genius: Improvisation, Romantic Imagination, and the Western Musical Canon':

The canonization of a group of musical works and their composers was not simply the inescapable culmination of a historical trend, but it depended largely on divisions made at this time by individuals and groups with specific interests and allegiances who were responding to their own historical, political, and social circumstances.⁹⁷

One such individual was Clara Schumann, whose specific interest was the promotion of her husband's music and their shared allegiance to their artistic ideals of *Werktreue*. In this case, as Leistra-Jones has described in relation to the approach of Joachim and Brahms, two close friends of the Schumanns who shared their artistic approach, *Werktreue's* imperative for fidelity to the work can be understood have been expressed through the imperative of authenticity, a tone of seriousness and self-restraint.⁹⁸ Deirdre Toh has made a compelling case for the different manifestations of *Werktreue* principles in Clara Schumann and Liszt's approaches to the transcription of Lieder, articulating the aesthetic reasons for Clara Schumann's more restrained approach to translating these songs into works for solo piano, keeping as much of the original work intact as possible.⁹⁹ Specifically in relation to Clara Schumann's work as a performer, we can understand her approach to have been one that sought to faithfully represent the wishes of the composer, as she believed them to be.

A further element of canon formation I wish to discuss at this juncture is the role of the critical press. Their writings offer key evidence when considering the development of consensus around the canonic standing of an individual. However, this evidence must be treated carefully. The writings of critics offer a first-hand account of the events of a concert, and often these accounts are expressed with the aim of passing judgement on the success or failure of the performance and music. However,

⁹⁷ Angeles Sancho-Velazques, *The Legacy of Genius: Improvisation, Romantic Imagination, and the Western Musical Canon* (Los Angeles: University of California - A dissertation in partial satisfaction of the requirements for the degree of Doctor of Philosophy in Ethnomusicology, 2001), 220.

⁹⁸ Leistra-Jones, 'Staging Authenticity: Joachim, Brahms, and the Politics of *Werktreue* Performance'.

⁹⁹ Deirde Toh, 'Werktreue Ideology in Clara Schumann's and Franz Liszt's Piano Transcription,' *Journal of the Society for Musicology in Ireland* 18 (2023).

the criteria by which the music and performance were judged to have been successful changed significantly throughout Clara Schumann's career, and across the three locations with which this thesis is concerned. To appropriately assess the value of these critical reports, it is necessary to consider the work of scholars in the field of reception studies.

Reception studies as a field considers the reaction to an event or piece of art, seeking to situate it within its historical context, so that it might be better understood as part of a milieu rather than seemingly coming from a vacuum. It began with scholars such as Wolfgang Iser, working in literary studies.¹⁰⁰ As Leon Botstein points out in his article 'Music in History: The Perils of Method in Reception History', there is significant overlap between the need for understanding the context of a musical text or act in the same way as there is for a literary one, and so the foundation of reception studies laid down in the field of literature has also been used by musicologist.¹⁰¹

However, as the title of Botstein's article suggests, he argues that there are several dangers with the application of methodologies in musicological reception history. Firstly, Botstein argues that our understanding of the reception of musical texts is contingent on our understanding of historical performance. Neal Peres da Costa, in his monograph *Off the Record* has shown through an examination of early recordings of pianists that the norms of technique and practice were rather different in the 19th century.¹⁰² Da Costa argues that the main areas of difference between modern pianists and their counterparts in the 1800 are dislocation of the hands, unnotated arpeggiation, metrical rubato, rhythmic alteration and tempo modification. As da Costa writes in his conclusion:

Although many of the practices preserved on early piano recordings seem alien today, it is clear that these were integral to late Romantic pianism as exemplified in the playing of acknowledged masters of the period. To come to an understanding about what musical notation meant to composers and performers of the late nineteenth century, we must accept that the most admired musicians of the era approached the aesthetics of performance from a very different perspective than musicians today.¹⁰³

The differences highlighted here by da Costa suggest that what may have been considered to be 'the work' by 19th century performers, including Clara Schumann, is considerably less straightforward than just the notes on the page. This instead suggests a paradigm in which both performance and

¹⁰⁰ Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response*. London: Routledge, 1978

¹⁰¹ Leon Botstein, 'Music in History: The Perils of Method in Reception History,' *The Musical Quarterly* 89, no. 1 (2006).

¹⁰² Neal Peres da Costa, *Off the Record: Performing Practices in Nineteenth Century Piano Playing* (Oxford: Oxford University Press, 2012).

¹⁰³ Ibid, 310.

composition work in tandem to create music, rather than one mode being subservient to the other. Although the performances themselves are not the central subject of this thesis, rather their cumulative effect, this variability in interpretation still raises certain issues worth discussing. It highlights the importance of the role of an individual performer. If players were expected to make choices about the way in which a work was presented, then the fact that Clara Schumann played a particular work in a particular place, rather than say Charles Hallé or Franz Liszt, has a significantly greater bearing on the way in which it might be received. We know relatively little about Clara Schumann herself in performance, as she left no recordings. However, we do have recordings made by her students, in particular Adelina de Lara and Fanny Davies. Although both pianists have their own individual style, and the recording technologies place certain restrictions on their playing, both are characterised by a particular clarity of tone and elegance of phrasing. Given contemporary descriptions of their teacher's playing, we can understand these to have been hallmarks of her playing as well. Further to this, different national styles of playing would impact the way in which critics responded to performers, as those whose performance idioms corresponded more closely to the expectations of the reviewer might expect a more favourable response. Although the specifics of these performance styles and their implications for reception of repertoire lie beyond the scope of this thesis, this does provide important context for the reviews offered by the various critical voices throughout this thesis. All of these factors contribute to complicating our understanding of the reception of Clara Schumann's performances. As Botstein suggests, without markers linking specific notated musical events, disentangling a historical audience's understanding of the meaning of a musical gesture becomes problematic.¹⁰⁴

Botstein continues by arguing that even when dealing with the writings of the musical press, there are issues to be negotiated. He specifically cites the wide range of musical literacy among the critical fraternities of Vienna and London, arguing that although some critics had a significant degree of musical training, others were distinctly lacking in such technical knowledge, despite presenting themselves otherwise. Botstein goes on to argue that one route out of the dilemma that the source material poses, utilised by musicologists, is to concentrate on the collective subjective reaction, rather than on reactions to specific moments within the music. This, to Botstein results in 'an embarrassingly high level of generality'.¹⁰⁵

In the analysis presented in this thesis, I do not seek to use the writings of critics to understand how specific moments within a performance were received by particular audiences, but rather to

¹⁰⁴ Botstein, 'Music in History: The Perils of Method in Reception History', 2.

¹⁰⁵ Ibid, 3.

understand how the reaction to Clara Schumann's performances changed over time. What might be considered by Botstein to be generalities, in individual cases, are instead used to understand the development of the reception of Clara Schumann's playing throughout her career. However, to mitigate the biases of particular critics, I have sought wherever possible to provide multiple accounts of the same concert, so that the reactions of various critics can be compared with each other and a more accurate understanding of the general reaction to a performance can be reached. Where there was particularly lively debate around a repertorial choice, or its mode of presentation, I have included this in the arguments set out in the thesis. However, for a more complete picture of the critical reaction to Clara Schumann's concerts, I have included the writings of various critics from various publications in the appendices.

Whilst dealing with the writings of critics, it is important to remember that these individuals were only one member of the collected audience at any event, and that their judgement may be biased by all manner of factors. These may have included their own particular aesthetic standpoint, or the opinions of their editor who may have exerted greater or lesser pressure on their writers to conform to a singular viewpoint. Often critics saw it as their job to educate their readership and so would seek to 'correct' their opinions on particular repertoire. This again may prejudice their review. It is therefore important to once again point out that the reviews cited in this thesis are intended to be illustrative of the response of influential individuals to the concerts of Clara Schumann, not as blanket representations of the opinions of entire audiences.

Further to this, in many of the publications referred to in this thesis, there are reports on the musical happenings in other cities. For example, the press in London routinely reported on concerts in Leipzig and Vienna (among other cities), and vice versa. This reporting would have allowed for the cross-pollination of canonic thinking between cities, with trends in one city influencing those in another. This could either be through the adoption of customs or tastes or through a reaction against the opinions in another city so that the levels of popularity enjoyed by particular composers or performers would diverge. This critical cross-pollination was particularly relevant for Clara Schumann in Vienna and London, in that the press in these cities were already aware of her reputation and so could offer favourable anticipatory remarks before her appearances in these cities. This meant that she did not have to reestablish her reputation as she travelled through Europe, but that she was able to build on the one she had already earned in previous concerts. The greater reputation that Clara Schumann enjoyed on a European scale by the time she arrived in London, spread by the press, allowed her to have a much more immediate impact in the city and to begin programming her husband's music much more immediately compared to the other cities. However, it is also notable

that on her arrival in Vienna, the critics in the Austrian capital are keen to show their awareness of her growing reputation in Saxony.

To this end we come to the question of granularity in canon studies. If we were to examine these three cities as one homogeneous block, then we would find that there was indeed a group of composers whose music was common to all three cities, and we might refer to this as a pan-European canon. However, this would exclude the music of composers who only found popularity in certain places. For example, the music of Robert Schumann was far more popular in Leipzig during the 1840s than in Vienna, and in turn was more popular in Vienna in the 1850s compared to London. At each point, his music could only be said to be thought of in canonic terms in some, but not all of these cities. This would lead us to examine local or national canons, rather than a universal one.

We must also consider that certain music is more popular in certain places than in others. Often this is the result of the composer's connection to a particular location, in particular if they were born in, or worked in a city for an extended period (Mozart in Vienna for example). However, a second, less considered factor in the popularity of the music of particular composers in certain cities, which this thesis will explore in more detail, is the way in which concerts are organised in a specific city. Who is responsible for the selection of repertoire, and their particular motivations can have a powerful influence on which music is more likely to be heard by the public and therefore gain popularity. Further to this, we must also consider issues such as the funding of concerts. If a city were, for example, to offer a concert series only to those able to afford the subscription fee, this would impact on the social status of those at whom the concerts would be aimed. The more exclusive the stream of income to the concerts, the narrower the tastes the programmes would have to appeal to. In extreme cases, say an aristocratic patron providing the sole funding source, the only person whose taste would need to be considered by the musicians would be this patron.

Another significant factor, specific to Clara Schumann, was her relationship to the critical fraternity and musical intelligentsia of the three cities. Given her husband was editor of the *Neue Zeitschrift*, it is fair to say she is likely to have enjoyed favourable reviews in her native Leipzig. She also exchanged letters with Edward Hanslick, a famous Viennese critic, and certainly, at various points showed an awareness of what was being written about her and her husband in London (an issue which I will explore further in the London case study). She also had a wider circle of friends, as part of her musical network, in all three cities. Reich has written more on the subject of her relationships with specific individuals.¹⁰⁶ Given both her personal and professional relationships with

¹⁰⁶ Reich, *Clara Schumann: the artist and the woman*, 190-211.

the critical fraternity in the three cities, Clara Schumann was ideally placed to influence the opinion of the intelligentsia on matters of musical taste, swaying them in favour of her point of view.

By including the geographical aspect to my study of canonisation in Clara Schumann's repertoire I am able to demonstrate that the various processes of canonisation were not equally distributed across Europe and also that competing factors in each of the three cities were responsible for the variations in which repertoire became part of local canons. This in turn challenges the idea of a universal canon, as, if each of the three cities has its own canon predicated on the specific conditions in each, then it follows that the idea of a 'universal' musical canon cannot exist but is merely an illusion of fixedness. This illusion comes from works which are thought to be canonic being understood to have passed the 'test of time', due to an inherent 'genius' or 'greatness' contained within the work. The longer a work continues to be thought of in canonic terms, the more thoroughly it can be said to have passed the test of time, therefore perpetuating the conclusion of its inherent greatness. This therefore leads to the over-representation of older works discussed in canonic terms, thereby contributing the illusion of fixedness. To facilitate my investigation into the impact of Clara Schumann's concert programming on the development of canons in Leipzig, Vienna and London, I will consider not a single musical canon, but an interrelated series of canons, whose divergences are a consequence of local happenstance.

A further important observation to draw about canon formation is that it happens in retrospect only, that is to say, that for a composer and their work to be seen as having passed the 'test of time' often associated with canonic status, time must have passed. This can often skew our perception of when a composer began to be thought of in canonic terms. Further complicating this is the lack of an official canon with specified members. Therefore, the composers that are understood to be canonic at a specific time may be different depending on when we are looking from. If, for example, we take Leipzig in the late 1830s, a modern person might be drawn to the music of Felix Mendelssohn and Robert Schumann as the most likely to be considered in canonic terms. However, people in 1830s Leipzig might have considered Henri Herz, Hummel or Moscheles to be their compositional equals. After this date the music of Mendelssohn would be included in canonic thinking rather quickly, often with its composer being described in critical literature as 'great' or a 'genius'. Robert Schumann's journey to such a status would take much longer. Consequently, we must use contemporary critical literature not only to understand the composers we now consider to be canonic, but also to gauge whether a particular composer was yet to be thought of in these terms. As discussed in the introduction, this highlights the importance of scholarship in the field of reception studies to our understanding of the formation of musical canons. The changing reception and understanding of a work are fundamental to the continuation or cessation discussion in canonic terms.

If we accept the retrospective nature of canon formation, we must consider that individuals and organisations aside from the composers had a hand in their canonisation. When we discuss Clara Schumann's particular contribution to the formation of canons, we can understand it as an interaction between her concert performances, the music she selected, and the critical and public opinion of this music. By lending her talent and reputation to a piece, in essence providing a positive review of the work by selecting it for performance, she could introduce it to the public of a city or significantly raise the status of the composer and the piece. This still required a degree of dexterity, in that she would have to judge the correct moment to gamble on a new piece, and when it was necessary to consolidate her repertoire in a particular place, by offering only works that had been heard before and were most likely to bring financial success to her concerts. Throughout this thesis I will explore the ways in which Clara Schumann negotiated these decisions, the impact of local fashions on her repertoire, and the consequences of her choices for the development of canons in Leipzig Vienna and London.

Jim Samson, writing in *The Cambridge History of Nineteenth Century Music*, has argued that canonicity as an idea has also shifted our understanding of musical value, locating musical beauty in specific works, rather than music possessing beauty as an inherent, generalised property.¹⁰⁷ Samson goes on to argue for the idea of a core repertoire of 'masterworks' beginning in the nineteenth century. He also argues that by continuing to perform works of the relative past, they are drawn from that past into the 'now', rather than continuing to exist in the past tense. Samson's argument that the continued performance of a piece is necessary both for its lasting popularity as well as for it to be considered canonic supports the idea that it is the work of performers that actually creates and maintains canons. This is because a piece that is no longer performed ceases to be part of the 'present moment' and so must be consigned to the past, and consequently ceases to be thought of in canonic terms. I would therefore add that these contributions to particular conceptions of a canon deserve recognition.

Later in the same volume, Samson also argues that canon formation can be traced using musical journals (such as the *Revue et Gazette musicale* in France and *Allgemeine musikalische Zeitung* in Germany). Samson also argues these patterns can be observed in music publishing as single-composer collections began to take precedence over genre-based collections, 'culminating in the series of collected editions of the great masters that began to gather around 1800'.¹⁰⁸ However, as

¹⁰⁷ Jim Samson, 'The Musical Work and Nineteenth-Century History,' in *The Cambridge History of Nineteenth Century Music* (Cambridge: Cambridge University Press, 2002).

¹⁰⁸ Jim Samson, 'The Great Composer,' in *The Cambridge History of Nineteenth Century Music* (Cambridge: Cambridge University Press, 2002), 263.

most historians of music would recognise, the roster of 'great masters' was enlarged significantly during the nineteenth century to include names such as Mendelssohn, Schubert, Chopin and Robert Schumann. This thesis will explore the process by which composers were able to join the ranks of the 'great masters', especially considering the work of performers and their role in encouraging a particular perception of a composer. To aid this examination, as Samson has suggested, the opinions of critics expressed towards both performers and the pieces they played will be considered in order to understand the transition from 'new' to 'master' work. A particular metric that will be used to aid this examination is the 'test of time'. It is noticeable that Beethoven is recognised as 'the great composer' even during his lifetime. However, in the case of Robert Schumann this was not the case until several decades after his death. This would suggest that as canons were enlarged, and there were a greater number of composers against which to be compared, the 'test of time' became more rigorous, and a composer's music would have to remain popular for longer in order to be considered in canonic terms.

Writing in two of his most influential monographs, *The Great Transformation of Musical Taste* and *Music and the Middle Class*, Weber has considered the differing developments of canonic thinking in various locations throughout Europe.¹⁰⁹ Weber's central argument in this second monograph, articulated in the preface to the second edition is that:

Whenever we find ourselves speaking of great works we need to ask when, where, and in what performing context such music became established, and how texts treated it in canonical terms.¹¹⁰

This thesis particularly considers these questions in relation to Clara Schumann and her repertoire, examining how she was able to shape opinions in different locations on various parts of her repertoire. In particular, in the second of these monographs Weber addresses this issue in relation to London, Vienna and Paris from 1830-1848. Weber's central argument is that musical tastes are shaped by social forces, and most importantly, during the period concerned, with the development of the social role of the middle class. As Weber shows, the nineteenth century did not only involve an expansion of the monied middle class in terms of social power and number, but also an internal differentiation within this larger social stratum. As Weber describes, upper portions of the middle class began to mix with segments of the traditional aristocracy creating a new elite. In Weber's view, the rise of concert life during the nineteenth century was a manifestation of the consolidation between these social groups. Crucially, the specific amalgam of the different social groups in the

¹⁰⁹ Weber, *Music and the middle class: the social structure of concert life in London, Paris and Vienna*.

¹¹⁰ *Ibid*, XVIII.

three cities studied by Weber did not remain constant, but the social forces at play in each location created a unique blend, and therefore the resultant concert life of each city was altered.

Where my study differs from Weber's is the direction in which we focus. Weber considers the cities and wider musical cultures, whereas I will focus first on one individual performer and how she navigated these differences when touring between cities. Much as Weber has shown that the social forces at play in each city contributed to their divergence in canonic thinking, I seek to demonstrate that as a virtuoso toured there would be different forces at play shaping their repertorial choices in each city. The response to the virtuoso in each location would then contribute to their overall repertoire. However, if we consider their repertoire without recourse to the social forces at play in the locations in which they made the selections of pieces we may misinterpret the reasons for which they made particular choices. I would argue that differentiation by place is an effect that has been present in the development of canonic thought from its beginning, and that as a travelling virtuoso Clara Schumann would have had to respond to these changes in local taste and custom as she moved across Europe.

In short, the process of canonisation is a messy one, involving many people, including critics and performers as well as composers contributing at different times over a period of several decades, often after the composer's death. By examining Clara Schumann's repertoire in London, Leipzig and Vienna I will demonstrate that our current composer-focused canonic model, as described by Beard and Gloag, does not reflect the historical actuality of all those whose efforts are essential to the canonisation of music. Clara and Robert Schumann provide an ideal case study for this thesis for a number of reasons. Firstly, the composer (Robert Schumann) and performer (Clara Schumann) are separate people. It is therefore possible to understand whether the audiences came to hear the composition, the performer or both, and how these attitudes may have affected Clara Schumann's choice of repertoire. Secondly, Clara Schumann far outlived her husband, therefore this provides a test for how a composer's reputation might be managed after their deaths. Finally, due to the wealth of correspondence surrounding Clara Schumann, including her letters and diary (kept both with and without her husband) and the copious reviews generated by her concerts, we are able to understand with whom ideas for programming originated, how these events were organised, the negotiations that were involved in staging a performance and how the critics and the public reacted to different works in different times and places. All these factors are crucial to a work being understood in canonic terms. It cannot attain canonic status without approval from the public, which can be expressed through the buying of concert tickets or sheet music and through the applause of performances among other things, for which it requires a public performance, and it must be popular enough to warrant revisiting many times, otherwise it will fade into obscurity. All these

factors compete in the canonisation of a piece and its composer and are laid bare in the writings surrounding Clara Schumann throughout her career.

2.4- Gender and canons

Although Clara Schumann's gender is not specifically at issue in this thesis, it is in much of the literature surrounding her life and work. Therefore, to fully understand both Clara Schumann's impact on the musical world, and the scholarship that has sought to enlighten our thinking on the subject, this is a significant factor to consider, providing important context for the wider arguments in this thesis.

In parallel to the issues discussed above, there has been a recent move towards the analysis of music by female composers, for example in *Analytical essays on music by women composers: Secular & Sacred music to 1900*, which includes a chapter on Clara Schumann's 'Liebst du um Schönheit' by Michael Baker.¹¹¹ Other notable authors in this field include Harald Krebs, especially for his analysis of the songs of Josephine Lang and Stephen Rodgers' work on the songs of Fanny Hensel as well as his teaching of the music of marginalised composers.¹¹² Both of these authors have also written analyses of the music of Clara Schumann, in *Clara Schumann Studies*.¹¹³ This work has made the significant step of applying rigorous analysis to works which are normally not considered for such treatment. However, there is an inherent difficulty with the analysis of compositions by a musician being required in order to study their musical activities. In the case of all three women studied here, their performing activities were at least equal to, and in Clara Schumann's case much greater than, their compositional ones. I would therefore suggest that to gain a fully rounded picture of these musicians, it is not necessarily appropriate to rely solely on musical analysis of their compositions, but to instead give equal weight to their performing activities. Neither Krebs nor Rodgers claims that their analysis offers this complete picture of the artist in question. I use their work as a case in point to demonstrate that if we wish to expand the musical canon it is not only necessary to approach the works of different composers with established methods, but also to explore new lenses through which musical endeavour can be evaluated.

The foundations for this field of study were laid by Marcia Citron in her monograph *Gender and the Musical Canon*.¹¹⁴ In this volume Citron elegantly outlines the problems with the conception of

¹¹¹ Laurel Parsons & Brenda Ravenscroft, *Analytical essays on music by women composers: Secular & sacred music to 1900* (Oxford: Oxford University Press, 2018).

¹¹² Harald Krebs & Sharon Krebs, *Josephine Lang: her life and song* (Oxford: Oxford University Press, 2007); Stephen Rodgers, 'Fanny Hensel's lied aesthetic,' *Journal of Musicological Research* 30, no. 3 (2011); Stephen Rodgers, *The songs of Fanny Hensel* (Oxford: Oxford University Press, 2021).

¹¹³ Davies, *Clara Schumann Studies*.

¹¹⁴ Citron, *Gender and the Musical Canon*.

canons in relation to gender, exploring reasons for the exclusion of women whilst advocating for their inclusion. She also advocates for the periodic re-examination of canonic values so that they might be re-aligned with contemporary aesthetic values. In Citron's view, even if the pieces or persons within a canon may remain the same, our reasons for having them there may have changed.¹¹⁵ Citron also argues that although the formation of a canon is not necessarily controlled by a single person, individuals can still have agency in the process as they will be able to impact the opinions of the culturally powerful group.¹¹⁶ I would argue that Clara Schumann, in her position as a virtuoso of international renown was one such individual, and so can be used as a litmus test for Citron's argument.

Furthermore, as Citron rightly asserts, the route to professional music, especially the publication of compositions, was barred to many women in the nineteenth century.¹¹⁷ However, Clara Schumann was an individual who was not constrained in her professional musical ambitions, and was in fact often viewed as an exception given her pianistic abilities. Therefore, Clara Schumann's career can be used as a case study for the impact of an individual on the formation of canons, when she was afforded a far greater degree of agency than many of her peers.

Whilst very much recognising the value of Citron's work, my approach to the conception of canonicity differs from hers. Specifically, Citron considers canons to be compositionally based, and her arguments largely stem from the desire for a greater inclusion of female composers. While this is a laudable aim, and, even given the almost thirty years since the time of Citron's publication, one that musicologists still contend with, I would suggest that it narrows the frame in which canonic contributions can be made to too great an extent. As this thesis examines, Clara Schumann's greatest contributions to the formation of musical canons came in the field of performance, not composition. Therefore, if we strive to include the work of female composers in canons based on the work of composers, contributions of figures such as Clara Schumann would be missed, or at least distorted. I would therefore build on Citron's idea that canons are an ever-evolving entity, to suggest that if we truly wish to include the work of women in our consideration of canonic contributions, as I outlined earlier, we must expand our understanding of what a canonic contribution is to include the efforts of those beyond composers, whilst continuing to value compositional work.

Returning to the work of Weber, in *Music and the Middle Class*, one of his concluding arguments is that the role of women in the development of canonic thinking, particularly in the domestic

¹¹⁵ Ibid, 3.

¹¹⁶ Ibid, 19-20.

¹¹⁷ Ibid, 82.

sphere, is one that is often overlooked by musical historians.¹¹⁸ He argues that, because women's role was largely limited to the private sphere, it came in the form of hosting salons and participating in domestic music making. However, what was barred to women was public positions of authority within the musical world. For example, they were not allowed to take up the directorship of a concert hall or orchestra, or in some cases even to hold membership of musical societies. Weber specifically cites the *Gesellschaft der Musikfreunde*, as one such society.¹¹⁹ Given the lack of formal authority afforded to women, Weber argues that, in general, they were only able to exert influence on the development of canonic thinking, rather than to shape it in an official capacity. This therefore can often make their influence harder to trace. In general terms I would agree with Weber's assessment: the role of women in the history of music, and in particular a history of music centred on composition, is often overlooked. As a response to this, I would once again highlight the work of Francis, in relation to Boulanger, and her decentring of composers in order to highlight the achievements of those who worked in traditionally less valued fields of music. In this case, given Clara Schumann's very public career as a performer, and her position of authority in the interpretation of her husband's music, as well as that of other notable Austro-German compositional figures, she provides an opportunity to study the specific impact of a woman on the formation canons. I would argue that given we now have a strong awareness of figures such as Clara Schumann it is important to update our understanding of who and what may be canonic, and how we arrived at this conclusion so that our picture of the musical past may include all those who contributed, rather than only those whose work we chose to privilege.

Katharine Ellis has explored further issues surrounding the gendered nature of musical discourse, in particular in her article 'Female Pianists and their Male Critics in Nineteenth-Century Paris'.¹²⁰ In this article Ellis argues that female pianists' status as 'interpreters' of a composition, rather than as the composers, challenged traditional ideas of pianistic virtuosity. However, she also argues that even though women were central in establishing repertoires for the piano, their involvement also gendered particular musical styles, which in turn impacted on the value which was attributed to them. More contemporary music of composers such as Beethoven was coded as masculine and older composers such as Handel and Bach as feminine. Ellis later elaborates that the reception of female pianists was further complicated by their participation in the music of Beethoven, as this particular repertory transgressed a growing fault line between the 'virtuoso' critical school and those who

¹¹⁸ Weber, *Music and the Middle Class: the social structure of concert life in London, Paris and Vienna*, 144.

¹¹⁹ *Ibid*, 63.

¹²⁰ Katharine Ellis, 'Female Pianists and their Male Critics in Nineteenth-Century Paris,' *Journal of the American Musicological Society* 50, no. 2/3 (1997).

adhered to the Beethovenian masterwork mode of thought. These two schools of critical thought had diametrically opposed views of what constituted musical progress. The first argued that only the creation of new works and reaching of new heights by virtuosos could allow music to progress; the second believed that the preservation and interpretation of master works, especially by Beethoven and the Viennese school, was the path to musical progress. Specifically in relation to the arguments presented in this thesis, Ellis's work gives valuable context to the reception of Clara Schumann's concerts by various critics. In terms of the gendered aspect to the critical responses to Clara Schumann, critics are often at pains to say that she was the best pianist either male or female, or to portray her gender as not relevant to the standard of her playing. It is therefore important to acknowledge, in the light of Ellis's work, that the response to Clara Schumann is not representative of the reaction to all female pianists, but rather the reaction to her was the exception. The contemporaneous critical understanding of Clara Schumann as transcendent of gender roles may go some way to explaining why it was seemingly acceptable for her to base a significant portion of her repertoire on the music of Beethoven, a composer whose music was normally associated with masculinity.

A further, significant aspect of the gendered discourse around Clara Schumann that is particularly pertinent to this thesis is her characterisation as a 'priestess'. As Amanda Lalonde writes in her chapter 'The Young Prophetess in Performance', the 'priestess' moniker was attached to Clara Schumann in Liszt's 1854 essay on her, in which he attributes this both to her personal seriousness and dignity as well as her commitment to the idea of 'Werktreue'.¹²¹ This moniker can be seen to have informed the critical understanding of Clara Schumann as transcendent of gender roles. Liszt's description deals with Clara Schumann the adult performer. Lalonde, on the other hand examines the earlier perception of this pianist as closer to the sibylline priestesses of ancient Greece, where the communion with gods is characterised by an almost trance-like state. In either conception of her role as a 'priestess' of music, it is clear that she was considered to have a special insight into the musical work. A significant part of this understanding of Clara Schumann's performances came from her practice of playing from memory, which she began on her tour to Paris in 1832. It was her normal practice after this tour to play from memory in solo piano work. This allowed her to be perceived as embodying the spirit of the composer.

Further to this, the language of 'priestess' is an interesting choice in terms of canon formation, in that it can be related to the Christian canon of saints. This analogy is worth drawing as it highlights the stages necessary for canonisation, which although formalised (especially within the catholic

¹²¹ Lalonde, 'The Young Prophetess in Performance.'

branch of Christianity) has analogous counterparts in musical canonisation. There are several types of canons within Catholicism, including canon law, the biblical canon and the office of The Canon. What each of these canons has in common, within Catholicism, is that they were codified to a particular version of a text or practice. It is this specific codification that is central difference between the process of canonisation in religious terms compared music. The catholic canon most analogous to a musical canon is the canon of saints. The journey to canonisation or sainthood begins with a remarkable life, often of extreme devotion or tragic end, usually defined by a specific encounter. For a composer, this is also true, although the encounter might be one with the artistic muses inspiring a particular composition rather than one with a divine actor. These are in some cases one and the same (Hildegard von Bingen, for example). Crucially, a saint cannot be declared as such until after their death, where a continued following of the faithful will petition for their beatification and then canonisation in a process that can take several centuries. At this point, priests of the church, or those with a particular desire for their prayers, can petition the saints to intercede on their behalf in a specific matter. In a similar manner, as the 'priestess' of music, Clara Schumann could invoke the presence of certain composers to inspire her performances. Karen Leistra-Jones argues that the elevating of art to a secular religion was 'a central tenet of Romantic thought' on music, as it 'could be a vehicle for the infinite and the inexpressible'.¹²² In this broader context, the religious imagery surrounding Clara Schumann can be understood as an expression of her audience's reception of her performance endeavours through the lens of '*Kunstreligion*', literally 'religion as art'. Although she herself may have not set out with this as her aim, the perception of her as someone in position to commune with the past composers and call forth their intentions in a piece would have strengthened her voice in the process of musical canonisation as it would imply an unbroken line from the composer of the work she performed, through her as an intermediary, to her audience. This conception of Clara Schumann can be seen in the opening of her obituary in the *Musical Times*, which runs:

The world in general, and that of music in particular, is poorer for the loss of Madame Schumann, since, though she had for some years ceased from the more active duties of her profession, her living influence remained; her spirit vitalised the artistic principles ever to be connected with her practice of the art, and even her bodily presence seemed to place us nearer the time, now well-nigh severed from us as regards personal links, when the great ones of music walked our earth. Madame Schumann, as a child, might have seen Beethoven and sported with that sweetest of all grown up children, Franz Schubert. With the immediate successors of those famous ones she was

¹²² Karen Leistra-Jones, 'Hans von Bulow and the Confessionalization of *Kunstreligion*,' *The Journal of Musicology* 35, no. 1 (2018).

in personal contact and communion, and she lived through the 'twilight of the gods' into the comparative night of our time.¹²³

It is worth pointing out that Clara Schumann never met Beethoven or Schubert. However, the mere fact of her having been alive when these 'great ones walked the earth' is enough for the reviewer to assert she had greater level of understanding of their music. Furthermore, the choice of the word 'communion' again references her standing as an intermediary between the past composers and her modern audience, at least in this conception of her. The critic's final reference to Wagner and the 'twilight of the gods' suggests that he believes the musical culture of his present to be lesser than that of the fast-receding past.

As Mary Hunter has explored in her paper "'To play as if from the Soul of the Composer": The Idea of the Performer in Early Romantic Aesthetics', by embodying a 'priestess' who was able to see to the very heart of a piece and then bring forth this image to her audience, Clara Schumann represented the ideal early Romantic performer.¹²⁴ By placing herself as subservient to the composer, Clara Schumann may have inadvertently diminished her own canonic contribution, as she would have presented herself as secondary to the 'great work' that she was performing. The supposed atemporality of the piece would overshadow her own performance, and so her part in continuing its existence by bringing it once again into the present moment (as in Samson's conception) would seem to negate her part in that decision-making process. By highlighting her role in this, we are able to expand our understanding of how canons came about, rather than contending with an image of a canon that has always existed and has remained unchanged.

Alexander Stefaniak has also explored this idea in his paper 'Clara Schumann and the Imagined Revelation of Musical works', writing:

Beginning in the 1840s, numerous commentators claimed that Schumann attained an extraordinarily revelatory interface with the work or composer. In these portrayals, Schumann authentically and completely realized the inherent essences of musical works or their composers' spirits or presumed intentions. In the imagination of critics, she achieved these revelations through her inner faculties, including understanding, sensitivity, memory, and conscious devotion.¹²⁵

¹²³ Anon., 'Clara Josephine Schumann', *The Musical Times and Singing Class Circular*, 1st June 1896, Vol 37, No. 640, 396

¹²⁴ Mary Hunter, "'To play as if from the soul of the composer': the idea of the performer in early romantic aesthetics," *Journal of the American Musicological Society* 58, no. 2 (2005).

¹²⁵ Stefaniak, 'Clara Schumann and the Imagined Revelation of Musical Works,' 195.

Although Stefaniak goes on to argue that the exact way in which Clara Schumann offered these ‘revelations’ changed over the course of her career, it is the fact of the perceived ‘revelation’ that is pertinent to my argument. Her ability to communicate these ideas, theoretically from the composer to the audience, sitting as a conduit between the two, privileged her performance over others. This is because it encourages the idea of a continuing musical work, beyond the notes on the score, encapsulating the essence of the composer’s intention. Whether or not this is in fact the case, the perception of her performances as being truer to the original spirit of the composition would imply that they held greater canonic weight than those of someone who relied on their own interpretation and so made changes to the substance of the work in some way.

As discussed above, Hanslick included Clara Schumann as one the four ‘true priests’ of art, setting her devotion to music on a level with her male colleagues. However, the ‘priestess’ moniker offered a way in which Clara Schumann’s actions could be understood within the acceptable bounds of her gender. As a ‘priestess’, she could perform the devotional rituals of a concert, without them necessarily being understood to be performative. Other female artists were frequently criticised for their coquettish behaviour, Robert Schumann made this judgment in relation to Camilla Pleyel.¹²⁶ In essence this was a criticism of female performers engaging in public displays of their abilities. However, the understanding of Clara Schumann as a ‘priestess’, through her seriousness and devotion to her art, shielded her from such criticism.

April Prince has discussed this aspect of the reception of Clara Schumann’s concert performances and the reproduction of her image in her two articles: ‘(Re)Considering the Priestess: Clara Schumann, Historiography and the Visual’ and ‘The Technological Priestess: The Piano Recital, Photography, and Clara Schumann’.¹²⁷ In these articles Price argues that although the ‘priestess’ view of Clara Schumann predominated within the critical commentary on her performance and has infused much of the later scholarship surrounding her career, the way in which Clara Schumann was presented in portraits complicates this picture. Prince instead suggests a doubleness to the presentation of Clara Schumann’s image, which questions her subservience to the largely masculine-coded musical works she performed. Prince argues for a more layered understanding of the way in which Clara Schumann’s audiences would have perceived her, going so far as describing the competing images as causing ‘exhilarating cognitive dissonance’ in their viewers.¹²⁸ Prince’s work brings important context to the contemporaneous responses to Clara Schumann by showing that

¹²⁶ Litzmann, *Clara Schumann: An Artist’s Life, Based on Material Found in Diaries and Letters*, Vol. 1, 259.

¹²⁷ April L. Prince, ‘(Re)Considering the Priestess: Clara Schumann, Historiography and the Visual,’ *Women and Music: A journal of Gender and Culture* (2017); April L. Prince, ‘The Technological Priestess: The Piano Recital, Photography, and Clara Schumann,’ *Nineteenth-Century Music Review* 21, no. 1 (2024).

¹²⁸ Prince, ‘The Technological Priestess: The Piano Recital, Photography, and Clara Schumann,’ 84.

despite the outward statements by reviewers that she was, in Reich's words, 'almost above gender', these responses were still deeply rooted in the wider context of the understanding of gender roles at the time.¹²⁹ Further to this, Prince's work shows that although, as a result of her exceptional abilities, Clara Schumann was often permitted to transgress gender roles, she was in many ways still confined by them.

By questioning the way in which an individual might make a canonic contribution beyond composition, we are able to expand our definition of who might be considered in canonic terms. Through this expansion, we may include figures from a more diverse spectrum of society. In this instance, I argue for the importance of female performers in the public sphere. However, like many of the authors discussed in this section, I would argue that the contribution of women to the coalescing of musical canons runs far deeper and wider, encompassing many layers of musical society. By highlighting the role of one woman and her role in influencing the development of various canons I hope that others will further examine the work of other women so that we might better understand their contributions.

2.5- Incentives – Memorialisation, economics, or taking part in broader trends?

A further question to examine is that of incentives for the repertoire change that Clara Schumann undertook, through the late 1830s and early 1840s, from prioritising the music of her living contemporaries to that of past composers, and her pursuit thereafter of the continued wider appreciation of this repertoire. This is a transition examined specifically in the work of Kopiez et al, and Susskind-Pettler, all of whom locate this as the primary decade of transition from one mode of programming to the other.¹³⁰ However, given the limited scope of Pettler's study, which only encompasses Clara Schumann's programming from 1832 to 1850, the later trends in her programming are not captured in this work. Although this was a wider trend across many performers, it is important to examine what led her specifically to follow this route rather than to continue as she had done in the previous decade. I would argue that there are two distinct although interrelated possibilities, aside from aesthetic concerns: memorialisation and economics. Therefore, existing literature on economics and memorialization in the music scene in the 19th century also offers valuable theoretical tools.

Memorialisation stands as a candidate given that it was in the 1840s that Clara Schumann began to suffer the losses of the artists she admired: firstly Felix Mendelssohn and his sister Fanny.

¹²⁹ Reich, *Clara Schumann, The Artist and the Woman*, 177.

¹³⁰ Pamela Susskind Pettler, 'Clara Schumann's Recitals, 1832-50,' *19th-Century Music* 4, no. 1 (1980); Kopiez, Lehmann, and Klassen, 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization.'

Although the two women only knew each other briefly, the younger Clara Schumann held the elder Fanny Hensel in great esteem before her death. Further to this came the death of Chopin. Although he had not had quite the personal impact on her life that the Mendelssohns had, he had still been a formative influence on her playing and the pair had met several times when he visited Leipzig. However, the music of the two male composers had already populated her programmes for some time, and there is no significant up-tick in the amount she programmed them during this decade. The largest increase is in fact in her performance of music by her new husband. Further to this, after her husband's death, there is in fact a dip in the number of times she programmed his music, before it once again rises to be the most dominant part of her repertoire.

Pat Jalland, in her monograph *Death in the Victorian Family*, has examined the Victorian approach to the memorialisation of the dead.¹³¹ Although Jalland's work focuses specifically on Victorian Britain, these practices were also common throughout Europe, and therefore not specific to the British Victorians but a common theme of remembrance during that era. Furthermore, a third of this thesis is dedicated to Clara Schumann's performances in Victorian London, and therefore if her actions were as the result of a memorialising impulse, we might expect to see this reflected specifically in the response of her Victorian audiences' behaviour. Jalland argues that central to the grieving process of Victorians was the idea of memory. This memory of a loved one could take several forms: firstly, writing about the person, as well as thinking about them and talking to them. Given the importance of written letters to Victorian communication, it is hardly surprising that writing about a dead loved one would help to preserve their memory. Jalland goes on to explain that outside of specific religious groups (for example the Quakers), it was common to also hold on to 'external symbols of remembrance', such as a portrait or an item of significance to the person in order to serve as a representational stand in for the deceased. This also led to the making and keeping of death masks, in order to preserve the likeness of the person.

With the invention of the phonograph, a memento of a loved one could be kept in the form of a recording of their voice. As John Picker describes in his article 'The recorded Voice from Victorian Aura to Modernist Echo', the reign of queen Victoria had 'been marked by an increasing volume and increased awareness of sound'.¹³² Given this greater awareness of sound through the nineteenth century it is hardly surprising that Victorians began to look for ways to hold on to the sound of their loved one's voices. Patrick Feather goes further, arguing that the lineage of phonographs can be traced back through various 'talking heads' and automophons, such as the one in the story of *Don*

¹³¹ Pat Jalland, *Death in the Victorian Family* (Oxford: Oxford University Press, 1996).

¹³² John M. Picker, 'The Victorian Aura of the Recorded Voice,' *New Literary History* (2001).

Quixote. The key difference between these forbears and the phonograph, for Feasters, is that the phonograph was a machine of science where the automophons were more connected to the miraculous, macabre or to illusion.¹³³ Given Feaster provides examples from several countries of the same attitudes towards speaking machines, I would venture that the Victorian attitude of using these machines to capture the voice of a loved one was also present in their European counterparts.

We might venture to extend this from the preservation of someone's actual voice on the phonograph to the compositional voice of a composer, which is preserved in their music. However, Clara Schumann's correspondence reveals a slightly different picture. When writing about playing her husband's music in concerts after his death, it seems to have no greater effect on her than any other piece she performed. It does not call forth his image for her, or at least if it did, she did not share this. In the correspondence with Brahms what we see is that in private Clara Schumann continued to explore and enjoy new compositions by her friend, eagerly awaiting each new work he finished and excitedly writing to him her thoughts on it.¹³⁴

Had the transition in her programming been driven by a desire to memorialise the music of certain composers and to keep it alive beyond their lifetimes we might expect that she would have also sought the sanctuary of their music in private. However, in private she maintained much the same approach, in that she sought new music to play. We must therefore determine that memorialisation cannot have been the main driving factor for the transition in her repertoire.

The second of the possible explanations was economics. Tracy Davies, in her monograph *The Economics of the British Stage 1800-1914*, argues that 'if culture's historians ignore business, they overlook the resources that make or break an artistic choice'.¹³⁵ Although Davies' focus is primarily on British theatre, there are parts of her argument that are pertinent to this thesis, as the funding model for the vast majority of Clara Schumann's concerts across her career remained the same in that she relied on ticket sales for revenue. Although there were different forms of licensing that constrained theatres but did not inhibit concert halls, they were still subject to the same economic forces, namely that to attract an audience they must present an enticing programme of entertainment. In theory, the more enticing the entertainment the greater the return. Certain other factors would affect this, for example a concert hall or theatre in a large town could command a greater audience than a rural one. So, no matter how excellent the programme offered in a small

¹³³ Partick Feaster, 'Framing the Mechanical Voice: Generic Conventions of Early Phonograph Recordings.', *Folklore forum* 32, no. 1-2 (2001).

¹³⁴ Johannes Brahms, Clara Schumann & Berthold Litzmann, *Letters of Clara Schumann and Johannes Brahms: 1853-1896* (London: Arnold, 1927), 93, 113, 142, 239, 242.

¹³⁵ Tracy C. Davies, *The Economics of the British Stage* (Cambridge: Cambridge University Press, 2000), 1.

town, the financial incentives would be less. This offers a clear monetary rationale for Clara Schumann's concentration of concerts in certain large, economically significant cities.

Davies goes on to argue that theatre entertainment, be it plays or operatic performances (and by extension musical performances too) could be viewed as goods for sale, if one were to approach these matters in a particularly hard-nosed capitalist light.¹³⁶ In this sense, the work of a theatre is no different than that of a factory in that they both produce goods that can be sold. Davies argues that a consequence of this mode of thinking was the 'long-run' show format, in which a show would remain in a playhouse until the public no longer wished to pay to see it. The longer-running shows would mean that fewer costs would be incurred in having to write new shows or create new sets and allowing new actors to rehearse, thus making each show more profitable. This would also lead to a lesser variety of shows, as the more longer-running shows that were being performed, the fewer new shows would be able to enter the market. Conversely, the risk in beginning a new show for a long run would be greater. The economic benefits could only be realised if the show did indeed have a long run time. If a great investment was made in a flop which the public did not wish to see, then the outcome could be financially ruinous for the theatre. This would therefore encourage the theatre impresarios to offer shows that had already found popular success and would be likely to bring box office success to their establishment. Both of these pressures on theatres encouraged the formation of the 'standard repertoire' of shows.

Similar pressures would have been felt by travelling, concert artists such as Clara Schumann, especially those who also took it upon themselves to give their own concerts, for which they assumed the financial risk and also reaped the reward. If they decided to offer risky new pieces, then the possibility of financial losses would be greater. Conversely, an artist might return to tried and tested models which could be more likely to achieve favourable results. However, there was also the possibility that becoming the champion of a newly popular work could offer much greater financial rewards, but the odds of this were much slimmer. It would therefore require a performer of considerable reputation, who could almost guarantee good ticket sales, to make this a risk worth taking. When put in these terms, this seems like a very strong incentive to move towards a model of canonisation.

There is, however, a notable difference between musical and theatrical performances in that in a concert a piece is only likely to be a portion of the programme, whereas in the theatrical world a play will be the entire entertainment. It would be very unusual for a concert performer to play the same programme for weeks on end, like a theatrical run. Furthermore, one piece within a programme is

¹³⁶ Davies, *The Economics of the British Stage*, 120.

unlikely to upset audience decision-making when considering whether to attend a concert on as great a level as which play is being staged at a theatre. Concerts are, by their nature, more varied. However, it is still possible for a work to be perceived as 'overplayed' and therefore to lose its appeal. The balancing act that a player must perform when programming pieces is then to ensure that their offering is still fresh enough not to appear boring, but familiar enough that an audience will anticipate the enjoyment of the evening enough to buy tickets.

On a personal level, Clara Schumann was aware of the economic implications of her performances from the very beginning of her career on stage. Joan Chissell quotes her diary from the day after her official debut at the *Gewandhaus*, in which she states that from the thirty thalers of profit 'I gave my father 20 thalers for his trouble and I am sorry that he will not take more, but from now on I shall frequently treat my family at the *Küchengarten*'.¹³⁷ This concern still existed in 1841, when she wrote in the marriage diary:

Listen Robert! will you compose something brilliant, easy to be understood, something that has no directions written on it, but is a piece which hangs together as a whole, not too long, and not too short? I should so much like to have something of yours to play at concerts, something that is suited to the general public. It is indeed humiliating for a genius, but policy sometimes demands it.¹³⁸

Later in her life it was often the need to support her family economically that drove her decisions on touring, with destinations decided by where was likely to offer the greatest financial reward. It is therefore reasonable to conclude that she would have applied the same logic to her concert programming, including pieces that were likely to have the highest economic yield.

What we might therefore expect to see is Clara Schumann returning to the same pieces concert after concert, repeating her greatest hits. However, this is not borne out in the concert programmes. While it is true that through the 1840s and beyond, she began to focus much more heavily on the work of certain composers (Beethoven, Mendelssohn, Chopin and Robert Schumann) as both Kopiez et al and Pettler have shown, it is very rare to find her repeating the same piece in the same location within a decade. She instead performed a staggering variety of pieces, often with completely new concert programmes for every concert she would play during a tour. This is especially true during the first decades of this transition in her Viennese tours. Consequently, Clara Schumann offered the public no reduction in individual pieces; it was just that the pieces she did offer were composed by a

¹³⁷ Joan Chissell, *Clara Schumann: A Dedicated Spirit, a study of her life and work* (London: Hamish Hamilton, 1983), 13.

¹³⁸ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 215.

more limited number of people. This would suggest that the canon as it developed was not predicated on the idea of 'the great work', but instead on 'the great man', at least for Clara Schumann. This would in turn suggest that the specific contents of a programme was not the draw for the public, but rather the names of the composers who appeared on it, as well as the performer who was interpreting their works.

We see a further aspect of this drawn out in the concert criticism of the various music journals. It is quite common for a reviewer to praise a piece and pan the performer, or vice versa. In the conception of the nineteenth-century critic the quality of one is not contingent on the other. In the most exciting concert, the work of a great composer would be interpreted by a great performer. The way in which this balance was treated by reviewers in different locations at different times will inform my analysis of Clara Schumann's programming choices in each city.

2.6- The 19th Century – History, Economics, Geography and their effect on musical life

Beyond the specific musical considerations, the nineteenth century was one of significant social and economic change with political revolutions in many of Europe's most powerful nations as well as the industrial revolution spreading across the continent. These changing cultural landscapes opened possibilities to musicians that previously would not have existed and in turn shaped the music they would perform. However, in a century plagued by violent revolutions and the shadow of the Napoleonic wars, the geopolitical map would also have had a detrimental effect on where it was possible for different artists to perform. This would again suggest that the canon would have developed in different ways depending on location. If, for example, German musicians were unable to play in France, and therefore could not champion German music to the same extent, then we would expect canonic thinking in France to develop differently to that in Germany. Furthermore, urbanisation throughout the century would have meant that a much greater proportion of the population had access to cultural entertainments, including music. Therefore, the tastes to be catered to would be more diverse. In this section I will discuss the possible implications of these factors for Clara Schumann's concert programming and how she navigated the tempestuous waters of the nineteenth century's geopolitical sea.

Eric Hobsbawm describes the era into which Clara Schumann was born as *The Age of Revolution*, the title of the volume in his history of civilisation which covers the years 1789-1848.¹³⁹ This era is so named as a result of the revolutions that took place across Europe during these years, most notably

¹³⁹ Eric Hobsbawm, *History of Civilisation: The Age of Revolution: Europe 1789-1848* (London: Weidenfeld and Nicholson, 1962).

in France (1787-1799) as well as waves of revolutions across Europe in the 1820s, 30s and 40s, with the magnitude and significance of the revolutions increasing with each decade, culminating in 1848. This final wave saw revolutions break out simultaneously in France, Italy, the German states, most of the Habsburg empire, and Switzerland a year earlier in 1847.¹⁴⁰ This constant upheaval of the social order meant that artists would see their status change from servants of the aristocracy to entrepreneurial businessmen and women. A consequence of this was that musicians, Clara Schumann included, now had to cater their concert programmes to as wide an audience as possible in order to generate an income.

These new audiences could be most reliably found in cities. A fundamental change in society at the end of the eighteenth century was urbanisation. As Hobsbawm remarks, at the end of the eighteenth century, only two cities in Europe could be understood to be genuinely large. These cities were: London, with over a million inhabitants; and Paris, with roughly half that number. The next largest population centres included approximately twenty other towns with a population of over 100,000.¹⁴¹ The larger potential customer bases that these cities represented would have made them necessary destinations for any artist wishing to make a profit from a tour. As a destination to which many artists travelled, these cities would therefore become centres of artistic activity, and so their prestige would grow, thus creating a cycle of self-perpetuation. It is therefore less surprising that Clara Schumann's career was so focused on only seven or eight cities throughout Europe. Jim Samson has further examined the way in which the stabilisation of cities in Europe after the 'age of revolution' and the ever-growing economic power of the middle classes within these cities led to the establishment of a more uniformly structured musical life across the continent in the later part of the nineteenth century.¹⁴²

The two major powers in the German speaking world at the beginning of the nineteenth century were Prussia and Austria, and although Clara Schumann was a citizen of neither of these states, their influence would have been felt in her native Saxony. Indeed, the importance of these two states would explain why their respective capitals, Berlin and Vienna, were the cities in which she performed the third and fourth most concerts. As Vienna's economic and political star faded after Austria's defeat to Prussia in the war of 1866, Clara Schumann travelled to the city much less frequently, stopping altogether in the early 1870s and instead focusing her efforts on concerts in her native Germany and Great Britain. This battle between Prussia and Austria marked a major turning

¹⁴⁰Ibid, 112.

¹⁴¹ Hobsbawm, *History of Civilisation: The Age of Revolution: Europe 1789-1848*, 11.

¹⁴² Jim Samson, 'Nations and Nationalism,' in *The Cambridge History of nineteenth-century Music* (Cambridge: Cambridge University Press, 2002).

point in German history, as is seen in James Sheenan's *German History 1779-1866*, which uses this battle to mark the end of a particular epoch in the history of Germany.¹⁴³ This would eventually lead to the first unification of the German state. With unification, the politics would catch up with the musical canon, which had been championed as a German endeavour.

As Samson has explored, the idea of national schools of composition arose alongside the development of the idea of nationhood in a modern sense, although he does question whether the distinction between national styles was as clear cut as is often imagined.¹⁴⁴ Richard Taruskin has further explored ideas of musical nationalism as it relates to colonialism in his chapter "Nationalism": Colonialism in Disguise?¹⁴⁵ Taruskin's thesis is that by German music being positioned as the 'higher form of art', it could be considered universal, which could then be used to develop local resources better than the natives of a particular place could. Taruskin illustrates argument with Dvořák's 'New World' Symphony. Dvořák's stated intention with this symphony was to offer 'an object lesson to his American pupils on how they might achieve an authentic American school of composition'.¹⁴⁶ However, Taruskin argues that this was fundamentally undermined by the 'unmarked' musical style of this piece being essentially German, given Dvořák's heritage and training, despite the use of native 'American idioms'. In essence Taruskin uses the example of Dvořák's music to demonstrate that Germanic music is the 'unmarked', default assumption for canonic music, and as a consequence, composers from the Germanic region are given precedence when discussing music in canonic terms as their native style is its foundation.

However, whilst acknowledging Taruskin's argument, I would counter that the very idea of 'national' schools of composition would suggest that the canon has to be different in different countries, and consequently cities. Despite Germanic music's position as the normative standard, other musical traditions coexist with it. As Taruskin argues, music from outside the Germanic sphere may be seen as 'regional', rather than 'universal', and therefore as a secondary canonic tier. However, this only offers a Germanocentric view of the canon. If each country prizes alternative compositional methods, then the pieces that are held up as objects to be revered may not be the same, or are not selected for the same reason in each place. It therefore follows that regional variation in style would also precipitate regional differences in canons. These differences are reflected in Clara Schumann's concert programmes as she travelled around Europe, responding to local tastes in her performances.

¹⁴³ James J. Sheenan, *German History 1779-1866* (Oxford: Clarendon Press, 1989).

¹⁴⁴ Samson, 'Nations and Nationalism'.

¹⁴⁵ Richard Taruskin, "Nationalism": Colonialism in Disguise?, in *The Danger of Music and Other Anti-Utopian Essays* (London; Berkeley, California: University of California Press, 2008).

¹⁴⁶ Taruskin, "Nationalism": Colonialism in Disguise?, 25.

However, the economic revolution that swept across Europe in the wake of the industrial revolution would have a much more profound effect on the touring lives of virtuosi including Clara Schumann. In terms of technological advancement, the various developments in the design of the piano such as the iron frame and double escapement actions are cited as important technological developments in the history of music. Roger Parker, writing in *The Cambridge History of Nineteenth-Century Music*, has discussed the importance of the development of the steam train for touring musicians.¹⁴⁷ Access to the railways would have greatly reduced the time required to travel between concert venues, and so would enable these travelling performers to play a greater number of concerts in the same amount of time, therefore greatly increasing the economic potential of their activities. One example of particular note from Clara Schumann's career can be taken from December 1854, when, having played three concerts in Berlin, Joseph Joachim and Clara Schumann were able to board the train back to Leipzig at 8 am, be back in the city by 2 pm, and perform a concert in Leipzig that evening.¹⁴⁸ This would simply not have been possible without the train. These changes to how it was possible to move round Europe would have been revolutionary for concert artists.

However, the fundamental model for Clara Schumann's concerts did not change all that much throughout her career. There were two possibilities for earning money from a concert: either to play as an invited guest; or to organise the concert yourself. To play as a guest could either be an appearance in a series of subscription concerts or as a star turn in the 'extra' concert organised by another person. Both of these would have a pre-agreed fee attached, or a pre-specified amount of the box office takings. To organise a concert oneself involved considerably more financial risk, but also had the potential for much greater reward. To be the 'concert-giver' an artist would have to hire the hall, agree payment with any other artists they wished to appear, print promotional materials and pay for any advertising, as well as organising in some cases for the piano to be tuned and to account for any other expense that might be incurred in the course of the concert. However, once these expenses had been dealt with, the profit from the concert was left to the 'concert giver', and so, if it was well attended could afford the artist a significant boost to their income. A slight variation on this second model was the 'benefit' concert. These concerts, which Weber has addressed in *The Great Transformation of Musical Taste*, were explicitly for the 'benefit' of the artist, or sometimes to the 'benefit' of a charitable cause.¹⁴⁹ In these cases, the audience was encouraged to attend as a way of materially supporting the artist. The vast majority of concerts organised by an artist would also bring them financial gain, but this was the stated aim of 'benefit' concerts, whereas there may have

¹⁴⁷ Roger Parker, 'The Opera Industry,' in *The Cambridge History of Nineteenth-Century Music* (Cambridge: Cambridge University Press, 2001).

¹⁴⁸ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 97.

¹⁴⁹ Weber, *The great transformation of musical taste: concert programming from Haydn to Brahms*.

been other primary motivations for concerts not advertised as 'benefits'. Clara Schumann was involved in all of these models of concert-giving from the beginning of her career to the end, without the financial model for concerts changing much at all. For concert tours it was not uncommon for her to have a number of engagements organised before her departure, but to then give 'extra' concerts that were organised whilst she was on tour. This would have increased the profitability of the ventures, but also allowed her the flexibility that, should the tour prove unsuccessful, she had not risked too large an amount of her own capital before departing.

Alongside these various societal changes in the nineteenth century came new fashions in the way people listened to and understood music. In the half century before Clara Schumann's concert debut, concert etiquette developed significantly. James Johnson has documented listening practices at the Paris Opera, their development and impact on the perception of music in his monograph *Listening in Paris: a cultural history*.¹⁵⁰ Johnson's descriptions offer an example of audience behaviour that is far from the current norm. However, they are not necessarily representative of all concert behaviour. Beginning, in 1750, as Johnson describes, the opera was rather a raucous affair. It was unfashionable to arrive on time, with patrons preferring to socialise in the cafes outside the opera houses before coming to the theatre. Once inside, patrons would visit each other in their boxes. In Johnson's words, music was 'little more than an ornament' to the larger social event that was attending the opera. Not only were the audiences preoccupied with social concerns, but the music also held a lower place in their regard. Johnson explains that:

Music washed over the senses and seldom touched the souls of spectators in the mid-eighteenth century. In fact, their understanding of musical expression virtually excluded the possibility of profound musical experience.¹⁵¹

The perceived lack of profundity in the music may go some way to explaining why the time was not yet right for the process of canonisation to begin in the middle of the eighteenth century. If one piece of art does not hold a particular meaning above any other, and is seen as merely a pretty ornament, it would not seem to necessitate the careful preservation that canonisation implies.

As a counterpoint to this, Weber, in his article 'The Intellectual Origins of Musical Canon in Eighteenth-Century England', has argued that the origin of canonic thought in England can be traced to an interest in 'ancient music'.¹⁵² Weber particularly locates this within the performing of Elizabethan composers' music, which had been maintained in the repertoires of the Chapel Royal

¹⁵⁰ James H. Johnson, *Listening in Paris: a cultural history* (Berkeley: University of California Press, 1995), 10.

¹⁵¹ Johnson, *Listening in Paris: a cultural history*, 35.

¹⁵² Weber, 'The Intellectual Origins of Musical Canon in Eighteenth-Century England'.

and the more musically serious cathedrals and college choirs. Weber is then careful to delineate between 'ancient music' and '*stile antico*'. 'Ancient music' provided a term for old works which had authority bestowed upon them, referring to a particular collection of repertoires. Contrastingly, '*stile antico*' referred to a particular compositional practice, rather than specific models or works.¹⁵³ Weber's work shows that canonic thinking was beginning to be in evidence in England during the eighteenth century, and even before. However, Johnson's work shows that it was very much not the norm in all areas of musical life, even at the turn of the nineteenth century. This asynchronicity between differing branches of musical life in England, and the differing, contemporaneous, value systems by which music might be judged, again highlights that when discussing the development of canons, it is important to contextualise the performance of a piece within its geography and to determine the likely aesthetic outlook of the performers, critics and audience, when assessing their actions.

Johnson goes on to argue that through several phases of various audience behavioural norms in the late eighteenth and early nineteenth centuries, including one in which the audience members would burst theatrically into tears in response to great number of performances, the Romantic aesthetic had, in large part, been adopted by audiences during the 1830s. Fundamental to this new listening aesthetic was the separation of music and language. This meant that mere words were no longer capable of expressing everything contained within the music, and that audiences understood the music they were presented with in a far less literal sense. However, as is true with other aspects of the development of musical taste and appreciation, it is not necessarily true that behavioural norms remained the same throughout Europe, or that when they changed in one location, they were also altered elsewhere in the same way or for the same reason. It is fair to say that in general audiences for Clara Schumann's concerts were relatively quiet as a result of the Romantic listening aesthetic described by Johnson, but not necessarily to the same degree as each other.

Although Johnson's work provides a useful starting point for our understanding of audience behaviour during this period, in the intervening years other scholars have shown that audience behaviour continued to be a complex and varied phenomenon several decades into the 19th century. For example In her chapter in *The Oxford Handbook of music listening in the 19th and 20th centuries*, 'Researching Audience Behaviours in Nineteenth-Century Paris: Who Cares If You Listen?', Katharine Ellis argues that the listening landscape 'after Johnson' [post 1830] was more complex than is implied

¹⁵³ Ibid, 501.

in Johnson's work.¹⁵⁴ In this chapter she demonstrates that the 'gold standard' of a silent audience listening to the performance with rapt attention was more the exception than the rule. Specific examples given by Ellis entail the 'grandes dames' leaving the performances early, usually during the last number of the programme, as well as it being more common among the middle-class enthusiasts to remain silent during the music. This class distinction in listening behaviours shows the clash of cultures that existed during the nineteenth century. While the new middle classes were redefining what modes of behaviour were acceptable in their new temples of art, the traditional upper class still held enough sway that they would be able to behave more or less as they always had during performances, using a concert as a social occasion. The listening behaviours of the audiences in different cities have implications for how we might understand and interpret the way in which Clara Schumann chose to programme concerts. For example, if, as Ellis describes, three quarters of an audience might get up and leave before the end of the final number, then it would not make sense to use this slot as the position of greatest prestige.¹⁵⁵ Instead, we might expect to see her programmes ending with more crowd-pleasing virtuoso pieces that were likely to hold the audience's attention for longer, while the more serious works sat in the middle of the programme. Alternatively, if she programmed the more serious art music at the end of her concerts, this might be a signal that these were there to induce the connoisseur to remain at the end of the concert, so they could enjoy the music without the distraction of the less silent modes of behaviour engaged in by other concert-goers.

Although the nineteenth century marked the beginning of modern concert life, it is important to remember that the context for musical listening varied a great deal throughout the century. As the research discussed above has shown, the different aesthetic outlooks of various social groups would have affected their behaviour during concerts. This is not to say that one group were necessarily 'better' behaved than another, more that there would have been different expectations depending on social class or generation. There would also be local variations in custom for the reception of certain pieces, for example standing during the 'Hallelujah' chorus of Handel's *Messiah*. From Clara Schumann's diary, it is clear that her own aesthetic ideals did not always match to those of her audience. One example came at a soiree given by Lady Overstone in London, during her visit to the city in 1856. During the performance the assembled guests talked freely. This annoyed Clara

¹⁵⁴ Katharine Ellis, 'Researching Audience Behaviours in Nineteenth-Century Paris: Who Cares if You Listen,' in *The Oxford Handbook of Music Listening in the 19th and 20th Centuries* (Oxford: Oxford University Press, 2018).

¹⁵⁵ Ellis, 'Researching Audience Behaviours in Nineteenth-Century Paris: Who Cares if You Listen', 46.

Schumann so much that she ceased playing and refused to begin again until they were quiet.¹⁵⁶ This was a rather unusual incident, and it would not be possible to take this course of action during a public concert. However, this does suggest that Clara Schumann felt that both the music and her playing deserved to be heard in silence, which she held to be a mark of respect for the work. Given that she also received a letter of apology from Lady Overstone the next morning, this would suggest that the guests also recognised the practice of remaining silent during a performance, even if it was not their normal mode of behaviour.

In more general terms, typical audience behaviour is often best inferred as the inverse of what is reported on. For example, if a critic feels it appropriate to comment on how attentive an audience was, evidenced by their silent listening, we might deduce that this was an abnormal situation. In this situation, we may draw the conclusion that audiences in general did not maintain silence. However, this does not give us an entirely satisfactory picture of what 'normal' audience behaviour might be.

The study of Clara Schumann, her life and career, and the scholarly debate around the musical canon are both expanding rapidly. This study proposes to begin to bring those two strands of musical research together, and to examine the effect that place had both on Clara Schumann's decisions when programming her concerts, and the development of local canons. The following three sections contain detailed case studies on her programmes in three cities. Firstly, Leipzig, the city in which she had the longest performing career, and whose musical environment shaped her early years; then Vienna, the Austrian capital and the city in which she would first win international acclaim; and finally, London, the city in which she played the most concerts, but only in the second half of her career. These case studies will largely deal with her programming choices in each city separately, rather than trying to draw grand themes between them, this work will be done in my conclusion, where the trajectories of her repertoires in the three different cities, and the implications this could have for our understanding of canon development will be fully explored.

¹⁵⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 134-135.

3- Leipzig

3.1- Introduction

The following section provides a case study on Clara Schumann's concerts in Leipzig, Clara Schumann's home city. Of the three case studies presented in this thesis, Leipzig offers the longest view of Clara Schumann's career, as the city in which she first played in 1828, and one of the last in which she would perform some six decades later, having appeared the second most times in Leipzig of any of the cities she performed in. Throughout this case study I will discuss the development of her repertoire in this city. As Leipzig was her native city, it is hardly surprising that it should have played a sizable role in her performing career. Both her first public appearance, as a guest performer during a concert given by Caroline Perthaler, on the 20th of October 1828, and the first concert at which she was the 'concert giver' two years later, on the 8th of November 1830, took place in the Leipzig *Gewandhaus*. This would signal the beginning of a long and fruitful artistic relationship between Clara Schumann and what can be regarded as her home concert venue. This relationship would outlast the original *Gewandhaus* itself, which was rebuilt in 1885, while Clara Schumann would continue to play in the new *Gewandhaus* up until the 7th of March 1889, when she appeared for the final time on the Leipzig stage.

Of the 1312 programmed performances of hers for which we have a record, 118 of them took place in Leipzig, approximately 9%. In a pattern she would repeat when touring to Vienna and London, the majority of Clara Schumann's Leipzig performances took place in a single venue, in Leipzig's case, the *Gewandhaus*. In the majority of these concerts she acted as a guest, rather than as the 'concert giver', in that she performed as part of a subscription concert series or in other musician's concerts, rather than organising her own. She only acted as 'concert giver' twenty-five times across the six decades in which she performed in Leipzig. This may have been due to the fact that she would perform one-off concerts in her home town, whereas cities further afield, like Vienna or London, were very much a destination for tours. She would have needed to base her tours around a series of her own concerts, before other people in the proposed venues could invite her to perform as guest. However, given the cost of travelling to the Leipzig *Gewandhaus* would have been much lower, the fee for appearing as a guest artist would have sufficed to make the performance worthwhile.

Although Leipzig had been a significant Saxon hub since the Middle Ages, the opening of several printing firms and the foundation of the Union of German book dealers in the city during the first decades of the nineteenth century played an important part in the 'progress of industrialization' and

the development of a 'market economy in Germany and Central Europe'.¹⁵⁷ Leipzig's status as a growing economic centre, thanks to the textile industry that boomed there in the nineteenth century, encouraged the growth of a thriving middle class in the city, who were hungry for entertainment. This provided fertile ground for musicians and performers of all kinds to make careers entertaining the public.

Leipzig as a city had long been an important cultural centre in Saxony, especially since its *Thomaskirche* had been Bach's musical home, and it was also as one of the main birthplaces of the modern orchestra. The development of musical life in the city after Bach's death and through to the nineteenth century has been charted by Jeffrey Sposato, in his 2018 monograph *Leipzig After Bach: Church and Concert Life in a German City*.¹⁵⁸ In his chapter discussing the influence Mendelssohn had on the musical culture of the city, he writes that:

The development in concert and church programming that took place in the first two decades of the nineteenth century all point to a slow evolution in the tastes of Leipzig music consumers. The arrival of Felix Mendelssohn-Bartholdy in the city in 1835 was a watershed moment in this evolution, one that spurred members of the city's musical and political elite to contemplate erasing the line between sacred and secular through the creation of what would essentially be a citywide music directorship.¹⁵⁹

The development of tastes and programming described by Sposato is particularly pertinent to a discussion of Clara Schumann's concert programming, as this was the musical environment in which her tastes were formed and the inspiration from which her earliest concert programmes were drawn. Furthermore, as I shall examine in this chapter, Mendelssohn's arrival in Leipzig would not only have an impact on the wider musical scene in the city, but also a personal one for Clara Schumann, which would last for many years into her career.

William Weber has also explored issues of programming in Leipzig, comparing them to those in London in his article 'Redefining the Status of Opera: London and Leipzig, 1800-1848'.¹⁶⁰ In this article he charts the journey from the 'miscellany' programmes of the latter half of the eighteenth century, which involved alternating vocal (usually opera) and instrumental numbers, through the divergence between vocal and chamber music concerts that took place during the first decades of

¹⁵⁷ Frank-Dieter Grimm, 'Return to Normal - Leipzig in Search of its Future Position in Central Europe,' *GeoJournal* 36, no. 4 (1995).

¹⁵⁸ Jeffrey S. Sposato, *Leipzig After Bach: Church and Concert Life in a German City* (Oxford: Oxford Scholarship Online, 2018).

¹⁵⁹ Sposato, 'Mendelssohn and the Transformation of Leipzig Musical Culture,' 231.

¹⁶⁰ William Weber, 'Redefining the Status of Opera: London and Leipzig, 1800-1848,' *Journal of Interdisciplinary History* (2006).

the nineteenth century. Weber also notes that certain music journalists came to view particular genres in moralistic terms; a treatment meted out to Robert Schumann. In particular he describes the how the breaking up of operas into individual arias and its use as fodder for virtuoso genres was criticised by high-minded critics for reducing the opera to 'salon music'. Specifically, Weber argues that:

Alarmed that the public no longer wanted to hear sacred works or symphonies, music journalists mounted a campaign to eliminate trivial and degenerate genres from concert programs- specifically opera excerpts, instrumental fantasies or pot-pourri (which were usually built around well-known opera melodies), and dance pieces. Writers with this point of view saw opera becoming a crudely commercial and simplistic 'salon music'.¹⁶¹

These divergent musical tastes and intellectual battles over which music did, and which did not belong in the concert hall and in which format, as described by Weber, provided the backdrop to Clara Schumann's early concert career in Leipzig. In the early sections of this chapter, this is used as a frame of reference in which to situate her programming choices, examining the development of her use of miscellany and other new programming styles, and consider what may have induced her to make these developments. Furthermore, given that she performed in many more concerts in which she was not the concert giver, the Leipzig programmes offer an opportunity to examine how her contemporaries were organising their concerts and to explore how she was responding to this.

In this chapter I will also examine the ways in which ideas surrounding the musical canon developed differently in Leipzig, compared to Vienna and London, and the knock-on effect this had for Clara Schumann's concert programming. Although at a European scale Vienna and Leipzig are geographically relatively close, their differing artistic situations would lead to different courses for the prevailing musical fashions.

3.2- 1828 – 1838 – Clara Wieck, more than a Wunderkind¹⁶²

The first phase of Clara Schumann's performing career in Leipzig fell between the year of her public debut in 1828 and December 1838, after which time she had to move away from the city to stay with her mother while the court battle with her father over her marriage to Robert Schumann played out. Between 1828 and 1838, she would form some significant artistic relationships, which

¹⁶¹ Weber, 'Redefining the Status of Opera: London and Leipzig, 1800-1848,' 512.

¹⁶² Section 3.2 deals with Clara Schumann's career in Leipzig before her marriage, when she used her maiden name of Clara Wieck. However, for the sake of consistency and clarity, I have referred to her throughout the thesis by her married name of Clara Schumann. This is also pertinent to 4.2, which addresses her pre-marriage tour to Vienna.

would shape her aesthetic outlook and musical tastes throughout much of her later career. The most notable of these relationships, aside from that with Robert Schumann, was with Felix Mendelssohn, who became the director of the *Gewandhaus* orchestra in 1835, with whom she played many concerts. Although she was only 16 when they met, Mendelssohn always seems to have viewed her as a colleague and equal, performing with her as a duet partner as well as leading concertos, in which she was the soloist, from the conductor's podium. One specific example of their collaboration, which has been highlighted by Judith Chernaik, was a performance of Bach's Concerto for three Keyboards, in which she was Mendelssohn's first choice of collaborator.¹⁶³ The significance of this can be seen in her choice to programme some of Bach's solo works in her following tour to Vienna, as discussed in more detail in the next chapter, an innovation in concertising in the city.

Clara Schumann's very first appearance on a public concert stage came on the 20th of October 1828, as a guest performer at a concert organised by Caroline Parthaler, a pianist who had studied under Carl Czerny in Vienna. This concert fits firmly into the 'miscellany' style of programming. It began with an overture and then alternated between various numbers for voice and instrumental pieces, mostly for the piano. Although Weber described the heyday of this programming style as coming in the second half of the eighteenth century, this programme shows that it was still in use several decades into the nineteenth century.¹⁶⁴

In this concert, Clara Schumann played the primo part in Kalkbrenner's 'Moses' Variations for four hands alongside Emile Reichold, with whom she had previously performed in private. In discussing this concert as part of her biography *Clara Schumann: A Dedicated Spirit*, Joan Chissell makes an important point regarding the significance of this concert to the pianist's broader career; namely that this was not Schumann's official debut, given that this was not her own concert, but rather she was appearing purely as a guest.¹⁶⁵ This slight semantic difference over what constitutes a 'debut' may go some way to explaining why the biographies by Litzmann and de Vries give the date of Schumann's first concert as the 8th of November 1830, the date of the first time she was the 'concert giver', again at the Leipzig *Gewandhaus*.¹⁶⁶ This discrepancy is used by Kopiez et al. as evidence of the unreliability of these two particular biographical accounts, describing the two-year difference in dates as an 'inexcusable margin of error'.¹⁶⁷ In fact, Litzmann devotes several pages to

¹⁶³ Judith Chernaik, 'Mendelssohn and Schumann: new letters,' *The Musical Times* 156, no. 1930 (2015), 89.

¹⁶⁴ William Weber, 'From Miscellany to Homogeneity in Concert Programming,' *Poetics* 29 (2001): 125-34.

¹⁶⁵ Chissell, *Clara Schumann: A Dedicated Spirit, a study of her life and work*, 8.

¹⁶⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*; Claudia de Vries, *Die Pianistin Clara Wieck-Schumann: Interpretation im Spannungsfeld von Tradition und Individualität* (Mainz: Schott, 1996).

¹⁶⁷ Kopiez, Lehmann, and Klassen, 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization,' 56.

describing the event which he calls 'her first public appearance', rather than her first 'concert'.¹⁶⁸

Litzmann also makes brief mention of Schumann performing at the Institute for the Blind during her father's honeymoon in Dresden - after his second marriage in 1828 - which might also arguably be termed a public debut. Given the discrepancies in the existing literature, it is worth clarifying that here the concert on the 20th of October 1828, when Schumann was only 9, will be taken as Clara Schumann's first concert, as this was the first time she had appeared before a paying audience at a programmed, public event.

The choice of Kalkbrenner's music for this concert seems to have been an astute one. Given her age at the time, it is more than likely this choice was made by her father. Whatever the case, the virtuosic nature of the work, with its many rapid scalic passages and sense of bravura, would have ensured that it was popular with the audience, as this was characteristic of the *brilliant school* in fashion at the time.¹⁶⁹ Furthermore, Parthaler, as concert giver, had also chosen to perform Kalkbrenner's Piano Concerto in E minor, further suggesting the popularity of his music. Whoever chose the piece which Clara Schumann performed it would have implied a certain level of with the concert giver, encouraging the idea for the audience that Clara Schumann was destined to become a concert pianist.

On the 8th of November 1830, Clara Schumann, aged 11, appeared for the first time as the 'concert giver' at the *Gewandhaus* in Leipzig. In this concert she was supported by Henriette Grabau, who had also performed at Parthaler's concert two years previously, as well as a Hr. Hammermeister, *Musikdirector* Heinrich Dorn, Hr. Knorr, Hr. Windler (a pianist) and the *Gewandhaus* orchestra. Schumann performed another work by Kalkbrenner, his Rondo 'Brilliant' with orchestral accompaniment, Op. 101, as well as Herz's Variations, Op. 23, and part of Czerny's Concerto for Four Pianos Op. 230. She also played her father's Romanze for Physharmonica and her own Variations on an Original Theme. All of these pieces conform to the 'brilliant' and virtuosic standards of the day, forming a standard first concert for a hopeful young concert performer. In contrast to Parthaler's concert two years earlier, there were only two vocal numbers, one in each half. Although the continued mixed programme shows the persistence of the 'miscellaneous' concert, the less strict alternating of vocal and instrumental works could be suggestive of the beginnings of the change in programming fashion discussed by Weber.¹⁷⁰ However, it can be argued that it is unlikely that that any young artist would attempt a radical new form of programming in a first concert, and I would

¹⁶⁸ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 11-13.

¹⁶⁹ D. Rowland, 'The Piano since c.1825,' in *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 2011).

¹⁷⁰ William Weber, 'From miscellany to homogeneity in Concert Programming,'.

suggest that the balance of the programme was most likely to be the result of the availability of performers for the evening.

The concert on the 8th of November was reviewed in the *Allgemeine musikalische Zeitung (AmZ)*, on the 17th of the month.¹⁷¹ The reviewer comments several times that pieces received ‘lively’ applause, also describing Clara Schumann as ‘another living proof of how far talent, diligence and good teaching can take a musician at an early age’, and goes on to say:

We are rightly pleased by this young talent and her proven diligence, and sincerely wish her blessings and prosperity for the future, which are particularly necessary in the career of an artist.¹⁷²

It is worth noting here a difference in tone between the concert critics in Leipzig and Vienna. While the Viennese usually offered a great deal of value judgment on both the performer and the music they played, those in Leipzig tended to offer only an account of the events of the concert, providing little comment on the quality of the playing, at least during the 1830s. Therefore, the small statements of encouragement from the critic from Leipzig should be taken as signs of great enthusiasm. The *Leipziger Zeitung* also recorded, in relation to this concert, that ‘the young artist’s outstanding achievements, noticeable both in her playing and in her compositions, attracted general admiration and won her the greatest applause’.¹⁷³ These two reviews show that her first concert was well received, but their brevity would also imply that this particular concert did not have an immediately important impact on the Leipzig music establishment. Instead, Clara Schumann had a gentle beginning to her concert career; she was not immediately catapulted to stardom.

The 8th of November concert was a financial success, making thirty thalers profit, which was split between father and daughter, although not evenly, as Clara Schumann recorded in her diary, as discussed earlier in Chapter 2.5, on page 73. Although expressed from a child’s frame of reference, this diary entry shows that she was already aware of the economic implications of her concert activities and the importance of the income to her father. Furthermore, this is evidence that even from the earliest stages of her career she was aware of providing funds for her wider family, as she would have to do for much of her married life and beyond; she was not purely viewing the concert as an artistic endeavour.

The year 1831 saw the beginnings of Clara Schumann the touring virtuoso, as she travelled further to perform, reaching Dresden, Altenburg, Weimar, Anstadt, Gotha and Kassel. The greater

¹⁷¹ Anon., ‘Leipzig’, *Allgemeine musikalische Zeitung*, 17th November 1830, 752. [A.1.1.1]

¹⁷² Anon., ‘Leipzig’, *Allgemeine musikalische Zeitung*, 17th November 1830, 752. [A.1.1.1]

¹⁷³ Anon., ‘Vermischte Nachrichten’, *Leipziger Zeitung*, 10th November 1830, 3117.

number of concerts in other cities meant that she was only able to play in Leipzig once during the year, appearing as a guest artist in a concert given by Dr. Langenschwarz. She most likely played Herz's Variations on 'La Violette'. Her musical horizons continued to expand during 1832, as she undertook further tours. The pinnacle of this year's tours came in the March and April, with her first tour outside Germany, to Paris. The success of the Paris tour has been previously discussed in various accounts of Clara Schumann's life, often in conjunction with mention of her distaste for the frivolity of Parisian culture. One other notable aspect of her concertising that can be dated from this tour is her practice of playing from memory, which she adopted during her time in the French capital. A review written by Robert Schumann in 1832, of concerts Clara Schumann had given in Leipzig, states that she had 'the characteristic of playing everything entirely from memory', showing that by that date this had become her standard practice and had not been adopted to suit the tastes of the Parisian public on her first foreign tour.¹⁷⁴ However, the particular relevance of the Paris tour to the current discussion is the number of concerts Clara Schumann played in Leipzig immediately afterwards. Once she had returned from Paris, all but two of her concerts (given in Altenburg and Zwickau) for the remainder of 1832 were performed in Leipzig, the vast majority of these at the *Gewandhaus*.

Two names that first appear in Clara Schumann's programming in 1832 are Frédéric Chopin and John Field, whom she introduced by playing Chopin's 'Là ci darem la mano' Variations, Op. 2, and the first movement of Field's second Piano Concerto. Although a great deal of the music she performed was still taken from the brilliant school, these two pieces stand out as forerunners of her adoption of the Romantic style. Alexander Stefaniak, in his book *Becoming Clara Schumann*, has discussed her adoption of Chopin's Op. 2 in great detail, focussing especially on the fact both Robert Schumann and Friedrich Wieck recognised this piece for having the quality of 'interiority'.¹⁷⁵ Field, as the father of the Nocturne, had pioneered a more flowing piano sound, which today is most notable in the music of Chopin, who, although still early in his career, was already beginning to incorporate this style into his music, something commented on by both Frederick Wieck and Robert Schumann in their reviews of his Op. 2. However, the majority of Chopin's Op. 2 is similar to the grand variation sets on opera themes prevalent at the time. It seems to have been the quality of 'interiority' which set this piece apart for Robert and Clara Schumann as well as Friedrich Wieck. Although Clara Schumann only began performing Chopin and Field's music publicly from 1832, it is clear that her father had had this style in mind as part of her training for some time, at least from before the Paris tour. In his diary,

¹⁷⁴ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 47.

¹⁷⁵ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*.

Wieck recorded a conversation with Kalkbrenner during the Paris tour, in which the latter accused German pianists of being taught to play in only one style. Wieck reports that he retorted:

I really must beg that you will consider me the first exception [as a German teacher who taught outside these styles], for I am the greatest enemy to this system; I am well acquainted with Field's method, and I have taught my daughter and my pupils by this principle alone.¹⁷⁶

This would suggest that the shift in Clara Schumann's repertoire towards the music of Chopin and Field was the beginnings of a transition that had been carefully planned, rather than a hasty response to changing public tastes. However, given that the conversation is reported by Wieck, we might expect him to portray himself as an enlightened teacher, not lacking in any stylistic department. However, the fact that Chopin and Field's music did appear in Clara Schumann's repertoire not long after the Paris tour suggests that Wieck's protestations to Kalkbrenner were founded in truth: he had indeed been training her in this style of playing. From the list of works that Clara Schumann studied, compiled by Litzmann, it would appear that she had first begun to engage with Chopin's music, beginning with his Op. 2, in 1831, the year before the Paris tour. She had also studied a work by Field, his Polonaise in E \flat , in 1826.¹⁷⁷ Clara Schumann had certainly been acquainted with the school of Field through her father's teaching, and had also studied the music of Chopin, but for Wieck to claim that he had taught her and all his pupils 'by this principle alone' is less credible.

Throughout 1833, Clara Schumann continued to perform a mixture of brilliant and Romantic works in Leipzig, with a roughly equal balance between the styles. One event worth commenting on is that on the 13th of January 1833 she performed a work by Robert Schumann for the first time at the Leipzig *Gewandhaus*, choosing to perform his piano arrangements of Paganini's Violin Etudes. This may have been as much in honour of Paganini, for whom she had played three years earlier as an 11-year-old and who had encouraged her as a performer, as for Robert Schumann, who was at this stage a student of her father's. However, this moment does mark the beginning of her most significant programming relationship with a particular composer.

During 1834 Clara Schumann played fewer concerts in Leipzig compared to the two previous years, staging two more concerts at which she was the 'concert giver' as well as four other appearances as a guest performer. In her own two concerts, on the 5th of May in the *Gewandhaus* and on the 11th of September at the Hotel de Pologne, she once again presented a relaxed version of

¹⁷⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 41.

¹⁷⁷ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 442-444.

‘miscellaneous’ programming, mixing vocal and instrumental works. However, the greatest development in her programming during this year was seen not in how she organised pieces, but in whose pieces she played. 1834 saw the culmination of a small arc of transition, which had begun in 1832, towards the music of Chopin in her programmes. During 1834, in Leipzig, she only performed music by three other composers: herself, Henri Herz and a single piece by Robert Schumann (his Toccata, Op. 7). This constituted a significant move towards Romantic piano music, by which she declared herself part of the new movement.

The most momentous event in the musical life of Leipzig in the 1830s occurred during 1835; Mendelssohn was appointed as music director of the *Gewandhaus*. As Sposato has observed:

In particular, Mendelssohn’s arrival heralded a sharp reduction in vocal and bravura repertoire, with both halved from Pohlenz’s [his predecessor as director] miscellany programs. For the concerts that had a symphonic feature, the Directorium apparently wished to make the entire programme more serious in nature, so as to better reflect the contemplative nature of the orchestral work upon which the second half would focus. As a result, concerts typically contained only two vocal works in the first part, and included a full-fledged concerto instead of a single-movement bravura showpiece. Moreover, the Directorium made a clear effort to emphasize established masters (both living and dead).¹⁷⁸

This move towards ‘established masters’ shows that the seeds of a musical canon were being sown during the 1830s, with those in charge of the purse strings at the *Gewandhaus* believing that performing a greater amount of such music would make their concerts more successful. In particular, as Sposato has argued, Mendelssohn’s programming centred on composers ‘whose works had become or were becoming known for their artistic quality’, such as Haydn, Mozart and Beethoven.¹⁷⁹ To this list he also added himself and other like-minded composers, such as Louis Spohr, Carl Maria von Weber, Niels Gade and Ferdinand Hiller, suggesting that Mendelssohn was using his position to promote a particular aesthetic, while also using his position to enhance the reputation of his own works.

Although Mendelssohn’s arrival in 1835 signalled a significant change for the wider programming at the *Gewandhaus*, the change in Clara Schumann’s programming was more subtle. She continued to perform her own compositions as well as those by Chopin and Robert Schumann. The only composer whose music she no longer performed in Leipzig was Henri Herz, who wrote mostly in the bravura style. At this time, Mendelssohn was trying to reduce the number of pieces in this style being

¹⁷⁸ Sposato, ‘Mendelssohn and the Transformation of Leipzig Musical Culture,’ 251.

¹⁷⁹ *Ibid*, 257.

played in the *Gewandhaus*. In her first concert under Mendelssohn's direction, Clara Schumann certainly made a move towards the music of 'established masters', as she was the soloist in performances of the composer's Capriccio Brilliant. She also participated in a performance of Bach's D minor Concerto for three Keyboards alongside Mendelssohn and a Hr. Rakemann with a quartet accompaniment. Both of these pieces would have satisfied the description of 'works by established composers' that the Directorium wished to promote. However, only one of these works, the Bach, could be said to have passed the 'test of time' often associated with achieving canonic status, as Mendelssohn's piece was a recent composition. Thus, although programming decisions were starting to be driven by canonic impulses, the Leipzig conception of a canon was not yet of a static monolith. Instead, it would seem that the idea was to perform works by composers who had already established reputations, particularly reputations amongst connoisseurs, rather than risk presenting the public with new works which they might reject. This strategy created a more reliable product which would, it was hoped, increase ticket sales.¹⁸⁰

A further indication of Clara Schumann's later programming choices came on the 13th of August 1837, in a concert she staged at the *Buchhändlerbörse*. This was the first concert in Leipzig in which she used the formation of three pieces by separate composers to form a suite, in this instance using the music of Robert Schumann, Henselt and Chopin. Although this formation of pieces did not become particularly common practice for her in Leipzig, together they would form a significant part of her early programmes in Vienna, as discussed in a later chapter. Schumann's first tour to the Austrian capital would come only a few months after the concert in August 1837, suggesting that this programming choice was an experiment to gauge its effectiveness, before taking it to Vienna. In many other respects the August 1837 concert fitted well into the tradition of miscellany, alternating between various types of vocal and instrumental music. Although Schumann did not record her intentions concerning the programme in her diary, I would suggest that one possible reason for this particular choice of pieces was to allow her to package the new form of programming within a more established framework, in order to make it as acceptable as possible for the public.

After returning from her first triumphant Viennese tour in 1838, Clara Schumann gave three more concerts in Leipzig that year, as well as a further three in Dresden. Of the three Leipzig concerts, she acted as 'concert-giver' in two of them. In the third she played in one of the regular *Gewandhaus* subscription concerts. The first of these concerts, given on the 12th of August, is the most notable for its developments in programming for several reasons. Firstly, she did not open the concert with an orchestral overture, as was the case in most of her concerts throughout the 1830s, but instead with a

¹⁸⁰ Sposato, 'Mendelssohn and the Transformation of Leipzig Musical Culture'.

Bach Prelude and Fugue in C# minor. She had previously played Bach's music only once in public in Leipzig, in the 1835 performance with Mendelssohn. However, she found critical and popular acclaim with her performances of Bach in Vienna. As this was the year in which Clara and Robert Schumann were prevented from seeing each other by her father, her diary focuses more on this issue than her concert programmes at the time. However, it would seem likely that given her successes in Vienna with Bach's music and Mendelssohn's encouragement to perform it, this was a way for her to integrate more Bach into her performances.

The programme for the August 12th concert was divided into three sections. The first section began with Bach's Prelude and Fugue in C# minor, then three pieces from Schumann's *Fantasiestücke*, Op. 12 ('Warum', 'Grillen' and 'Ende vom Lied'), followed by Chopin's Etude in A minor, Op. 25. All of these are works for solo piano, with no accompaniment involved. This was Schumann's first concert in Leipzig that had such a homogenous beginning. Even though there is a significant contrast in the styles of the pieces, they are all solo piano pieces, a significant departure from the 'miscellany' tradition of programming where alternation between a variety of instrumentation and different ensemble sizes would have been the norm.

The second section of the August 12th programme centred around song and song transcriptions. Clara Schumann chose to begin with Schubert's 'Sei mir gegrüßt', followed by Liszt's transcription of the same song. She completed the section with a performance of Liszt's transcription of Schubert's 'Erlkönig'. Her choices were at once innovative and in keeping with certain aspects of 'miscellany' programming. In all her previous concerts in Leipzig she had not performed a transcription of a Lied, although she had played several sets of variations on operatic themes. Consequently, although she was introducing a new style of repertoire, the pieces played were all based on vocal forms adapted for the piano, making them easier for her audience to accept. A second factor in these pieces' favour was that they require a staggering level of virtuosity in order to execute them properly, in particular Liszt's transcription of Schubert's 'Erlkönig'. Thus, they would have satisfied both those audience members who still wished to see displays of technical brilliance as well as those who enjoyed the newer 'serious' music. Clara Schumann's ability to satisfy the desires of differing factions of the musical public so deftly within a small section of a programme shows an intimate understanding, and appreciation, of the different pressures on a concert artist at that time. Unfortunately, this concert was not reviewed by the Leipzig critics, so we cannot gauge its critical reception. However, I would suggest, given that in her second Leipzig concert of the year on the 8th of September she returned with two Liszt transcriptions of Schubert songs, in a similar position within the programme, Clara Schumann herself regarded this as a successful experiment.

The third and final section of the April 12th concert consisted of four pieces for solo piano, beginning and ending with her own Scherzo, Op. 10 and *Souvenir de Vienne*, Op. 9 respectively, with Liszt's transcription of Schubert's 'Gretchen am Spinnrade' and Henselt's Etude on 'Exauce mes vœux' as the middle portion. This formulation was again a departure from the 'miscellany' tradition of programming as it was a continuous group of homogenous pieces performed by a single pianist, rather than several styles mixed together.

The homogeneity of this concert is significant for another reason: it shows that Clara Schumann was a very early adopter of the programming style that would later become typical of piano recitals. As Kenneth Hamilton has explored in his monograph *After the Golden Age: Romantic Pianism and Modern Performance*, the solo piano performance was something pioneered by Liszt during his two solo soirees in the Salle Erard in 1836.¹⁸¹ As Hamilton explains, Liszt did not refer to these concerts as 'recitals', a title which would not appear until 1840, although they do seem to have been the first performances consisting purely of piano music. Further to this, Moscheles had also intended to give a concert consisting entirely of piano music in London in 1835, but decided to include some vocal numbers at the behest of friends, for the sake of variety. The inclusion of the single Schubert song in the second section of this programme by Clara Schumann seems to have been a nod to the idea of variety in the programme, but in all other respects this was a concert of solo piano music, one of the very first to be performed in Leipzig by any pianist. Her adoption of this new style of programming shows that she was aware of the innovations being made by other pianists and was willing to adopt them into her own concert activities.

The only critical response to any of Clara Schumann's Leipzig concerts in 1838 came in relation to her appearance in the *Gewandhaus* subscription concerts on the 6th of December, after she had returned from Dresden. In his review the critic tells us that she played the Adagio and Finale from Chopin's E minor Concerto, of which the first movement had been played by a Mr. Willerms 'a few days earlier', as well as the 'much performed Caprice by Thalberg, Op. 15'. The critic goes on to observe that:

If we compare the well-deserved applause given to both performances, the last one was apparently even louder and more general than the first, which in the case of the same performer on the same evening probably indicates the more general appeal of Thalberg's composition over Chopin's.¹⁸²

¹⁸¹ Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford: Oxford University Press, 2008).

¹⁸² Anon., 'Leipzig', *Allgemeine musikalische Zeitung*, 26th December 1838, 876. [A.1.1.11]

This would suggest that even though Clara Schumann had found great success with the music of Chopin in Leipzig, especially his Op. 2, from 1832 onward it was the virtuosic displays of music such as that of Thalberg that won her the greatest popular acclaim. However, due to the events surrounding her marriage to Robert Schumann in 1840 it is unclear whether she intended to include more of Thalberg's music in her programmes to satisfy popular demand. As has been discussed in almost every biography of Clara Schumann, the years surrounding her marriage were more than a little tumultuous. Given the extensive literature on this subject, especially in Litzmann, Reich and Borchard's biographies, it is not necessary to re-trace this narrative here. However, specifically in relation to her concertizing in Leipzig, the discord around her marriage necessitated a move to Berlin to stay with her mother until the various obstacles had been surmounted. This meant that she would not perform again in the *Gewandhaus* as Clara Wieck, returning only in 1841, a year after her marriage to Robert Schumann.

3.3- 1840s – Early years of Marriage

When Clara Schumann returned to Leipzig in 1841, the arrival of the Berlin-Leipzig railway stood as a symbol of the modernisation of Leipzig, drastically reducing the time it took to travel between the two regionally important cities. However, there was also a social cost: as Sheenan describes, the buildings around Leipzig station shook as the trains passed, bringing those who lived in the outskirts, nearer the railway, into the city.¹⁸³ The arrival of the railway would have allowed a touring virtuoso such as Clara Schumann to greatly increase their ability to travel over larger distances at higher speed, thus reaching new audiences and reducing the cost of touring. Its arrival was also a potent symbol of the new industrial age which had begun in Britain and was now sweeping across Europe. The 1840s was a decade of significant social upheaval, culminating, in Saxony, in the 1848 revolution, which began in Leipzig.

On April the 3rd 1849, the revolutions and wars which had been spreading across Europe would touch the lives of the Schumanns personally. The King, George II of Saxony, had refused to sign a new constitution, and, while at dinner, the couple heard drumbeats, bells and gunfire. The next morning, they awoke to find barricades across several of the streets. On the morning of the 5th, a band of revolutionaries came to recruit Robert Schumann, but his wife told them he was out. The couple then fled the city on foot so that Robert Schumann could not be forced to join either set of soldiers.

¹⁸³ Sheenan, *German History 1779-1866*, 490.

As none of their children were of fighting age, the Schumanns decided to leave them with their servants while Robert escaped. After this, Clara Schumann returned alone to collect their children.¹⁸⁴

Just as Germany's industrialists and train companies were driving social and economic change, similar upheavals were occurring in the German artistic community, with questions over what the term 'Romantic' might mean. In their review of a concert on the 8th of January 1843, at which Robert and Clara Schumann served as concert givers, the critic for the *AmZ* took the opportunity to articulate the difficulties surrounding the distinctions between 'Classical' and 'Romantic'. He argued that:

There has been so much talk of romantic music in recent times; the term romantic has come into such an ambiguous light in this field that the best Romantics are perhaps all the more willing to renounce the word as the matter dwells in their hearts. The opponents take the word in the meaning of sickness, as Goethe does when he says: 'I call the Classical the healthy, the Romantic the sick'; in this sense he would regard the *Nibelungen* as Classical, in the same way as Homer, 'because both are healthy and efficient.' And further: 'most new things are not Romantic because they are new, but because they are sick and feeble, and the old are not Classical because they are old, but because they are strong, fresh, happy and healthy'. – So where the new is healthy and strong, it will also be able to be Classical; it doesn't stop being Romantic, though.¹⁸⁵

That the reviewer felt the need to articulate this at all, drawing examples from literature and also painting later in the review, shows that the matter of what was considered 'Romantic' as opposed to 'Classical', in all forms of art was far from settled. Indeed, the idea of 'the Classical' in musical terms was itself a Romantic invention. Furthermore, it is clear that this reviewer believes both terms to be rather nebulous, venturing only that Romanticism had more to do with feeling and Classicism with form. They are also clear that these assignments are not mutually exclusive, and neither is valued more highly, in general, than the other. Nevertheless, it is also apparent that certain individuals had a clear preference for one or the other. This was the shifting artistic terrain to which Clara Schumann made her return after her marriage, and which would require some new strategies in her programming in order to maintain her reputation as an artist of the first rank.

On a personal level, the 1840s were also years of emotional tumult for Clara Schumann. At the beginning of the decade, she was finally able to marry her beloved Robert, but by 1844 the first signs

¹⁸⁴ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 449-51.

¹⁸⁵ Anon., 'Nachrichten – Leipzig', *Allgemeine musikalische Zeitung*, 18th January 1843, 45. [A.2.1.8]. All punctuation, including quotation marks has been maintained from the original.

of the illness that would eventually bring about his death were beginning to show. As the decade wore on, he would become more prone to bouts of irritability and need to rest for longer periods after the exertions of composition. Robert Schumann's illness during this period is discussed in greater detail by Judith Chernaik in her 2018 monograph *Schumann: the faces and the masks*.¹⁸⁶ While Robert Schumann had initially hoped that his wife might not need to continue to perform in public, both financial reality and her need for artistic fulfilment prevailed. This made it necessary for Clara Schumann to perform not only the role of housewife but also, at some points, that of breadwinner for the Schumann household. These competing factors meant that the 1840s was a complex decade for her to navigate, while maintaining the highest of pianistic standards.

Clara Schumann's return to the *Gewandhaus* stage on the 31st of March 1841 was a momentous occasion for two reasons. Firstly, this was her first concert anywhere since the September of the previous year, a long gap by her standards. Secondly, because it saw the first performance of her husband's first Symphony; a significant event in the life of any composer. The programme for the evening is shown below.

¹⁸⁶ Judith Chernaik, *Schumann: the faces and the masks* (London: Faber & Faber, 2018).

I
Haydn: Sacred Piece 'Des Staubes eitle Sorgen'
Chopin: Adagio and Rondo from the Piano-Concerto in F minor [Op. 21] (Clara Schumann)
Gluck: Aria (Schmidt)
Robert Schumann: Allegro [Op. 21, Nr. 7] (Clara Schumann)
Mendelssohn: Lied ohne Worte (Clara Schumann)
Scarlatti: Clavierstück (Clara Schumann)
II
Robert Schumann: Symphony in B major [Op. 38]
Mendelssohn: Duo for four hands, Allegro Brillant, [Op. 92] (Mendelssohn & Clara Schumann)
Robert Schumann: 'Die Löwenbraut' (Chamisso) [Op. 31]
Clara Schumann, Clara: 'Am Strande' (Burns) [WoO]
Robert Schumann: 'Widmung' (Rückert) [Op. 25, Nr. 1] (Schloß)
Duo Concertante for Mellophone and Violoncello (Regondi & Lidel)
Thalberg: Fantasie on Rossini's "Moses" theme (Clara Schumann)

Figure 1 Programme from Clara Schumann's Gewandhaus concert on the 31st March 1841.

Clara Schumann's contributions to this concert came mostly in the first half, in which she performed all but two of the items. The first half of this concert arguably follows the miscellany tradition of programming, in that vocal and instrumental numbers alternate, especially if we view the final three pieces as a 'mosaic' rather than as three separate numbers. Both the *AmZ* and the *NZfM* reported that Scarlatti's Concert-piece had to be repeated 'da capo', as the applause was so great. In the second half she played a Duet with Mendelssohn and finished the concert by playing Thalberg's 'Moses' Variations. While these were by no means small contributions, the highlight of the second half for the Schumann couple was the premiere of Robert Schumann's first Symphony.

Of this concert Robert Schumann wrote in his diary:

On the 31st, Concert by the Schumanns. Happy evening, which I shall never forget. My Clara played everything in so masterly a fashion and with such profound understanding, that everybody was delighted. In my artistic life also this has been one of the most important days. My wife realised this, and rejoiced at the success of my symphony almost more than at her own. With God's help then I will follow this road further.¹⁸⁷

It is noticeable that he refers to this as a 'Concert by the Schumanns', indicating that they saw this very much as a joint venture, rather than the inclusion of his work in her concert. This concert really marked the beginning of their joint championing of Robert Schumann's work, a task which they would both carry out until the end of their lives.

Writing to her friend Emilie List about the same concert, Clara Schumann reacted triumphantly to the concert, saying:

I was received with such persistent applause that I turned red and white, it would not stop even when I seated myself at the piano. (I never heard anyone get such a reception,... not even Thalberg). You can fancy if this gave me courage! I was trembling in every limb with nervousness. I played as I hardly ever remember playing...My husband's symphony won a victory over all cabals and intrigues...I never heard a symphony received with such applause ... Mendelssohn conducted it, and all through the concert he was delightful, the greatest pleasure shone from his eyes. The songs too, were a decided success, and Fraulein Schloss had to repeat the last one.¹⁸⁸

In contrast to her husband, Clara Schumann seems to judge the success of her own reception and that of her husband's new work by the warmth of audience reaction they received. By either measure, this concert seems to have been a roaring success.

The placement of the Symphony, at the beginning of the second half, was in keeping with the practice from the late 1830s of opening each half with a larger scale work, either a symphony, overture or string quartet. This was the first time that one of Robert Schumann's works occupied this position in his wife's concert programmes in Leipzig. The next of Clara Schumann's concerts opened with Robert's Overture, Scherzo and Finale, Op. 52. However, this pattern was not a hard and fast rule of Clara Schumann's concert programmes. It would seem that, for her, the placement of pieces requiring larger forces was a matter of pragmatism as much as artistry. Simply put, it was easier to allow the orchestra to assemble either before the concert began or during an interval; unless they

¹⁸⁷ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 325.

¹⁸⁸ *Ibid*, 325.

were to be used to accompany another piece, it would have been impractical to bring them onstage at other points in the concert as this would certainly have interrupted the aesthetic flow of the evening. Furthermore, as noted earlier, the pieces opening the two halves of a concert were not necessarily in a place of prestige, as in both cases the audience would still be assembling. Longer works were more desirable in these positions as this would allow greater time for the audience to take their seats and settle down during the performance.

In the review of this concert published by the *AmZ* the bulk of the praise is reserved for Clara Schumann's playing. The reviewer writes:

For a long time, no one has doubted that Klara Schumann [sic], who was so brilliantly received as Klara Wieck [sic] in Vienna, is not only a first-class virtuoso, but perhaps the most significant of the current well-known and famous pianists. In addition to the technical perfection of her playing, there is a peculiar charm to it, which must be the unmistakable result of a versatile, developed and trained talent, since it is entirely of a spiritual nature and not, as is so often the case now, merely an outward display.¹⁸⁹

The first sentence here shows that although her career had been begun in Leipzig, her reputation was now also built on her achievements in Vienna during the 1830s. The necessity to clarify that Clara Schumann and Clara Wieck are one and the same may suggest that the strife surrounding her marriage had not had a significant impact on her public reputation. If her troubles had been the stuff of gossip in Leipzig music circles, it would not have been necessary to clarify her new marital status. A further aspect of the *AmZ* review is the disparagement of 'merely' outward displays, which suggests a subtle change in aesthetic standards away from the brilliant school, towards a more introspective style of playing, with which Clara Schumann would be linked, as Alexander Stefaniak has explored in his article 'Clara Schumann's interiorities and the cutting edge of popular pianism'.¹⁹⁰ However, in the *AmZ* review the only mention of the debut of Robert Schumann's Symphony, which the couple were both so excited by, is as part of the list of pieces performed that evening. This would suggest that the reviewer was at best ambivalent towards the new work, seeing it as worthy of neither approval nor disapproval. The reviewer very much focuses on Clara Schumann as the main star, underlining that it was her playing that was the main draw to this concert and that it was only her position on the concert stage that allowed her husband's composition to be heard. That is not to say that in general performances were necessarily valued above works, but in this specific instance, the work of the performer allowed the work of the composer to be heard.

¹⁸⁹ Unsinged, 'Nachrichten', *Allgemeine musikalische Zeitung*, 7th April 1841, 317. [A.2.1.1]

¹⁹⁰ Stefaniak, 'Clara Schumann's interiorities and the cutting edge of popular pianism.'

In a review the for the *NZfM*, Oswald Lorenz goes into a little more detail, writing:

the symphony was greeted with the greatest applause after each of its movements. True this report is made to the editor who is also the composer, but it is also a friend's sincere congratulations on this work.¹⁹¹

As Lorenz himself admits, the *NZfM* was edited by Robert Schumann, and so was almost certain to be biased in his favour. This fact notwithstanding, the applause between each movement would suggest that the public also enjoyed his new symphony. The general tone of the reviews would thus imply that although the couple themselves saw the concert as a joint venture, it was more generally perceived as very much 'Clara Schumann's. This view is supported by the fact that the concert was advertised as 'A Concert with Clara Schumann in support of the orchestra's pension fund': there was no mention of Robert Schumann's contributions at all.

The couple would go on to give two specifically 'joint' concerts at the *Gewandhaus* during the 1840s: one on the 8th of January 1843 and the other a little less than two years later on the 8th of December 1844. The first of these concerts was, unusually, given to invited guests only, instead of to the public at large or even to the subscribers at the *Gewandhaus*. In their review of this event the *AmZ* critic speaks revealingly about the critics' attitude to concert programming, what they consider to be prudent choices and suggests how the best effect might be achieved by organising pieces in certain combinations. He wrote:

If, in the case of larger concert performances, some things are included which, in themselves, are not particularly valuable, but only give the performer an opportunity to show their skills, this is certainly not a cause for blame. In opposite states, the mind recovers like the body. After a great deal of excitement, rest is needed, both for the soul and for the body. And so, after an important symphony or overture, a modern Italian aria, well performed, is in its proper place. The attention and sympathy which the singer elicits is quite different from that with which we are to pursue a profound composition, and can be accorded a full measure while the mind rests to recover and to delve into deeper conceptions. – It is different with a compilation of pieces of instrumental music, where we are not monopolized from the beginning by mass effects. After a violin quartet, a minor song, even performed with virtuosity, would produce a very uncomfortable impression; a thoughtful song, and important pianoforte composition are all the more appropriate here, and the variety in this group will serve to keep the receptivity lively and fresh. Such musical entertainment can consist of a number of well-chosen, meaningful pieces, without rendering the

¹⁹¹ Oswald Lorenz, 'Concert am 31sten Marz - Aufführung der Passion von Bach', *Neue Zeitschrift für Musik*, 9th April 1841, 118. [A.2.2.1]

listener incapable of listening to the last piece with equal attention as to the first. – This is how we found this morning's musical entertainment; the interest of the audience remained the same from the first to the last note.¹⁹²

This offers an insight into what may have been the thought process behind Clara Schumann's construction of her programmes, suggesting that she deliberately chose the order in which to place pieces, seeking to follow more intense works that demanded greater concentration with lighter, more accessible pieces. The reviewer also implies that it was, in part the responsibility of the performer to keep the audience entertained and engaged through prudent programming, rather than placing the burden on the audience to find intellectual stimulation in the music with which they were presented. This would also imply that the principles of miscellany programming were now being applied in the 1840s, not necessarily across different types of music in terms of their instrumentation, but rather in terms of the extent to which they necessitated intellectual engagement from the audience. The different musical flavours that suited the artistically refined palate of Leipzig audiences in this period were thus ranged in degrees of aesthetic stimulation, rather than being categorised by their specific tangible content. Those pieces that were considered less intellectually rigorous were now acting as palate cleansers between the more substantial courses of serious music.

Clara Schumann would appear only twice more in the *Gewandhaus* during 1841. However, these two concerts were the stuff of musical legend, as she took to the stage with Franz Liszt. First, on the 6th of December, she acted as the concert giver with Liszt as guest performer, then on the 13th of December, the roles were reversed. As might be expected for concerts given by two of the greatest pianists of the age, the focus of the programmes was largely music for solo piano, or piano and orchestra. However, the two artists approached the programming of their concerts in quite different ways. Firstly, Liszt's concert focused exclusively on pieces he had either composed or transcribed himself, whereas in her own concert Clara Schumann offered music by a variety of composers. For the first four numbers of his concert Liszt followed the miscellany tradition of programming insofar as the pieces alternated between vocal and instrumental works, before playing two of his song transcriptions (Beethoven's 'Adelaide' and Schubert's 'Erlkönig') and finally performing a two-piano version of his 'Hexameron' Variations with Clara Schumann. By contrast she chose to place more serious works at the opening of each half, both of which began with orchestral pieces by her husband. These serious works were then followed by a vocal performance, and finally each half ended with a bravura piece by Liszt, the second of which Clara Schumann performed with the

¹⁹² Anon., 'Nachrichten - Leipzig', *Allgemeine musikalische Zeitung*, 18th January 1843, 45. [A.2.1.8]

composer. While both of these concerts can be said to contain elements of miscellany programming, through the inclusion of various combinations of instrumentation, neither can be said to be a truly 'miscellaneous' programme. In Liszt's case the focus on a single composer is too strong to warrant the title, whereas Clara Schumann's, although closer, does not have the characteristic alternation between vocal and instrumental music as the primary driver of the programme. This shows that, although both artists were innovating in the way they programmed concerts by moving away from the miscellany tradition, they were going about this work in subtly different ways. Liszt foregrounded his own work, whereas Clara Schumann placed the emphasis in her concert on more intellectually rigorous pieces. Both performers also maintained useful elements of the old style, rather than changing their approach wholesale overnight.

In the concert in which she acted as concert giver, Clara Schumann performed the Liszt Fantasy on 'Lucia di Lammermoor'. This would be the only time she played any of his compositions in Leipzig at any point in the 1840s. Although the Schumanns were still fond of Liszt, their tastes in composition had begun to diverge. Clara Schumann and Liszt never reconciled their aesthetic differences from this point. Writing after the second of the concerts in which they shared the stage Clara Schumann wrote of Liszt's compositions:

I cannot call them anything but hideous – a chaos of the harshest discords, a perpetual murmuring in the deepest bass and the highest treble at the same time, wearisome introductions etc. I almost hate him as a composer.¹⁹³

This would suggest that she had performed one of Liszt's pieces in this concert as a mark of respect to another great virtuoso, rather than as a token of esteem for his compositions. To make such a concession also implies that her programmes were created with specific thought given to the context of the concert, as well as selecting pieces that would flow well as a whole. In specifically choosing to perform Liszt's piece instead of any other bravura number, she was able to pay homage to another great artist and show an element of personal respect.

In both concerts the two pianists played Liszt's 'Hexameron' Variations as the finale, a true meeting of musical greats on stage. A reviewer only signing themselves as 'Z', writing in the *NZfM*, described the reaction to the performance of these two foremost virtuosos, during their first outing with this piece, in the following, glowing terms:

However, the duo for two pianofortes evoked an unparalleled jubilation; all the usual barriers to applause had been broken through, giving way to frenzy and fanaticism. Yes, even after the

¹⁹³ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 330.

craving for a repeat was satisfied, it was a long time before the storm died down. The concert was in every respect one of the most brilliant that has taken here for some time.¹⁹⁴

This stellar review shows that there was still a public appetite for displays of the dazzling virtuosity which the 'Hexameron' Variations necessitates. However, in the review of the second concert, at which the pair reprised it, the critic for the *AmZ* was somewhat less enthusiastic, saying:

The duo that the honoured artist performed with Herr *Fr. Liszt* was, as already mentioned, the well-known *Hexameron* (variations by several virtuosos on a theme from *Norma*) arranged by the latter for two pianofortes. It was originally written for pianoforte solo, Herr Liszt played it for us last year with added orchestral accompaniment, and we really do not understand how he could take the trouble to give this artistically so insignificant piece another form. You really have had enough in the first variation, especially since it achieves what it is supposed to achieve completely and more, in the demonstration of impressive and striking effects of playing the piano. These were not lacking in this new arrangement either, but the mutual competition between the performers, which is the only aim here, always brings, and brought here too, an exaggeration and overbidding of the forces, which only pleases and impresses the crowd, but can never have a favourable effect on educated listeners. Everyone will and must be amazed at how far you can get with mechanical skills. However, achievements of this kind lie outside the realm of art criticism.¹⁹⁵

In contrast to the first review, this shows that although this piece was a popular success with the public, who had applauded it so loudly, the critical reception was not so universally warm. The critic relegates the piece and its performance from the realm of art to that of mechanical skill, creating a clear distinction between these two things. Furthermore, the critic implies that artistry does not necessarily require great technical facility when playing. What was lacking, for the critic, was the 'inwardness' discussed by Stefaniak.¹⁹⁶ This may also have been exacerbated by the fact the two-handed version of the 'Hexameron' Variations omits Chopin's variation, which is the most obvious example of 'interiority' in the piece. The divergence between Clara Schumann and Liszt, which began around this time, could be categorised as the divergence of the primacy of technical virtuosity (outwardness) and artistic virtuosity (inwardness).

In 1844 the Schumann family resettled in another prominent Saxon town, Dresden. Although the two cities were connected by the Leipzig-Dresden railway in 1839, this still represented a certain

¹⁹⁴ Z, 'Concert von Clara Schumann, kk Österr Kammervirtuosin, d 6 December', *Neue Zeitschrift für Musik*, 21st December 1841, 198. [A.2.2.2]

¹⁹⁵ Anon., 'Nachrichten – Leipzig', *Allgemeine musikalische Zeitung*, 22nd December 1841, 1098. [A.2.1.3]

¹⁹⁶ Stefaniak, 'Clara Schumann's interiorities and the cutting edge of popular pianism.'

amount of ‘flying the nest’ for Clara Schumann, and would slightly alter the nature of her relationship to the *Gewandhaus*. Although it was very much still her ‘home’ concert hall, it was now a more special occasion when she did make an appearance. This is reflected in the remarks made by a few reviewers at the time. Reporting on the *Gewandhaus*’ New Year’s concert of 1846, the reviewer in the *AmZ* wrote:

Loud signs of joy greeted Frau Dr. Clara Schumann, whom we still call our own with just pride, even though she has been in Dresden for some time. When she appeared at the pianoforte, the audience thanked the excellent artist with thunderous applause for the pleasure derived from each of their performances.¹⁹⁷

The pride expressed by this reviewer, alongside their slightly paternalistic tone and the reported audience reaction to her appearance, serves as strong evidence for the esteem in which Clara Schumann was held by those in the venue in which she had first performed. It also shows that this esteem had not diminished, given the extended periods she had spent away from Leipzig over the preceding few years, including her quasi exile to Berlin during her engagement and the tour to Russia in 1844. A further telling factor is that the applause preceded her performance. Clearly, the audience was already primed to expect that they would be treated to a programme of music that they would enjoy, being played to the very highest levels of technical execution and artistic expression. That Clara Schumann enjoyed this established relationship with the *Gewandhaus* audience may have emboldened her to present works more truly reflecting her artistic ideals rather than including the more ‘popular’ bravura pieces that might have won her a more instant, positive reaction from her audiences.

Returning to Clara Schumann’s concert programming more broadly during the 1840s in Leipzig, the overwhelming majority of her appearances came as a guest artist in subscription concerts at the *Gewandhaus*. Aside from the aforementioned ‘comeback’ performance, and those with Liszt, she would only act as concert giver on four more occasions throughout the decade, on the 8th of January 1843, the 8th of December 1844, the 6th of November 1846 and the 15th of January 1849. The first two of these were joint ventures between her and her husband, with both of their names on the concert bill. Both events focused on the music of the Schumanns, the compositions of both appearing in these concerts alongside the music of Bach, Beethoven and Chopin. Notably, the first of these concerts roughly follows the principle of alternating vocal and instrumental works, although instead of opera arias, Lieder by the Schumann couple were used. The three most substantial pieces were Robert Schumann’s Piano Quartet, Op. 47, and Beethoven’s Sonata in A major, Op. 101 which

¹⁹⁷ L.R., ‘Nachrichten – Leipzig’, *Allgemeine musikalische Zeitung*, 7th January 1846, 12. [A.2.1.11]

bookended the first half, and Robert Schumann's Piano Quintet which closed the concert. Seemingly, instead of aiming not to overtax their audience's concentration by including simple-to-enjoy bravura pieces between larger works, the couple instead opted to utilise shorter-form music that would offer more frequent mental breaks. The Schumanns used the same style of programming for their 1844 joint concert, with the larger, more serious works being separated by *Lieder*. Between these two concerts the Schumanns had completed a tour to Russia, during which Clara Schumann had very much been the star and Robert merely her husband. The reputation they had begun to build in Leipzig for him, through these joint concerts, had not yet reached Moscow and St. Petersburg.

A further difficulty of married life for the Schumann couple, especially in the beginning, was the necessity for both parties to use pianos. This led to much grumbling in the marriage diary about the thinness of walls. Robert needed a quiet environment in which to compose. Clearly, living with a concert pianist who would ideally practice for two hours each day would be detrimental to this. The compromise was eventually reached that Clara Schumann practiced less than she would have liked. However, this did not affect the level of variety she was able to offer in her repertoire at the *Gewandhaus*. Between 1841 and 1845, across seventeen appearances with thirty-nine pieces played, only three were repeated. The first was the aforementioned 'Hexameron' Variations duet with Liszt. The other two were Chopin's Polonaise in A ♭ major, Op. 53, and Thalberg's 'Moses' Fantasy. Seemingly, what unites these pieces is their technical difficulty and requirement for bravura playing, rather than their artistic merit. Indeed, none of the reviewers for any concerts in which these pieces appear comments on them beyond these points. This could suggest that these pieces were intended to fill the role of intellectual respite, outlined by the *AmZ* reviewer from the 7th of April 1841, as discussed above.

Between 1846 and 1849 Clara Schumann's concert activities in Leipzig continued in a similar vein, in that the majority of her appearances came as a guest at the subscription concerts at the *Gewandhaus*, with only two concerts at which she acted as concert giver. She also continued the trend of mostly performing the music of her husband, Chopin, Beethoven, and Mendelssohn. Indeed, across all eight concerts in which she appeared during these four years, she only performed a piece by a composer outside of this group on three occasions. In the first instance, during one of her own concerts she played a Moscheles Duet with her younger sister Marie, a fairly innocuous bravura piece between two vocal numbers in the programme. The second was a Bach Prelude and Fugue, which had precedent in her performances from earlier in the decade. The third of these pieces is the most enticing for historians of women's music in the nineteenth century. During her concert of the 16th of November 1846, Clara Schumann played a *Lied ohne Worte* by Fanny Hensel. This was also the only time she would perform Hensel's music in the *Gewandhaus*. As Larry Todd has

explored in his biography of Hensel, her work was rarely performed in public; performances were instead largely confined to her home.¹⁹⁸ Clara Schumann and Hensel had become friends through Felix Mendelssohn, Hensel's brother. The pair had met in 1846 as Clara Schumann recorded in her diary on the 15th of March that year:

I have taken a great fancy to Madame Hensel and feel especially attracted to her in regard to music, we almost always harmonize with each other, and her conversation is always interesting, only one has to accustom oneself to her rather brusque manner.¹⁹⁹

Sadly, their friendship was short-lived as Hensel died in the May of 1847, only a year or so before her brother, Felix Mendelssohn. Litzmann states that Clara Schumann did not much admire Hensel as a composer, on account of her compositions being the product of a female mind when she had previously stated that 'a woman must not wish to compose'.²⁰⁰ However, the inclusion of Hensel's music in her concert programme would suggest otherwise. Alongside Hensel's piece, Clara Schumann also included Chopin's Barcarolle in F# major Op. 60, and her own Scherzo, Op. 14. This put two of the now most revered female composers of the nineteenth century in the same section of the same programme. However, neither the reviewer for the *AmZ* nor the *NZfM* make any comment on this, save to say that Clara Schumann's Scherzo does her credit as a composer as well as a performer. This would either imply that they simply did not see one woman performing the composition of another as a noteworthy occurrence, or that they did not wish to draw attention to this fact. I would suggest that the former is the more likely, given that in both publications reviewers were not afraid to express their opinions on all manner of moral questions. This might therefore suggest that the performance of two pieces of music by two female composers was not a newsworthy event, and therefore potentially more commonplace than we may imagine, attracting little comment.

In many ways Clara Schumann's programming in Leipzig during the 1840s was a continuation of the style which she had adopted in the latter half of the 1830s, when Mendelssohn had first been the music director at the *Gewandhaus*. Although Mendelssohn himself was dead by the end of the 1840s, his effect on her programming, encouraging a more intellectually rigorous approach over less weighty bravura pieces, would outlive him. A particular development in the 1840s was the greater inclusion of her husband's music in her Leipzig concert programmes. However, she chose to perform his more conservative works, such as the Piano Trio, Quartet and Quintet, as well as his Piano Concertos. These works, although innovative in their own way, followed established conventions of

¹⁹⁸ Todd, *Fanny Hensel: the other Mendelssohn*.

¹⁹⁹ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 429.

²⁰⁰ Reich, *Clara Schumann: the artist and the woman*, 216.

form in a manner that Robert Schumann's early solo piano works (such as *Kinderszenen* and *Carnaval*) do not. As well as this, a significant number of Robert Schumann's songs appear both in concerts at which Clara Schumann was the concert giver and in those at which she appeared as a guest. The larger number of performances of his more accessible works in these concerts, by Clara Schumann and others, combined with the vocal support of the critical community in Leipzig (most notably from the *NZfM* of which Robert Schumann was editor), seems to have provided a solid foundation for his reputation in the city and paved the way for the performance of his more experimental works in later decades. Although this decade saw Clara Schumann perform music by a smaller number of composers, there was still a significant variety in the pieces she included in her programmes. This would again suggest that the initial formation of a 'person-centred' canon within Clara Schumann's repertoire occurred in Leipzig, as the same composers are returned to many times, instead of individual works.

3.4- 1850 – 1859 – Years of Transition

During the 1850s, although no longer a resident in Leipzig, Clara Schumann continued her pattern of concerts in the *Gewandhaus*, with the majority of her appearances being as a guest, usually of the subscription concerts. Indeed, she was the 'concert giver' in only seven of the eighteen appearances she made in Leipzig throughout the decade. One effect of no longer being a Leipzig resident was that these performances tended to occur in small clusters. All of her concerts in Leipzig during this decade took place in groupings spanning no more than a month. While it would be a stretch to categorise these groupings as formal tours, they certainly provide discrete collections of concerts, distinct from one another. This stands in contrast to her earlier approach of playing one-off concerts while she was visiting the city. These clusters also tended to include at least one appearance at the *Gewandhaus* subscription concerts, followed by a performance she had organised.

By the 1850s, Clara Schumann was no longer part of the younger generation of pianists but had become one of the established stars in the musical firmament. As Nancy Reich describes:

In the 1850s a new generation of pianists – Carl Tausig, Hans von Bulow, Anton Rubenstein – emerged; their programs and repertoire were modelled after those that Clara had popularized in the 1840s.[...] By the end of the century, the tradition of the assisting artist, the improvisations and fantasies, and the vaudeville aspects had all but disappeared from the programs of the leading European pianists, and at least one Beethoven sonata was obligatory. Following the

example set by Clara Schumann, concerts were shorter and less varied, permitting greater concentration on each work.²⁰¹

This newer generation of pianists and the constant innovation that was occurring in concert life would force Clara Schumann to also adapt her programming, experimenting with new combinations of works and different methods of theming concerts. As I shall explore in this section, these experiments were sometimes ahead of their time, and often her models would be adopted by others in subsequent years.

As William Weber has discussed in *The Great Transformation of Musical Taste*, the 1850s was also the decade in which Clara Schumann, along with Charles Halle, diverged from Liszt, whose performances continued to focus on virtuosic display pieces. Weber writes that she ‘now took a different path, adopting a repertory focused on classical works and identifying themselves as interpreters and only occasionally as composers, shaping a new form of virtuosity.’ He continues to say that these concerts ‘usually included a few vocal pieces and perhaps a chamber work on their programs’.²⁰²

A further significant event in Clara Schumann’s life during the 1850s was the death of her husband Robert. The events surrounding his death have been well chronicled in various biographies of both artists.²⁰³ Whilst clearly a personal tragedy, the significance of this event can also be seen in Clara Schumann’s concert schedule in Leipzig, with a hiatus of almost a year following his death. With the passing of her husband, Clara Schumann became one of the last remaining links to the musical circles that had formed in Leipzig earlier in the century. Her performances of his music were no longer part of a living compositional tradition but rather moved to the arena of ‘music of past masters’ and this began a new phase in the discussion of Robert Schumann’s compositions in canonic terms. However, as Jim Samson has outlined, Clara Schumann was now keeping Robert Schumann’s music in the present tense. Her work was keeping his music alive.²⁰⁴ This was the decade in which her contribution to the development of canonic thought in music became an undeniably distinct entity. Specifically, it was during the 1850s that she became the primary champion for her husband’s music after his death and the promotion of this music became a significant portion of her artistic activities. Contrastingly, her promotion of the work of living composers, such as Brahms, Waldemar

²⁰¹ Reich, *Clara Schumann: the artist and the woman*, 256.

²⁰² Weber, *The great transformation of musical taste: concert programming from Haydn to Brahms*, 6.

²⁰³ Litzmann, *Clara Schumann: An Artist’s Life, Based on Material Found in Diaries and Letters*, Vol. 1; Chernaik, *Schumann: the faces and the masks*; Reich, *Clara Schumann: the artist and the woman*; Borchard, *Clara Schumann: ein Leben*.

²⁰⁴ Samson, ‘The Musical Work and Nineteenth-Century History.’

Bargiel and William Sterndale Bennett, became a smaller, although still important part of her concert activities.

Clara Schumann began the 1850s with a pattern of performances that she would repeat in 1852, '54 and '55, playing in three concerts, one of which would be an appearance in the regular subscription concerts at the *Gewandhaus*, while the other two were performed outwith this series. In her first appearance at the *Gewandhaus*, in the subscription concert on the 14th of February 1850, as well as Chopin's Nocturne in C minor, Op. 48 and Mendelssohn's Lied ohne Worte in A major, she chose to present her husband's Introduction and Allegro for Piano and Orchestra, Op. 92, for the first time in the *Gewandhaus*. The piece was so new that she played it from the manuscript score. The reaction to this new composition in the *NZfM* is somewhat mixed. Although Berhsdorf, who reviewed this concert, is full of praise for Clara Schumann's playing, he is lukewarm in his praise for the composition itself. He does concede that the Introduction has some beautiful melodies, but calls the work 'somewhat cramped' overall, and bemoans the lack of room the piano is allowed for more expansive passages. However, he is then quick to correct himself, saying that he does not wish for traditional bravura passagework but for a better balance between solo instrument and orchestra to be achieved, as in Robert Schumann's A minor Concerto. He ends this section of the review by admitting that this is a hard balance to strike, but assures his readers that it can be done.²⁰⁵

Given that Clara Schumann was playing in her own concert just over a week later, on the 22nd of February, it may initially seem a slightly strange choice not to present the work for the first time in Leipzig at this concert, as that would have been a significant box office draw. However, she chose not to have an orchestra at this concert as an orchestral accompaniment would have had significant implications for the financial viability of the performance. Although this is not a consideration specifically recorded by Clara Schumann, I would argue that this was likely to be part of the reason for this programming decision. A further aspect may have been that, since the Russian tour during the 1840s, she had endeavoured to rely less on orchestral accompaniment and guest performers in her concerts, as this made the latter easier to organise and ensured a more significant financial return for her efforts as, I would suggest, was the case here.

What is also noticeable, when comparing the programmes of the two 1850 concerts in Leipzig at which Clara Schumann was not the concert giver to the one where she was, is the relative modernity of her programme. In her own performance, music by Robert Schumann, Hauptmann, Bach, Mendelssohn and a song by Henriette Nissen were included. With the exception of Bach, all the composers in this programme were either still alive, or in Mendelssohn's case had only recently died.

²⁰⁵ G. Behrsdorf, 'Leipziger Musikleben', *Neue Zeitschrift für Musik*, 8th March 1850, 103. [A.3.1.1]

By contrast, in the other two concerts, excluding the pieces she performed herself, the programmes consisted of Beethoven, Spohr, Mozart, Schubert, Robert Schumann, Stradella and Mendelssohn. Of these composers, only Robert Schumann and Spohr were still alive. This would suggest that in 1850 at least, the programming in Leipzig more generally had moved further towards concerts based around the music of 'the old masters', compared to the music Clara Schumann herself chose to offer. This raises the question of the tense in which canonisation happens. If we are to agree that Clara Schumann's actions in performing her husband's music helped it to be considered in canonic terms in Leipzig, then it must also follow that while she was making this effort, it was not yet part of a Leipzig canon. This in turn may explain why canons are sometimes perceived as an unmoving monolith. They can only ever be seen in the past tense, through the works or people that are already considered canonic.

On their return to the *Gewandhaus* in 1852 the Schumann couple reintroduced a practice they had first begun in the 1840s by presenting a joint concert, also using this as an opportunity to give the Leipzig premiere of Robert Schumann's *Der Rose Pilgerfahrt*. The concert opened with Robert Schumann directing the Overture from his *Manfred*, followed by Clara Schumann playing Chopin's second Piano Concerto, another piece that was being performed for the first time in Leipzig at this concert, although it had previously been heard elsewhere. She also contributed an Andantino by Sterndale Bennett, a Lied ohne Worte by Mendelssohn and a Saltarello by Heller to the first half of the concert, alongside two Lieder performed by Behr. This would have given the first half of the concert a total running time of just over an hour, excluding applause between pieces or any encores. The second half, consisting solely of Robert Schumann's new composition, would also have lasted just over an hour. For comparison, the third and final concert in Leipzig that Clara Schumann took part in in 1852 would have lasted, even allowing for slow tempos, an hour and fifteen minutes in total. This joint concert by the Schumanns was positively gargantuan. The length of the performance, and especially of Schumann's new work, was commented on in a review of the concert in the *NZfM*. The reviewer argued that part of the reason for the less enthusiastic reception for this new work was that it was neither quite fish nor fowl in that it was 'too short to fill a concert and too long for a second part alone'.²⁰⁶ However, the reviewer used Robert Schumann's *Das Paradies und die Peri* as a yardstick against which this new work could be measured, in a similar way to the reviewer in 1850 using his Piano Concerto as a comparison for the Introduction and Allegro. This at least shows that his music was achieving enough penetration into the public consciousness for these pieces to be a ready reference point against which his later work could be measured.

²⁰⁶ F.G, 'Leipziger Musikleben', *Neue Zeitschrift für Musik*, 19th March 1852, 135-137. [A.3.1.2]

The length of this concert may also suggest that the Schumanns were slightly behind the times in their programming choices, as the other concerts, at which they had not organised the programme, were significantly shorter than theirs both in terms of number of pieces and in length of time. However, there were some significant developments in the structure of all these programmes. Namely that the main structural divide was between a 'significant work', usually orchestral (but including Robert Schumann's *Der Rose Pilgerfahrt*, with its vocal parts), as the closing part of a concert, with relatively smaller scale works preceding this as an introduction into it. Furthermore, although these were not yet homogenous programmes of single styles of music, the distribution of vocal and instrumental music in these programmes was far less rigid, with a greater emphasis on the instrumental music. As this is present in both the programme of the Schumann couple and the other programmes in 1850 and 52, this would suggest a larger move away from miscellany as the dominant style of programming in Leipzig, towards a more modern approach. The development was by no means universally adopted or immediate, but Clara Schumann's programmes provide clear evidence that a significant scene change in the organisation of concert programmes was afoot in the early years of the 1850s in Leipzig.

The concerts in 1854 mark the beginning of what might be seen as a transitional phase in the middle of the 1850s from Robert Schumann's presence as a living composer to his being a past composer. Although he was still alive during these concerts, he was already a patient at the Emdenich sanatorium and so had faded from public view. This meant that when Clara Schumann gave a joint concert in the December of 1854, it was not her husband's name that shared the playbill, but the violinist Joseph Joachim's. This was a significant concertising partnership during the 1850s, as the pair would give three concerts together in Leipzig and three in Berlin before the end of the decade. Their collaboration on the concert stage brought together two of the finest virtuosos of the nineteenth century, both of a similar aesthetic outlook, presenting music by similar composers. The importance of their skilful efforts both as individuals and as a performing duo formed a significant contribution to the shaping of the modern canon.

Clara Schumann's return to Leipzig in the October of 1854, as Litzmann relates, was bittersweet. Although she was able once again to see old friends, especially the Preussers with whom she stayed, she had to face staying in Leipzig for the first time after the institutionalisation of her husband. Her first engagement, following the pattern of combining her own concert with an appearance during the *Gewandhaus* subscription concerts, was a performance in the latter at which she played Beethoven's G major Piano Concerto, Op. 58, Robert Schumann's Canon in A major, Op. 56 Nr. 4, and 'Traumes Wirren', Op. 12 Nr 7, and the Rondo from Weber's Sonata in C major, Op. 24. Her performance made up more than half of the first half. The *NZfM* reported that her playing during this concert received

enthusiastic applause.²⁰⁷ To return to Litzmann's account of the evening: although she had received an excellent reception whilst on stage, the emotional impact proved too much for her during the second half of the concert, devoted to Gade's first Symphony, in which she did not play, and she 'burst into tears in her box'.²⁰⁸

The joint concert with Joseph Joachim on December 21st, 1854, was significant for a number of reasons. Firstly, it can be used to demonstrate the effect that the Berlin-Leipzig railway had on performance possibilities for these travelling musicians.²⁰⁹ The pair had given three musical 'soirées' in Berlin on the 15th, 16th and 20th of December. On the 21st, they boarded the train to Leipzig at 8 a.m., arrived at 2.p.m., and then gave the concert at 7 p.m., having tested the piano straight from the train. Although this kind of schedule would not be particularly atypical for a modern performer, who could perhaps even fly between countries in this time, this speed of travel was a complete novelty at this point in the nineteenth century. That the artists were now able to give concerts across much greater distances with greater frequency would have vastly increased the amount of money they could make from a concert tour. Simply put, the less time that had to be left for travelling, the greater the number of performances that could be given and the greater the financial return. However, it seems that the tradition of offering a different programme each night, rather than performing the same pieces to different audiences, was maintained.

As a testament to the variety of the two artists' repertoire, all four performances in December 1854 had different programmes. The three concerts in Berlin focused equally on the music of Bach, Beethoven and Robert Schumann, with both performers pleased to be able to elevate the latter composer's music to equal status with the two 'old masters'. The primary focus of the Leipzig concert was, however, on Robert Schumann's music, although it still contained pieces by Bach and Beethoven, alongside Chopin, Schubert, Bargiel and Paganini. The subtle shift in the emphasis the two performers made in their programmes between the two cities, shows that despite their relative proximity, there was still some variation in audience expectation.

Of particular interest to the reviewer of the *NZfM* was the 'excellent arrangement of the programme and the masterly execution' of the pieces. The reviewer goes on to say that this contributed to this being one of the most musically significant events of the winter.²¹⁰ It is important to note that the construction of the programme was worthy of comment. This would suggest that

²⁰⁷ Anon., 'Correspondenz', *Neue Zeitschrift für Musik*, 27th October 1854, 195. [A.3.1.4]

²⁰⁸ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 88.

²⁰⁹ As discussed in the literature review, the use of the railways by musicians in the nineteenth century is an area that has been addressed by several scholars. I provide this instance to demonstrate its specific effect on the performing career of Clara Schumann.

²¹⁰ Anon., 'Correspondenz', *Neue Zeitschrift für Musik*, 1st January 1855, 8-9. [A.3.1.6]

the evenings were being understood as whole entities, rather than many conjoined individual turns, as might be expected in a 'miscellany programme'. We might therefore understand that Joseph Joachim and Clara Schumann were thinking about the construction of the evening in a 'meta-compositional' sense, creating a larger entity from individual pieces, and ordering them according to the greatest degree of artistic fulfilment.

Excitingly, we have a painting of their joint concert in Berlin, on the 28th of December 1854, just after this Leipzig concert



Figure 2: Adolph Menzel: *Konzert in Berlin am 10th oder 16th Dezember 1854 - Joseph Joachim und Clara Schumann*.²¹¹

This is the only surviving picture of Clara Schumann during a performance, and as April Prince has explored in her article '(Re)Considering the Priestess: Clara Schumann, Historiography, and the Visual', this particular drawing gives us 'a fascinating first-hand look at how her performance identity was moulded'.²¹² Both musicians are shown in a state of deep concentration. It is unclear whether Joachim is playing from sheet music, but it would seem that Clara Schumann is. This, alongside her earlier performance of her husband's Introduction and Allegro from manuscript, would suggest that her practice of playing from memory, which she had developed after her tour to Paris in the 1830s, did not remain intact into the 1850s, especially in ensemble performance, something which remains the case for pianists today. Intriguingly, the painting shows her with the full force of personality and

²¹¹ Kulturtempel(2), (July 2007). <http://kulturtempel2.blogspot.com/2010/10/am-28.html>.

²¹² Prince, '(Re)Considering the Priestess: Clara Schumann, Historiography and the Visual'.

concentration needed in a concert performer; the artist does not appear to have tried to soften her appearance in any way. This one image shows us Clara Schumann in full flight as a concert artist during the mid-1850s and encapsulates the passion with which she played.

The pair repeated a similar pattern of concerts the next year, although with a less intense travel schedule, playing three concerts together in Berlin during the November of 1855, before reuniting for a concert in Leipzig on the 9th of December. The programme for this concert was particularly focused on the music of the past, with Clara Schumann performing music by only one living composer, Robert Schumann's *Etudes Symphoniques*. Beyond this, the programme consisted of Beethoven's Sonata, Op. 96, a Bach Fugue for Violin, and Sonatas by Haydn and Mozart, before she finished the evening by playing Bach's 'Chromatic' Fantasy. This increased focus on 'great composers' of the past would suggest that both Clara Schumann and Joseph Joachim were beginning to conceptualise their concert programmes in terms of presentation of a musical canon (even if they would not have used this exact terminology) rather than as demonstrations of new musical works. However, the review of this concert, while brief, published in the *NZfM*, demonstrates that this canonic mode of thinking was not yet common to all fans of music. The reviewer states:

That the execution afforded the purest artistic pleasure hardly needs to be commented on.

However, we do want to express an opinion on the programme. It was limited too exclusively to the music of older times.²¹³

This review makes clear is that a public appetite for the music of contemporary composers still existed, and that although the 'old masters' were certainly revered, too much of their music in one concert could also be undesirable. This review also neatly demonstrates that the construction of a concert in the 1850s could be broken down into several constituent parts: the performance, the selection of pieces, the construction of the programme (i.e. the ordering of works), and the composition of the individual pieces. The performers could only be held responsible for certain of these parts by reviewers. It also appears that the various elements were viewed as separable, so that the excellent execution of a poorly composed piece at the wrong time within a programme could still be worthy of praise. For example, in a review of the first performance of Robert Schumann's Introduction and Allegro at the *Gewandhaus* on the 14th of April 1850, during which Clara Schumann was the soloist, the reviewer argues that Robert Schumann's writing is, as described on page 110, cramped, and doesn't live up to his earlier efforts, whilst also stating that any further praise for Clara Schumann's playing would be superfluous.²¹⁴

²¹³ Anon., 'Correspondenz', *Neue Zeitschrift für Musik*, 7th December 1855, 259. [A.3.1.7]

²¹⁴ Anon., 'Leipziger Musikleben', *Neue Zeitschrift für Musik*, 8th March 1850, 103. [A.3.1.1]

Clara Schumann did not perform in Leipzig in 1856, the year of her husband's death, and only returned to the *Gewandhaus* as a guest during a concert on New Year's Day 1857 at which she played Mozart's D minor Piano Concerto and Beethoven's Variations, Op. 35. This concert was concluded with a performance of Robert Schumann's Fourth Symphony, Op. 120. After a significant gap in her public appearances in Leipzig and due to the personal tragedy that had caused it, it would seem reasonable to expect an explanation in the concert review. However, this concert is treated as completely routine by the correspondents of the *NZfM*. This may have been due to Robert Schumann's prolonged stay in the Endenich sanatorium, meaning his death did not come as a surprise to the wider musical world. After this first concert, Clara Schumann would appear three more times in the *Gewandhaus* across the course of 1857, with a further performance of her husband's music, playing his Piano Trio in G minor, Op. 110 on the 3rd of January, with her fellow performers listed in the programme as David and Grützmacher, as well as his Piano Concerto in A minor, Op. 54 on the 8th of January, and *Schlummerlied*, Op. 124, No 16, on the 7th of November.

The final concert in which Clara Schumann participated in Leipzig during 1857, as joint concert giver with Joseph Joachim on the 7th of November, bears a striking comparison to the concert they gave together in 1855. As in the 1855 programme, the 1857 concert contained the music of Schumann, Bach and Mozart, as well as Handel, Mendelssohn and Beethoven. All of these men were all now considered 'old masters' as opposed to current composers. The change of tone in the reviews of these two concerts is remarkable. The choice of music is not commented on at all by the reviewer; instead it was the quality of the execution alone which sent them into raptures. The reviewer, who gave only the initial 'D', wrote that:

The manner in which Clara Schumann and Joachim perform Bach and Handel is unique and unsurpassable. One recognizes the most complete artistic penetration of the task down to every note, and the playful ease in the execution of the greatest difficulties puts every concept of technique or virtuosity to the back and the musical work appears as something freely and immediately arising in the hands of the performer. Both artists play the Bach and Handel style as if they had created it themselves, or at least had exclusively moved in it all their lives, and yet Schumann's sonata was an equally accomplished artistic achievement, and in Mozart's Andante one might have thought that Frau Schumann was a special student of Mozart. And all this is done without a trace of pretence or superficiality, in the noblest and simplest way that despises any outward showing off.²¹⁵

²¹⁵ D, 'Correspondenz', *Neue Zeitschrift für Musik*, 13th November 1857, 217. [A.3.1.10]

The praise for the lack of ‘pretence or superficiality’ would seem to indicate that the move away from the fashion for outward displays of bravura virtuosity had firmly taken place, and artists were now judged against their inward engagement with a piece. Furthermore, the distinction made around the different styles of playing required for each composer might suggest a more adaptable mode of interpretation, one which was moulded to the needs of a composer’s particular style, rather than there being a single way in which Clara Schumann, or indeed Joseph Joachim, approached a piece. Finally, although the two concerts are only two years apart and are being reviewed in the same publication, the reviewer in 1857 makes no mention of that year’s concert being too heavily founded on older music. The balance in the two concerts is similar and the repertoire selected is in similar styles, suggesting that musical fashions in Leipzig were catching up with what the two artists had presented in 1855 and the conception of the music of past composers as a canon from which the material for concerts can be drawn was becoming more widespread within the Leipzig musical intelligentsia.

The final two concerts in which Clara Schumann appeared in Leipzig during the 1850s were a pair of concerts in the December of 1859, the first as a guest in a *Gewandhaus* subscription concert on the 1st, the second her own musical soiree on the 6th. The programmes of these two concerts are most immediately notable for the lack of any music by a living composer. Two of those represented on the programme, Robert Schumann and Friedrich Schneider, had died a few years previously (in 1856 and 1853 respectively), but these were the most recent composers to have their music performed. This is not only noticeable in the pieces chosen by Clara Schumann, but across all pieces presented by any performer in these two concerts. Her focus is perhaps slightly more recent than that of her colleagues, as she performed music by Mendelssohn, Beethoven, Chopin, Schumann and Bach, all of whom, aside from the last, had been her contemporaries. Others played music by Mozart, Haydn and Schneider, as well as Schubert, Schumann, Mendelssohn and Bach. This total focus on the music of past composers would be strongly suggestive that by the end of the 1850s canonic thinking was becoming the dominant force in concert programming in Leipzig.

There is however, one aspect of her final concert in Leipzig in 1859 I wish to draw attention to; the last piece of Clara Schumann’s own concert was her husband’s Op. 9, *Carnaval*. This was the first time that Clara Schumann had played this work in the *Gewandhaus*. Although she had previously played it at private gatherings in Leipzig as far back as the 1830s, this was the first time she had presented it in public in the city. It was not the first of Robert Schumann’s works to be given its *Gewandhaus* premiere after his retirement from public life. On the 23rd of October 1854, at another concert given by Clara Schumann in the *Gewandhaus*, two of her husband’s works were given for the first time, on this occasion *Das Glück von Endhall* and a Concertstück for Piano and Orchestra, Op.

134. On December 6th 1855, Robert Schumann's E major Symphony was resurrected in a subscription concert for the first time in many years, although not on the initiative of Clara Schumann herself. Instead, she performed the Concertstück in G at the same concert.

The beginning of Robert Schumann's treatment at Endenich, in 1854, signalled his disappearance from public view. As Beate Perry explains in her chapter in *The Cambridge Companion to Schumann*, his doctors at Endenich considered that contact with the outside world after his breakdown would be 'perilous to his stability'.²¹⁶ The programming choices that Clara Schumann made at this point indicate that she had begun to take on the role of chief disseminator of his music. As someone who had intimate knowledge of his compositions, she was able to continue to premiere new works by Robert Schumann several years after his death. Although the majority of Robert Schumann's piano works were published during his lifetime, allowing amateurs to play them in domestic settings, no other performer had played these piano works in a concert setting. This meant that Clara Schumann was able to posthumously lift her husband's works from the private sphere to the public, building on their reputation among amateurs in order to increase the circle of those who appreciated his music. It is notable that the *Gewandhaus* resurrected a piece by Robert Schumann in their subscription concert, but Clara Schumann reserved the two public premieres for concerts she gave herself. This meant that if the public wished to hear music by the late Robert Schumann in the public sphere rather than in private, they would have to come to his wife's concerts. This would have considerably raised the exclusivity value of these performances and therefore the demand for tickets, increasing the economic output from the concerts.

From his taking up of the position of *Musikdirector* in Dusseldorf, the 1850s were a difficult decade for Robert Schumann, as his own artistic ideals and those of the Rhinelanders were rather at odds, as Cherniak explains. The latter goes on to argue that the years between 1850 and 1854 are often thought of as Robert Schumann's 'late period'.²¹⁷ Laura Tunbridge has also specifically investigated this era of the composer's life in her monograph *Schumann's Late Style*.²¹⁸ Tunbridge dates his late style from his move to Düsseldorf, in September 1850, subsequent to his 'new way' of composing which began in 1845. In particular Tunbridge stresses in her introduction that the later period of Robert Schumann's compositional output is often considered unconvincing, a symptom of his mental decline, exhaustion, creative failure and inability to communicate with the outside

²¹⁶ Beate Perrey, 'Schumann's lives, and afterlives: and introduction,' in *The Cambridge Companion to Schumann* (Cambridge: Cambridge University Press, 2007), 34.

²¹⁷ Cherniak, *Schumann: the faces and the masks*, 241.

²¹⁸ Laura Tunbridge, *Schumann's Late Style*, Cambridge: Cambridge University Press, 2007.

world.²¹⁹ Given Clara Schumann's reluctance to allow many of her husband's works from this period to be published, it is likely this was a view she shared.

As Tunbridge points out, periodisation of a composer's output is often complex, with many differing factors requiring consideration. Given the focus of this thesis on the work of Clara Schumann, I would like to offer an alternative interpretation of this periodisation. Rather than considering only Robert Schumann and his compositional output, I wish to consider the work of both Schumanns, as Kok does, when characterising these two musicians as an androgyne pair. When considered in this light, the 1850s become a transitional middle phase between the collaboration between the two artists and Clara Schumann's solitary final phase in which she took charge of the dissemination of her husband's compositions.²²⁰ In terms of her contribution to his canonic status, this decade of transition was the most important so far.

3.5- 1860-1869 – The December Decade

In terms of Clara Schumann's performances in Leipzig during the 1860s, the most immediately obvious unifying factor is the seasonality of the concerts she chose to appear in. She played the vast majority of her concerts in December, just before Christmas. This trend began in 1859 but intensified in the 1860s. There are only four exceptions to this across a decade in which she performed in seventeen concerts in the city, all in the *Gewandhaus*. The first exception was the first concert she gave there in 1860, which took place on the 26th of November, and so was close enough to the December window for this variation to be the result of happenstance. The other three exceptions all occurred during March 1865, and were given as part of a wider tour through Saxony. During this journey she also played a concert in Zwickau where she was reunited with her sister-in-law, Pauline Schumann, for the first time since her husband's death. The distinct seasonal pattern of her 1860s concerts comes as part of a wider settling of her yearly calendar. This was in large part due to her more frequent tours to England, which took place in the spring each year. She was not the only performer from her circle to have made this choice. Joseph Joachim had been a regular performer in London, in the same concert series as Clara Schumann, since the late 1850s, alongside the cellist Carlo Alfredo Piatti. The regular cycle of performances and tours to various destinations throughout Europe each year would have made the forward planning of her concerts a less daunting task and ensured the rhythm of her year was more stable, as well as increasing the predictability of her yearly

²¹⁹ Tunbridge, *Schumann's Late Style*, 2-3.

²²⁰ Kok, 'Clara: Robert's Posthumous Androgyne.'

income. All of these effects would have been of significant advantage to Clara Schumann as she continued to support her children into adulthood.

Another notable feature of Clara Schumann's performances in Leipzig throughout the 1860s is that they came in batches of three, similar to those in the late 1850s. Each batch would usually take the form of an appearance in the *Gewandhaus* subscription concerts; participation in one of the new 'Chamber-music evening entertainments'; and a concert which she would either organise herself or with a collaborator. Of particular significance are two concerts she organised with Julius Stockhausen in 1862 and 1867, which are discussed later in this section. Each of these three types of concerts offered Clara Schumann the opportunity to play a different style of music. The *Gewandhaus* subscription concerts, with their in-house orchestra, were an ideal vehicle for concertos, whereas the chamber music evenings offered the possibility of performing piano quartets and trios, often with Ferdinand David (then leader of the *Gewandhaus* orchestra) taking the first violin part. Finally, her own concerts provided the space for solo piano music, and occasionally for experimentation with programming. By maintaining the distinction between what she offered in each concert she could offer three separate products, thus tempting in a larger audience across the three events.

At the beginning of the 1860s it seems that the *Gewandhaus* was beginning to struggle to maintain the standard of performance it had set for itself during the previous decades. A reviewer for the *NZfM* writes in 1863 that:

Under such circumstances we can congratulate ourselves, if at least occasionally, that the performances of outstanding virtuosos claim the personal interest and deserve praise to the full extent that we can no longer freely give to the officially flagging overall performances of the institution.²²¹

The particular virtuoso who claimed the reviewer's interest was Clara Schumann, who, in this instance, had played her husband's Concerto in A minor, Op. 54, and Mendelssohn's *Variations sérieuses* in the subscription concert on the 29th of November. It is clear from this review and others in the same publication over the next several years that she remained a box office draw, even when the performances offered more generally in the *Gewandhaus* were subpar. What did evolve was the factor for which her performances were praised. On the 12th of December 1861 she played Mozart's C minor Concerto 'with pious devotion and deep inward feeling' according to the *NZfM*.²²² However,

²²¹ Anon., 'Leipzig', *Neue Zeitschrift für Musik*, 7th December 1860, 206. [A.4.2.1]

²²² Anon., 'Correspondenz - R. Leipzig', *Neue Zeitschrift für Musik*, 20th December 1861, 229. [A.4.2.2]

her playing on the 6th of December 1862 had 'a certain coldness and sobriety' which was 'not pleasant'.²²³ On the 3rd of December 1863, a reviewer giving the initials of J. v A. wrote that:

To be sure, we no longer found the earlier energy, the passion of expression, in Frau Schumann's playing; a certain warmth of soul has taken its place.²²⁴

These descriptions of her playing show a definite move towards her performances being understood through the lens that Stefaniak has described as 'inward', prioritising the inward expression of musical ideas over outward demonstrations of virtuosity and passagework.²²⁵ In short: the foregrounding of feeling over finger speed. However, these reviews also show that the transition between the two performance idioms was not immediately understood by all, and, in some quarters, was interpreted as a coldness of feeling rather than a deepening of emotional involvement.

In terms of the programming of individual concerts, the first years of the 1860s were in many ways similar to the late 1850s. The only composer still living, whose music Clara Schumann presented in the *Gewandhaus* between 1860 and 1865, was Johannes Brahms. All the other pieces she played were by 'past masters', most notably Robert Schumann, Beethoven, Mendelssohn, Mozart, Bach and Chopin. All of these composers had featured in her repertoire since the 1830s. However, by the 1860s her repertoire in Leipzig consisted almost exclusively of these composers. This is a clear demonstration of the trend towards canonisation within the repertoire of an individual performer, as described by William Weber in 2001, as Clara Schumann is selecting the work of fewer, more provably popular, past musicians.²²⁶ However, time and place are also significant factors in this process. When compared to Clara Schumann's Viennese repertoire of the same decade, the Leipzig programmes rely much more heavily on a narrower group of composers. Significantly omitted from the concerts in Leipzig are Clara Schumann's own compositions, which, as discussed in more detail in the next case study, featured in the concert programmes in Vienna at this time. This may speak to the Viennese holding the more old-fashioned expectation that a virtuoso would present their own compositional work, whereas audiences in Leipzig saw the roles of virtuoso and composer as more separate.

There is also evidence to support the claim that in Leipzig, Clara Schumann was viewed as a living connection to an earlier era of music. This would also become the case in later years in other locations, especially in London during the 1880s, but it is a trend that begins noticeably earlier in her

²²³ Anon., 'Correspondenz – Leipzig', *Neue Zeitschrift für Musik*, 12th December 1862, 219. [A.4.2.4]

²²⁴ J. v.A., 'Correspondenz', *Neue Zeitschrift für Musik*, 11th December 1863, 207-209. [A.4.2.6]

²²⁵ Stefaniak, 'Clara Schumann's interiorities and the cutting edge of popular pianism.'

²²⁶ William Weber, 'The History of the Musical Canon,' in *Rethinking music* (Oxford: Oxford University Press, 2001).

home city. This would suggest that audiences in different places were fascinated by her performances for different reasons, with some admiring her technical virtuosic skill while others valued her repertoire's perceived historical significance. In the first review of her concerts in Leipzig in the *AmZ* after publication restarted on the 9th of December 1863, the reviewer for the *AmZ* opens with the following remark:

A visit by Frau Clara Schumann is a festival of music for every city in Germany where one has learned to appreciate her, especially for Leipzig, where so many memories of an earlier time are linked to her appearance, we might also say, a nicer time. After all, it is the coming together and work of a variety of really important artistic personalities that gives the city a true charm and freshness.²²⁷

This view of the pianist as a connection to the 'earlier time', when her husband was alive and Mendelssohn directed the *Gewandhaus*, may have been an incentive for her to perform more music by these men, now considered 'past masters', to whom she had a quasi-apostolic link. By continuing to perform their music in Leipzig she could be seen either as carrying forward of their flame or, alternatively, as inviting her audience to reminisce over times when the city's musical life had seen happier days. As Samson would have it, she kept the past glory of Leipzig's musical scene in the present tense.²²⁸ This change in status for Clara Schumann from 'interpreter of living composers' to 'representative of past masters' may well have encouraged her to continue to play the music from her youth, solidifying a canon of composers within her own repertoire.

It is important here to draw a distinction between a canon of composers and a canon of works. Although her programmes focused to a significant degree on the music of past composers, there is still a notable lack of repetition of individual pieces from concert to concert. This would suggest that composers with wider oeuvres would provide better candidates for inclusion in her repertoire at this point in time, as having only a few pieces to offer from the works of a particular composer before repetition became necessary would have been contrary to her preferred mode of concert programming.

Another significant difference between the Leipzig concerts in which Clara Schumann participated, both as concert giver and as a guest, and those in Vienna, is the structure of their programmes. As will be discussed in more detail in the next case study, throughout most of the tours that Clara Schumann undertook to Vienna, there was a discernible underlying pattern to the programmes she presented. However, in Leipzig, this is much less true. The programmes were

²²⁷ Anon., 'Berichte - Leipzig', *Allgemeine musikalische Zeitung*, 9th December 1863, 850. [A.4.1.1]

²²⁸ Samson, 'The Musical Work and Nineteenth-Century History.'

compiled according to the best fit for the pieces making up that individual concert, rather than pieces being chosen because they could fulfil a certain role within a pre-ordained schema that concert programmes would generally follow. This too may have been hastened by the greater extent of canonic thinking in Leipzig compared to Vienna, as, if the goal of a concert is to present a series of 'master works' rather than to provide entertainment following a specific structure, then the programmes need not follow patterns to the same extent. Furthermore, in order to give more variety from a narrower selection of music it would be necessary to present works in different orders, otherwise the concert format would grow stale. There are clearly standard elements to the Leipzig concerts: solo pieces; vocal numbers; and orchestral works, but the concert givers were freer to organise them how they wished, compared to when giving a concert in Vienna.

On the scale of a city the effect of canonisation can be seen in the opening line of J. v A.'s review in the *NZfM* from the 11th of December 1863 discussed above. He wrote:

The eighth subscription concert in the *Gewandhaus* on the 3rd of the month again provided a novelty – the seventh this season – namely: the 13th Psalm for Choir and Orchestra by Woldemar Bargiel. The *Concertdirectorium* has therefore generally acquired an indisputable right to the recognition of the public for its efforts to acquaint it with contemporary works.²²⁹

This demonstrates both that to hear a new piece was becoming much more of a rarity, but also that there was still a significant appetite for 'novelties'. However, the appearance of only seven new pieces specifically marked as 'novelty' in a season, would suggest that new works were the exception not the rule, as this would only be a fraction of the number of works performed overall across the city, not just by Clara Schumann. The other pieces performed during the 1863 season in Leipzig must therefore have been repeated from earlier years. This repetition of works and the exclusion or inclusion of different music, as in music that has not been previously performed in a city, is the fundamental beginning of a canon. The balance between novelties and repeats being played would suggest that canon formation was well advanced in Leipzig at this time.

In part, the desire for novelties, and the de facto early stages of canon formation due to the absence of novelties in Leipzig, could be explained by Salomon Jadassohn's directorship of the *Gewandhaus*. A review of a subscription concert on the 13th of December 1866, in which Clara Schumann performed, published in the *AmZ* offers a possible, if clearly biased, explanation. It reads:

As soon as this composer has written an overture or a symphony, one immediately reads 'New, Manuscript, under the direction of the composer' on the program, while many a much more

²²⁹ J. v.A., 'Correspondenz', *Neue Zeitschrift für Musik*, 11th December 1863, 207-209. [A.4.2.6]

important composer, sitting like Emperor Henry IV, in a penitent's shirt in front of the door of Pope Gregory VII, waits in vain for consideration and admission to the subscription concerts (Brahms and Grimm come to mind here, and we happen to know of some very interesting unpublished pieces that were just given back to the composers).²³⁰

The clear suggestion of this review is that Jadassohn was prioritising the performance of his own work over that of other contemporary composers. The reviewer goes on to be rather scathing about his compositional efforts and encourages him to allow the performance of music by others. If Jadassohn wasn't prioritising the music of other contemporary composers and was unable, or unwilling, to compose the full programme for each concert himself, the only option left to him would be to fill concert programmes at the *Gewandhaus* with the music of past composers. This in turn could lead, as a by-product, to the increased focus on the 'great masters' and so lead to a form of musical canon almost as an after effect. As Clara Schumann's reputation was also linked to her association with past composers and her interpretation of their works, this tendency would have aligned well with the driving forces behind her own concert programming. However, that she still did endeavour to, and succeeded in, performing Brahms's music in the *Gewandhaus* would suggest that she was still willing to champion new music, and not simply to rely on the reputation of the old.

Another way in which artists began to provide novelty in their programmes was to perform arrangements of pieces, or to perform pieces in new combinations. Perhaps the most significant of these new combinations in terms of its lasting impact was the decision by Julius Stockhausen to begin to perform song cycles in their entirety, rather than only excerpts from them. The professional relationship between Stockhausen and Clara Schumann, as well as that between Brahms and Joachim, and their approach to the performance of song, has been discussed in detail by Natasha Loges in her chapter 'From Miscellanies to Musical Works: Julius Stockhausen, Clara Schumann and *Dichterliebe*'.²³¹ As the title of this article suggests, Loges shows that the concerts given during the 1860s by these performers, some of which were in Leipzig, would help to shape the idea of a song cycle as a musical work, rather than as a disparate collection of songs.

The first time Stockhausen attempted this experiment in Leipzig was in a joint concert with Clara Schumann on the 6th of December 1862, in which they performed Robert Schumann's *Dichterliebe* together. In some ways, the programme that evening was in fact a little old fashioned. The concert opened with Beethoven's Sonata in C# minor, Op. 27, Nr 2, for piano, followed by a transcription of

²³⁰ Unsinged, 'Berichte', *Allgemeine musikalische Zeitung*, 19th December 1866, 411. [A.4.1.4]

²³¹ Natasha Loges, 'From Miscellanies to Musical Works: Julius Stockhausen, Clara Schumann, and *Dichterliebe*,' in *German Song Onstage: Lieder Performance in the Nineteenth and Early Twentieth Centuries* (Bloomington: Indiana University Press, 2020).

an aria from *La Fausse Magie* by Grétry. After this, Stockhausen and Clara Schumann performed the first part of *Dichterliebe* together. Then, Clara Schumann played her husband's Romanze in D minor, Op. 32, Nr. 3, Andante in F# major and Novelette in D major, Op. 21, Nr. 2, with the second part of the song cycle providing the finale for the concert. It is unclear exactly how the song cycle was divided, save for into two parts. According to the review of the December 6th concert in the *NZfM*, the programme had originally been intended to be opened with Beethoven's 'Appassionata' Sonata, and the piece inserted between the two parts of *Dichterliebe* were in fact intended to be Robert Schumann's *Kreisleriana*. This original version of the programme poses the question of whether the intention was to frame the piano cycle with the song cycle, or to break up the song cycle with the piano work. Given that different piano works were eventually chosen in place of *Kreisleriana*, I would suggest the latter scenario was more likely, but the discussion of the various pieces for inclusion and their order offers an intriguing glimpse into the thought process underlying the construction of this concert.

The critical response to the December 6th performance also shows that the debate over the structure of *Dichterliebe*, which is routinely rehashed in scholarship today, notably in Berthold Hoeckner's 2006 article 'Paths through *Dichterliebe*' and most recently Xin Shao's article 'The words and music of *Dichterliebe*', existed from the works very first performances.²³² In the first review of the composition in performance in Leipzig the critic only comments that this cycle is less successful than Schubert's *Die schöne Müllerin*, as the individual poems and songs do not have a clear 'spiritual' connection, meaning there is a less immediately apparent narrative thread. However, the critic does acknowledge that by performing the whole song cycle, Stockhausen and Schumann allowed their audience to hear songs that would normally not warrant performance on the concert stage as they were too small to justify their inclusion in a programme outside of this context. The reviewer also reports that Stockhausen repeated 'Ich grolle nicht' '*da capo*', due to the audience's 'impetuous' demands.²³³ This suggests that song cycles were being viewed more as collections of single songs, rather than as necessarily cohesive, narrative works and therefore the repetition of a single number would have been the standard response for a performer, at the request of an audience.

²³² Berthold Hoeckner, 'Paths through *Dichterliebe*,' *19th Century Music* 30, no. 1 (2006).

Xin Shao, 'The Words and Music of *Dichterliebe*,' *Accelerando: Belgrade Journal of Music and Dance* 6 (2021).

²³³ Signature Unclear, 'Correspondenz, Leipzig,' *Neue Zeitschrift für Musik*, 12th December 1862, 219. [A.4.2.4]. The italicisation of '*da capo*' is original.

The adoption of Stockhausen's experimental programming approach was not immediate, but for present day recitals of song cycles it has become almost universal. To omit a song is, in the twenty-first century, almost unheard of. The example of Stockhausen's performance of *Dichterliebe* in Leipzig, although given in brief, demonstrates a tangible impact of performers on the history of music and the development of canonic versions of musical works. Stockhausen's was a mode of performance that was not indicated or sought after by the composers of these song cycles, but solely rests with a man (and the pianists who collaborated with him, including Clara Schumann) who had never met the composers, performing the work in a new way to create what is now the canonic version. Stockhausen's contribution to the canonic conception of these works is unusual in that it is a single event from which a performance tradition can be dated. Other contributions by performers are less immediately obvious, but that is not to say they were any less tangible in, or impactful on, our modern mode of canonic thinking.

Table 1 Number of pieces by each of Clara Schumann's 6 most popular composers performed by Clara Schumann in Leipzig during the 1860s

	Robert Schumann	Beethoven	Mendelssohn	Bach, Brahms & Chopin
Number of pieces by each of the top six composers in performed by Clara Schumann during the 1860s	15	8	4	3 pieces each

The trend in Clara Schumann's programming, during the 1860s, was once again one of a narrowing of compositional voices. The forty-four pieces she played in the *Gewandhaus* (either as a soloist, or as part of an ensemble) represented only eleven composers. The distribution of pieces between the composers was also far from even. Her husband commanded over a quarter of all the pieces she played; she performed Beethoven's music nine times, and Mendelssohn's five. She did not perform more than three pieces by any other composer. However, she continued to programme a wide variety of music by these three main composers. She did not repeat a single one of her husband's pieces throughout the decade, nor any of Beethoven's. The only piece that she repeated of her main three composers in the 1860s was Mendelssohn's *Variations sérieuses*, Op. 54. This would suggest that Clara Schumann was still constructing her programmes around 'great masters', rather than 'great works' in the 1860s. If it were the other way around, we would expect to see a greater variety of composers, but a lesser variety of individual works. It is also notable that Clara Schumann's performances are valued for their insights into the supposed intentions of the

composer; particularly so in the case of her husband's music, as can be seen in the reviews referenced throughout this thesis. We might therefore understand that in these instances her performances took on greater canonic weight, as they were seen as having come from closer to the original source of musical inspiration. Although reviewers were not yet expressing this in such specific terms, it is clear that they were beginning to characterise her performances in this sense. In this way Clara Schumann was not only adding to the construction of a canon by exposing audiences to specific composers, or their music, but her performance and interpretation of specific works was also adding to their weight.

3.6- 1870-1879- Consolidation

The early 1870s were a tumultuous time in the German speaking lands as there were a significant number of conflicts between the German states, as well as Prussia's six-week war with and subsequent occupation of France. Clara Schumann recorded in her diary that she could hear the fighting in Strasburg from her home in Baden.²³⁴ This was as close to the combat as she got in person. However, her son Felix did fight in the war which caused no end of anxiety for his mother, especially after her other son Ludwig had died in 1870. The end of this war, in 1870, brought a rare insight into her political views, as she recorded in her diary:

A sad year [of war with France, in which her son Felix fought] is coming to an end. What will the next one bring? A united Germany? One hopes so – Many of those whose sons have fallen find their comfort in this hope. Poor Parent!²³⁵

It would seem from this statement that Clara Schumann was very much behind the idea of German unity, not just as an artistic aesthetic, but also as a political ideal.

Despite the political unrest, Clara Schumann continued to perform with relative regularity in the *Gewandhaus* throughout the 1870s, appearing sixteen times at the concert hall. However, unlike the 1860s, her concerts covered a wider range of times through the year, with dates for concerts ranging from October (in 1870, 1871 and 1878) to January (1873). Furthermore, Clara Schumann no longer organised her concerts in the groups of three which had served her well through the previous decade. Instead, she ranged from four concerts in 1871 and 1873 to only single appearances in 1878 and 1879. This implies a slightly less rigid yearly calendar of events. This is slightly surprising as one of her conditions for accepting her position at the Frankfurt conservatoire, which she took up in 1872, was that she be allowed a leave of absence in the months of February, March, July, August and

²³⁴ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 275.

²³⁵ *Ibid*, 279.

September, which might initially suggest a fairly rigid structure to her concertizing to fit around her teaching responsibilities.²³⁶ However, none of her Leipzig concerts fell within these months, which would suggest that she was able to travel between Frankfurt and Leipzig with sufficient speed not to interfere too greatly with her teaching responsibilities. Furthermore, we find that Clara Schumann chose to keep her concerts clustered together, with the largest span during a visit to Leipzig coming in the autumn of 1871, where she first performed on the 19th of October and gave her final performance of the year in Leipzig on the 5th of November, only eighteen days later.

Turning specifically to her concert programming in this decade, we find that the music Clara Schumann chose to perform in the *Gewandhaus* was drawn from an even smaller pool of composers than in previous decades. She only played the compositions of seven composers: Robert Schumann (twenty-four pieces); Brahms and Mendelssohn (six pieces each); Beethoven (five pieces) and Chopin (four pieces); Schubert (three pieces); and Bach (one piece). These composers already formed the foundation for her repertoire in the 1860s and had done so in Leipzig for much of her career. The difference in the 1870s compared to earlier decades was her exclusion of other composers. In part this is due to the way in which she chose to concertise in Leipzig during this decade, organising hardly any of her own concerts, with the vast majority of her appearances coming as a guest in the subscription concerts and chamber music evenings. She did participate in a joint concert with Amalie Joachim, which is discussed below in more detail, but even this was not solely her own venture. Given she had fewer pieces to play on each occasion, she was able to distil her repertoire to its essence. As with her concerts in London during the 1860s, we find that her repertoire as a whole tends towards larger scale, more serious works by composers of more significant reputation. It was not that these works she did play were not present in her repertoire before, but because she was limited in what she could play as a guest in these concerts she was more circumspect in selecting the one or two works she might perform in an evening.

During this decade Clara Schumann focussed on performing her husband's music and the works of an ever-decreasing group of past composers, apart from Brahms, who was still alive and active as a composer. However, given the close relationship between Brahms and Clara Schumann, we might understand his inclusion in her programmes in similar terms to that of Mendelssohn, as a composer with whom she had a personal connection, and whose work she was not necessarily championing purely for its historical weight.

²³⁶ Ibid, 288.

When examined in greater detail, further trends emerge from Clara Schumann's choices when programming the works of different composers. For example, when selecting from Brahms's, Chopin's and Schubert's work in this decade she did not repeat a single piece. We might also include Mendelssohn's music in this group, as although she did repeat one of his pieces, his Op. 82 Variations, the two performances were five years apart. However, her approach to programming Beethoven's music was notably different. Of the three Beethoven pieces she performed in Leipzig during the 1870s (two of his Piano Concertos, Op. 58 and Op. 37, as well as his Op. 97 Trio), she elected to repeat both the Concerto Op. 58 and Op. 97 Trio. For her to repeat two pieces by a single composer within a decade was, until this point, highly unusual. However, in these cases there are some additional factors. Firstly, when performing the Trio, it would not have been solely Clara Schumann's choice which of works for piano trio to play, and would have instead been a collaboration between the three parties. This repetition might have therefore been down to the necessary negotiations between the performers. In the case of the repeated piano concerto, there are only five such concertos of Beethoven's from which to choose, which would limit the number available before repetition became necessary. Furthermore, given the requirement for orchestral accompaniment, this decision may have been driven by which concertos the orchestra in the *Gewandhaus* were willing to play, as much as Clara Schumann's own preferences.

An intriguing aspect of Clara Schumann's programming is her use of Brahms's compositions, in that she programmes his music in the same way as she does that of the dead composers. Different works of his are scattered across her programmes throughout the decade, without repetition. She performed his *Hungarian Dances* on the 23rd of October 1871, his First Piano Concerto on the 4th of December 1873, acted as the pianist in his Quintet on the 4th of December 1876, and chose two of his pieces, his Capriccio, Op. 76, and Intermezzo, for her final concert in Leipzig during the 1870s, on the 13th of November 1879. In 1871 her performance of the *Hungarian Dances* was chosen to close the concert. At a later concert, on the 28th of October 1875, the *Gewandhaus* orchestra closed the evening with Brahms's Serenade, Op. 16, No. 2, after Clara Schumann had performed music by Mendelssohn and Robert Schumann. Significantly, Brahms's piece was left to the end of the concert specifically 'out of consideration for the great artist [Clara Schumann]' according to the review of the evening in the *NZfM*.²³⁷ This method of programming is, in some ways, reminiscent of the way she chose to include her husband's music in the early 1840s, introducing it gently to audiences, in amongst already tested pieces, before moving it to a more central role within the programme. However, the fact that Brahms's music was also being performed by the *Gewandhaus* orchestra,

²³⁷ Z, 'Correspondenzen, Leipzig', *Neue Zeitschrift für Musik*, 10th November 1875, 717. [A.5.1.5]

independently of Clara Schumann, might suggest that Brahms's general popularity was rising in Leipzig and not being promoted by Clara Schumann alone.

A notable difference between Clara Schumann's treatment of the music of Brahms and her husband is that, when introducing the latter's music several decades earlier, she had employed the use of 'mosaics', whereas for Brahms, she instead chose to champion his larger-scale works. This may be for a combination of reasons. Firstly, by the 1870s the tastes of the musical public had moved away from smaller virtuoso works towards larger scale compositions. Secondly, as stated earlier, Clara Schumann was more limited in the number of pieces she could offer to an audience during this time, and therefore may have chosen to lead with these larger works so that her friend and colleague's music would gain a greater level of public exposure. Finally, given Brahms was also an active concert performer, less of the burden of the promotion of his music fell to Clara Schumann. This would have meant that she was performing pieces by a composer already known to the public and so she could afford to present his longer-form works, rather than packaging them within a series of smaller-scale popular works.

A significant moment for our understanding of Clara Schumann and her contemporaries' conception of her musical achievement was the programme of the concert from the 24th of October

I.
1. Overture from <i>Genoveva</i> Op. 81 (Robert Schumann)
2. 'Der Himmel hat eine Träne geweint' Op. 37, Nr. 1 (Robert Schumann)
'Marienwürmchen' Op. 79, Nr. 14 (Robert Schumann)
'Die Soldatenbraut' Op. 64, Nr. 1 (Robert Schumann)
3. Concerto for Pfte. and Orch. in A minor Op. 54 (Robert Schumann)
4. 'Mondnacht' Op. 37, Nr. 5 (Robert Schumann)
'Warum willst du Andre fragen' Op. 12, Nr. 11 (Clara Schumann)
'An den Sonnenschein' Op. 36, Nr. 4 (Robert Schumann)
5. Romanze in B Major Op. 28 Nr. 3 (Robert Schumann)
Novelette in B minor op. 99 Nr. 9 (Robert Schumann)
II.
1. Symphonie Nr. 2 in C-Dur op. 61 (Robert Schumann)

Figure 3 Programme of Clara Schumann's 50th anniversary concert at the Gewandhaus, 24th October 1878

1878, which marked fifty years since she had made her debut on the *Gewandhaus* stage. To briefly return to the debate over what constituted a debut, discussed earlier in this case study, the timing of this anniversary concert would suggest that to Clara Schumann's contemporaries it was her first appearance on stage rather than the first concert at which she was 'concert giver' that constituted her debut. The programme for the 1878 event is shown above in Figure 3. The overwhelming presence in this programme is the music of Robert Schumann. The only other composer included is Clara Schumann, with a single song which she did not perform herself. According to the *NZfM*'s report on the evening:

The third subscription concert on October 24th had been reserved by the *Gewandhaus* directors as a celebration of Clara Schumann. In her honour and in honour of her great husband, nothing but works by Schumann were performed to celebrate the fiftieth anniversary of her first appearance in the *Gewandhaus* [...] This evening will certainly be one of the most beautiful of her life. If only Robert Schumann had experienced this! It would have been compensation for so much suffering and heartache and balm for his weary soul. Of other works by his muse, we heard the 'Genoveva' Overture and the Symphony in C major performed admirably [...] The magnificent Schumann celebration at the *Gewandhaus* will be remembered by the participants for a long time and will be recorded as a beautiful commemoration in the history of art.²³⁸

It is clear that even though it was Clara Schumann's anniversary that was nominally being celebrated, it was through the music of her husband that these festivities occurred. In many ways this offers an insight into the way in which Clara Schumann's legacy was understood by her contemporaries, even within her own lifetime. She was seen as the vessel through which her husband's music had continued to live beyond his own lifetime. It also shows the extent to which the couple were conceived of as an inseparable artistic pairing, again reflecting Kok's conception of them as androgyne pair.²³⁹ To have her husband's music lauded in the way she believed it deserved was an ultimate aim of Clara Schumann's, and the 1878 concert demonstrates she had clearly achieved this in Leipzig. However, if we are to truly understand the Schumanns as an androgyne pairing, we must include Clara Schumann's efforts in our histories, and to follow them beyond death of Robert Schumann.

Returning to the October of 1871, Clara Schumann appeared in four concerts, three of them with Amalie Joachim. In one of the latter concerts the two women acted as joint concert givers; in the other two they both appeared as guest artists. These performances would in many ways mirror those

²³⁸ Schucht, 'Correspondenzen – Leipzig', *Neue Zeitschrift für Musik*, 1st November 1878, 464. [A.5.2.11]

²³⁹ Kok, 'Clara: Robert's Posthumous Androgyne.'

that the pair would give in Vienna the following year, which are discussed in their own right in the '1872 – Tour with Amalie Joachim' section of the next case study. The clearest parallel between the Leipzig and Vienna programmes is that the two artists chose to perform excerpts from Robert Schumann's *Frauenliebe und Leben* in both series. In the Leipzig concerts they only performed the first four songs of this cycle, combining them with two Schubert songs and Robert Schumann's 'Ich grolle nicht', whereas in Vienna they performed the whole cycle in one concert, separated by some solo piano numbers. The critical 'reaction' to these two modes of programming was more a 'non-reaction', in that the critics merely listed the works performed and failed to comment on the construction of the programme. This would imply that performing full cycles, cycles separated by other works, and also excerpts from cycles as well as miscellaneous songs, co-existed as acceptable forms of presenting Lieder to an audience. However, it does seem that Clara Schumann and Amalie Joachim were consistently choosing to programme *Frauen Liebe und Leben* when performing together. I would suggest that the partial performance in Leipzig can be seen as a test run for the full performance of the cycle in Vienna the next year.

When examining the critical response to these concerts, especially in the *AmZ*, a new thread of thought can be seen developing in the way in which the construction and performance of a programme can be understood. Specifically, the concerts begin to be judged through the lens of the performer's understanding of the historical context of a work. In response to Amalie Joachim's performance of 'Herr, Meine Herzen' from J.S. Bach's Pentecost cantata,²⁴⁰ arranged for modern instruments by Ernst Ruddorf, the critic writes:

Can one leave Bach's works alone! The fashion to paint over all older works with modern garish colour has already become an epidemic disease and, far from making older works enjoyable and understandable for us, does rather the opposite. The result is we only receive only a caricature, but not the original work in its pure form.²⁴¹

In the next sentence, with regard to Clara Schumann as the performer and interpreter of her husband's work, he writes:

²⁴⁰ 'Herr, Mein Herzen' is the title given in the programme. However, this is likely 'Komm, komm, mein Herze steht dir offen', the second movement of BWV 74, as the only female solo of any significant length in the Cantata (the only other one is 7 bars long, and so is unlikely to have been used as a standalone concert vehicle).

²⁴¹ Anon., 'Berichte Nachrichten und Bemerkung', *Allgemeine musikalische Zeitung*, 1st November 1871, 702. [A.5.1.1]

Schumann's A minor Concerto could hardly find a better interpreter than the composer's wife, who gives it to us as the composer felt it.²⁴²

This would be consistent with the growing idea of *Werktreue* and the belief that there was a single 'correct' version of a work. This is the first time in the reviews of Clara Schumann's concerts in Leipzig that a critic distinctly privileges composers above performers, criticising the performers directly for not adhering to composers' ideas. In earlier decades, performers received criticism for a poor interpretation, but the standard they were being measured against would not have been simply how close to the original work they could get. As is shown in the quote above, Clara Schumann was at a natural advantage in this mode of thinking, as she was the closest living person to Robert Schumann, and therefore her interpretations of his work would be understood to represent the historical standard. Her performances were therefore imbued with an aura of stretching back across time to the original work, as the *Werktreue* ideal demands.

The review of the same concert, on the 19th of October in the *NZfM*, raises a completely different issue of programming. The critic, D.B, opens his review by saying:

The programme of the third *Gewandhaus* concert on the 19th of October was an extremely interesting one, partly because of the choice of works and their harmonic arrangement, partly because of the participating soloists.²⁴³

²⁴² Ibid, 702. [A.5.1.1]

²⁴³ D.B, 'Correspondenz – Leipzig', *Neue Zeitschrift für Musik*, 27th October 1871, 406. [A.5.2.2]

The programme for the evening ran²⁴⁴:

- | |
|---|
| <p>1. Woldemar Bargiel: 'Overture to Medea' (F minor)</p> <p>2. Bach: Recitative and Arie from the 'Pentecost' cantata (F major)</p> <p>3. Schumann: Concerto for Pianoforte and Orchestra in A minor Op. 54 (A minor)</p> <p>4. Schubert: 'Suleika' (D major)</p> <p>5. Mendelssohn: 'Gruß' ('Leise zieht durch mein Gemüt') Op. 19, Nr. 5 (F# minor)</p> <p>6. Gluck/Brahms: Gavotte (A major)</p> <p>7. Schumann: Andante in F Major from 'Manfred' Op. 115 (F major)</p> <p>8. Schubert: Impromptu in F minor Op. 142, DV 935 (F minor)</p> <p>II.</p> <p>Schumann: Symphonie Nr. 3 in E ♭ major Op. 97 (E ♭ major)</p> |
|---|

Figure 4: Programme from Clara Schumann's concert on the 19th of October 1871, in the Gewandhaus

As the above programme shows, the first half of this concert was organised to describe a fairly clear tonal journey, from F minor, through to D major, and then returning to F minor. The organisation of these separate works in this way, most likely by the *Gewandhaus* programme committee or the musical director rather than Clara Schumann, and the fact that this was something commented on by the critic, shows that concert programming in itself was beginning to be understood a kind of meta-composition. There is a clear and balanced tonal journey through the entire first half of this concert, alternating between major and minor keys, describing an arc away from and back to F minor, as we might expect to see in a large-scale symphonic work. The interval signals the end of this tonal journey, and Robert Schumann's symphony describes its own during the second half.

This meta-compositional approach to programming could be seen as implying that the programmes themselves might be viewed as musical works. However, I would argue that although this certainly does involve 'work', in terms of effort expended, and would certainly be described as

²⁴⁴ Keys have been added to the end of each of the pieces in the programme.

‘musicking’, the programmes themselves do not constitute musical works in a sense that would traditionally be considered part of musical canons. This is because programmes were very seldom repeated during the late 19th century, and so the individual programmes would not pass the ‘test of time’. That is not to say that this approach to concert programming did not have a significant impact on the music that was able to enter the canon, as, this specific construction would favour certain types of works over others, and therefore afford them a greater degree of public exposure. A work’s inability to fit into the local concert programme schedule could be detrimental to its status. For example, *Der Rose Pilgerfahrt*, which, as discussed earlier, was considered too long for half a concert but too short to justify a concert programme of its own, left it in no-man’s-land in terms of performances: it suffered from lack of exposure. The unseen work involved in more highly organised programme selection would therefore have a significant part to play in the development of local canons.

Clara Schumann and Amalie Joachim gave their next joint concert just four days after that of 19th October 1871. If we examine the programme for the performance on the 23rd of October, we find the concert is much less tonally cohesive.

1. Schumann: Sonata in G minor Op. 22 (G minor)
 2. Händel: Aria from *Jephta* op. 70 (Aria and Key not specified)
 3. Bach: Prelude in B minor, performed on Pedal Piano (B minor)
 4. Mendelssohn: Variations in E ♭ major Op. 82 (E ♭ major)
 5. Schumann: Nr. 1, 2, 3 und 4 from *Frauenliebe und Leben* Op. 42
 6. Chopin: Nocturne in B major Op. 62, Nr. 1 (B major)
 - Chopin: Scherzo in B ♭ minor Op. 31 (B ♭ minor)
 7. Schubert: 'Du bist die Ruh' DV 776 (E ♭ major)
 - 'Frühlingsglaube' DV 686 (A ♭ major)
 8. Brahms: Nr. 1, 3, 5, 7, 6 from the Hungarian Dances for four hands WoO
- 1

Figure 5 Programme of joint concert given by Clara Schumann and Amalie Joachim 23rd October 1871

This programme, in combination with the comments of the critic from the *NZfM* about the concert on the 19th of October, would suggest that having tonally structured programmes was a new experiment being tried by the concert organisers in Leipzig, and that this was a strategy Clara Schumann had not yet adopted. By not adhering to a schema of tonal unity, she would have increased her freedom to choose different works to perform, as they could be selected for a variety of reasons, not just to fit most easily within a predetermined structure. The result of this would be that Clara Schumann would have been able to include a greater variety of pieces in her programmes. However, as has been discussed above, she selected pieces from a diminishing group of composers. The implication of this practice is that one criterion influencing her selection of pieces was who had composed them, in addition to whether she thought they would be appreciated by her audience. She might also have considered genre, length and how recently she had performed that piece in the city, if at all. The result of this form of programming, based on a stricter adherence to key relationships between pieces, would have restricted the number of pieces it was possible to perform together. This in turn would lead to a hierarchy of pieces within the oeuvre of a particular composers (i.e. between those pieces that were played more or less often), inducing a process of ‘piece-led’ canonisation.

A further significant comment was made by the critic for the *AmZ* in response to Clara Schumann’s performance on the 4th of December 1873, in which she played Brahms’ Piano concerto [the First, in D minor], Robert Schumann’s Canon in A ♭ major and his Romance in D major, Op. 22. She also played the Scherzo from Mendelssohn’s *Midsummer Night’s Dream* as an encore. Specifically in response to her performance of her husband’s music, the critic wrote:

Frau Dr. Clara Schumann gave the concert a special brilliance through her playing at the piano. She won the hearts of her audience with the magic of her playing, every note resounded soulfully. To what flourishing life, for example, did the musical spirits of her dead husband arise under her fingers!²⁴⁵

This description of the evocation of Robert Schumann’s spirit through her playing raises the question of memorialisation through music. As I discussed earlier in this thesis, it seems unlikely that Clara Schumann thought of Robert Schumann’s music in such terms, or if she did, she did not express this feeling. However, this critic’s description shows that on some level the work of a composer was seen as maintaining their fundamental essence. Intriguingly, although her playing of the music of the other two composers is highly praised later in the review, she is not said to have brought forth their

²⁴⁵ Anon., ‘Berichte. Nachrichten und Bemerkungen’, *Allgemeine musikalische Zeitung*, 24th December 1873, 845. [A.5.1.4]

spirits. It would seem that this perception was reserved only for the performances of her husband's music. This again shows Clara Schumann's special (in Kok's words 'androgynous') position in relation to her husband's music, in the eyes of critics in the latter half of the nineteenth century.²⁴⁶ During her playing of his music specifically she became the vessel for his genius, whereas for other music she performed she would sit as an interpreter.

3.7- 1880-1889 – The last years

During the 1880s Clara Schumann carried out the bulk of her teaching at the Frankfurt conservatoire, taking pianists such as Fanny Davies, Ilona Eibenschütz and Adelina de Lara under her tutelage. The added stability of income that the conservatoire provided was very welcome; however, her increased teaching responsibilities, as well as continued touring to England, meant that she had less time in which to return to Leipzig. She appeared only eight times throughout the decade, always as a guest in either the chamber music, or in the subscription concerts. When she did make the journey, the audience in the *Gewandhaus* greeted her warmly, and the critics reacted with enthusiasm, their writing showing that they felt they were witnessing the final stages of her concert career, and with it, the twilight of the era of musical giants that had lived and worked in the city during the 1830s and '40s. 1885 also saw the completion of *Das neue Gewandhaus*, in which Clara Schumann also performed. In many ways, the 'altes' and 'neues' *Gewandhauses*, although physically different, can be considered to represent one continuous centre for music making, as much of the organisational apparatus surrounding the concerts remained the same.

The programmes for the seven concerts in which Clara Schumann appeared at the *Gewandhaus* during the 1880s show a more structured approach to their construction. All seven concerts begin with a piece for instrumental ensemble, either string quartet or orchestra. In the first four concerts, this is followed by a significant piano work, either a sonata or concerto, while in the last three concerts this element is given the third position instead. The third position in the first four concerts was taken by another piece for whichever instrumental ensemble had performed first in that concert. In the last three, the second place on the programme was given over to an operatic vocal number. In the first concert, which contained only four numbers, the finale was given by Clara Schumann, performing her husband's *Etudes Symphoniques*, Op. 13. She also occupied the same fourth slot in the second concert, when she performed Mendelssohn's *Variations sérieuses*, Op. 54 and in the fourth, when she played Robert Schumann's *Davidsbündlertänzen*, Op. 6, although these were not the concert finales. All three of these 'fourth slot' pieces are for solo piano, as opposed to

²⁴⁶ Kok, 'Clara: Robert's Posthumous Androgynous.'

the concertos she had played earlier in these concerts. In the third and seventh concert the fourth slot position was given to Schumann's Quintet in E ♭ major, Op. 44, and Beethoven's 'Pastoral' Symphony, Op. 68, in the first of which Clara Schumann took the piano part. In Clara Schumann's final appearance in Leipzig in the *Neue Gewandhaus*, on the 7th of March 1889, she played, rather fittingly, her husband's Piano Concerto in A minor, Op. 54, bringing down the curtain on the longest relationship she had with a concert hall and the musical public of any one city.

Clara Schumann was not the concert giver for any of these 1880s performances, and only appeared as a guest artist. In large part this would have been due to the rheumatism in her hands, and her advancing age. Instead of having to contend with a full programme, she could concentrate her efforts on a specific piece. However, as discussed above, the works she chose to present were still substantial undertakings, often being multi-movement behemoths. Conspicuously, she performed only the works of single composers rather than the mosaics of smaller works she had presented in earlier decades. The magnitude of the pieces she chose to perform, along with the ever-diminishing pool of composers from whose oeuvres she selected, reduced the pool of pieces which she could perform, which in itself would have resulted in a more definable canon within her own repertoire. However, she did still participate in the performance of works by living composers, specifically Brahms, whose Sonata for Violin [the First, in G major] she accompanied on the 29th of January 1881, with Röntgen, the leader of the *Gewandhaus* orchestra playing the violin part.

In response to her performance in the January 29th concert, which also included her husband's *Etudes Symphoniques*, Op. 13, Schucht, a critic for the *NZfM*, wrote that she played:

with a youthful liveliness, whereby the sixty-two-year-old lady immersed the whole auditorium in true enthusiasm, manifested by never-ending storms of applause. She still unfolded quite the same technical routines, the same spiritual inspiration of the musical figures, as decades ago and once again testified to that poetically inspired freshness of mind that remains characteristic of all true artistic natures until later age.²⁴⁷

The review takes an almost nostalgic tone, recalling her performances of the same pieces and feats of technical difficulty for many years past. The reviewer makes the distinction that it is the freshness of the mind interpreting the works that sets apart her playing as that of a great artist, rather than necessarily her continued ability to execute the technical aspects of the music. This is a notable feature of the critical response to Clara Schumann's performances throughout the 1880s. Her advancing years are seen to give her performances an added level of value, as they would soon

²⁴⁷ Schucht, 'Correspondenz – Leipzig', *Neue Zeitschrift für Musik*, 11th February 1881, 85. [A.6.1.1]

cease. It is as if the reviewers were aware these concerts offered a last opportunity to hear her play. Although she was only sixty-two at the first of these concerts, by modern standards not a great age, the life expectancy of an adult woman was approximately seventy at the time.²⁴⁸

For example, the critic for the *Musikalisches Wochenblatt*, when reviewing her performance in a concert on the 26th of March 1885, wrote that:

At the grand piano sat the wonderful artist, who in the same room had already enchanted the public countless times with her playing: Frau Clara Schumann. Even now, at the age of 66, she can compete with all her artist sisters in terms of musical sensitivity and enthusiasm, and of all pianists she is still the only incomparable one. And who could know Rob. Schumann's A minor Concerto better, than the one who stood in the composer's imagination, most worthily, as he wrote it!²⁴⁹

In a similar vein, Bernhard Vogel, writing in the *NZfM* on the 23rd of February 1887, reviewing a concert from a week earlier wrote:

What made her performance, this time of Mozart's D minor Concerto, still of extraordinary value was the purity of her artistry which has been honoured here for almost fifty years, which was attested to in each of the three movements, with the solidity of the Friedrich Wieck school combined with the freedom of Robert Schumann's fantasy works. Now that she is 66 years old, for strong reasons that can only be approved of, she has contented herself with a recital that is completely beyond the measure of her current physical strength. Thunderous applause erupted after each of the three movements.²⁵⁰

Her connection to figures of the musical past, as well as her own longstanding achievements at the piano are a particular focus for reviewers throughout the 1880s. That the critics were aware of the impending end of Clara Schumann's career allowed them the opportunity to evaluate her contribution and to reflect on the role she had played in shaping the musical scene in Leipzig over the preceding decades.

²⁴⁸ This is different from the average life expectancy, which sat at around forty. This was due to the high rate of infant mortality which drastically reduced the average. Once someone had reached five years old, they were much more likely to survive to old age, although as the stories of Clara Schumann's children show, even this was not guaranteed.

²⁴⁹ Anon., 'Tagesgeschichte, Berichte, Leipzig', *Musikalisches Wochenblatt*, 9th April 1885, 199. [A.6.2.3]

²⁵⁰ Bernhard Vogel, 'Correspondenzen, Leipzig', *Neue Zeitschrift für Musik*, 23rd February 1887, 84. [A.6.1.5]

In a letter from Clara Schumann to her daughter Eugenie, dated the 25th of March 1885, we see that neither her enthusiasm, nor that of the Leipzig public, for her performances in the *Gewandhaus* had dulled. She wrote that:

I have just come from rehearsal, I have to tell you that when I entered the hall I was so welcomed by the audience (it was packed) that I couldn't sit down for a long time, and after the concert, which went wonderfully, it was almost overwhelming again, I had to say thank you again and again. The heat was unbelievable and Marie sent me to bed for half an hour immediately after she had rubbed me dry. Down the stairs the crowd was crowded up to the carriages, and everyone was clapping and calling out to her.

Such impressions are priceless and if Leipzig didn't bring me a penny, this stay would be invaluable to me. Heaven give me strength tomorrow too. –

But I don't want to accept another quartet, even if it were still manageable, I'd rather finish with this, in the dear old hall, at least for this time.²⁵¹

To have this reception, even for a rehearsal, speaks of a particularly special relationship between artist and public. Furthermore, her comment on the value of this visit beyond the financial shows that her commitment to touring and to her art remained to the very end of her career. A few years earlier, she had written to Brahms on the subject, saying:

You regard [concert touring] solely as a means of earning income; I do not. I feel called to the reproduction of beautiful works, Robert's above all, so long as I have the strength, and I would still tour even if it were not absolutely necessary – just not in as strenuous a way as I often must. The practice of my art is a great part of my self, it is the air in which I breathe. On the other hand, I would rather starve than play in public with only half my powers.²⁵²

This continuation of her perception of herself as a concert artist seems to have driven Clara Schumann to continue performing for as long as she did. It was her commitment to 'the reproduction of beautiful works' that led her to refine her repertoire, over a six-decade career in Leipzig, into a model for the pianistic canon which stands to this day.

Through this refinement of repertoire, Clara Schumann's selection of pieces came, by the 1880s, to be associated with musical conservatism in the contemporary critical literature, rather than with

²⁵¹ Thomas Synofzik & Michael Heinemann, *Schumann Briefedition: Serie 1 Familienbriefwechsel, Band 8, Clara Schumann in Briefwechsel mit Eugenie Schumann: Band 1 1857 bis 1888* (Colone: Verlag Dohr, 2013), 478.

²⁵² Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 3.

the sense of pioneering which had accompanied her choices in her early career. This sense of conservatism surrounded much of the *Gewandhaus* programming during the 1880s, as its orchestra was under the direction of Carl Reinecke, another musician who was seen as a link to the earlier age of Robert Schumann and, in particular, to Mendelssohn. The Leipzig programmes could be thought of as conservative in comparison to those in, for example, Vienna, where the music of contemporaneous composers such as Wagner and also Brahms was more commonly performed. An example of the view that the Leipzig programmes were conservative can be seen in the writing of the *NZfM*'s critic who, in his review of the *Gewandhaus* subscription concert on the 3rd of February 1881, stated that:

The main highlight of the fifteenth *Gewandhaus* Concert on the 3rd of February consisted of the participation of Clara Schumann. The programme which was valuable and very well arranged from a more conservative point of view, and under the deputy direction of the concert by Capellmeister Nikisch. [...] Haydn, Mozart, Beethoven, Mendelssohn and Schumann, each of these five masters represented in historical succession by one of this captivating or most substantial works. Certainly, as I said, one of the best programmes, as such a programme can only be found in league with someone of the stature of Clara Schumann.²⁵³

Although, as 'Z', the reviewer, points out, this programme was constructed by Nikisch, not Clara Schumann herself, it did not clash with the perception of her as a conveyer of the music of the 'masters'. The reviewer also hints at an interesting notion that a canonic composer is not only a genius in their own right, distinct from other compositional voices, but also an inheritor of tradition passed down in 'historical succession'. In part, this may also vindicate Clara Schumann's approach from earlier decades of positioning her husband's music in the context of other, historical and well-liked composers, as this would have indicated the line of 'successive genius' between their works. Whether such a line actually existed between the composers is another matter, and is largely immaterial to the current discussion; rather it is important to acknowledge that there was the perception of an inherited tradition being passed from one composer to the next. Further to this, it is arguable that through Robert Schumann's enthusiastic encouragement of Brahms, as well as Clara Schumann's support for the latter in private and on the concert stage, the Schumanns also forged the next link in this historical chain, thereby ensuring the legacy of Robert Schumann.

Clara Schumann made her final appearance at the *Gewandhaus*, and on the public stage in Leipzig, on the 7th of March 1889, in the twenty-first subscription concert at the hall that season. The programme for the evening was not an overly full one, opening with Weber's 'Oberon' Overture,

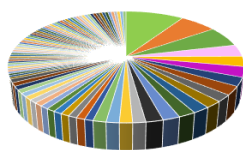
²⁵³ Z, 'Correspondenz - Leipzig', *Neue Zeitschrift für Musik*, 18th February 1881, 85-86. [A.6.1.2]

then Clara Schumann performing as the soloist in her husband's A minor Concerto, with the first half closed by Handel's Organ Concerto in G minor, with a Hr. Homeyer as the soloist. The second half of the evening consisted entirely of Beethoven's 'Pastoral' Symphony. Although this seems an extremely fitting way in which to finish her concert career in Leipzig, with the performance of one of her husband's grandest piano works, it does not appear that Clara Schumann planned for this to be her last performance, nor that others in the Leipzig music circle anticipated it would be. Indeed, the most noteworthy part of her performance, according to reviews in the *NZfM* and the *Musikalisches Wochenblatt*, was that she chose not to give an encore, although this was loudly called for by the audience. Both critics supported her choice, on the dual grounds that the Concerto did not need anything to be added to it, and also that Clara Schumann's advancing years would have meant the exertions of the Concerto would have diminished any subsequent playing through fatigue. The decision not to play an encore did ensure that in her final act in the *Gewandhaus* Clara and Robert Schumann were united in musical endeavour for a final time in the concert hall in which the two had first won acclaim.

3.8- Wider context of canonization in Leipzig

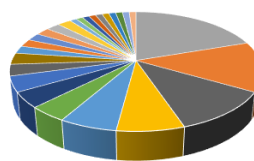
Throughout this chapter we have examined the trends in Clara Schumann's concert programming decade by decade. However, there is also insight to be gained from trying to understand this data from a broader perspective. The graphs below show the share of pieces by each composer that were performed either by Clara Schumann herself (right), or by other artists (left) in concerts she took part in in Leipzig. What is most immediately obvious from these graphs, is that compared to her performing colleagues, Clara Schumann played the music of fewer composers at every stage. This makes intuitive sense: the decisions of one artist are likely to be less varied than those of an entire cohort. However, it is still noticeable that she chose the works of fewer composers, and the composers whose music she chose to perform remained relatively consistent throughout her career. This stands in contrast to the decisions made by her colleagues, who, aside from the music of Robert Schumann and Beethoven which were popular from the 1840s and 1830s respectively, chose to elevate or relegate several different names through the years.

Others - Count of Composers - 1828 - 39



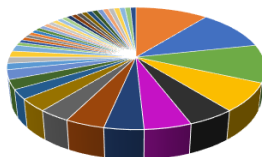
■ Rossini
 ■ Beethoven
 ■ Mozart
 ■ Spohr
 ■ Mendelssohn
 ■ Weber

Clara Schumann - Count of Composers - 1828 - 39



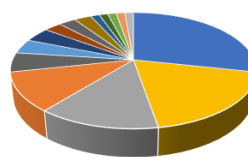
■ Chopin
 ■ Pixis
 ■ Schubert, Liszt
 ■ Moscheles
 ■ Liszt
 ■ Herz
 ■ Henselt
 ■ Robert Schumann
 ■ Bach
 ■ Mendelssohn
 ■ Clara Schumann
 ■ Hummel
 ■ Kalkbrenner
 ■ Beethoven
 ■ Thalberg

Others - Count of Composer - 1840 - 49



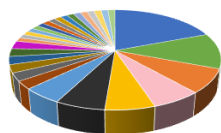
■ Beethoven
 ■ Mozart
 ■ Schubert
 ■ Donizetti
 ■ Haydn
 ■ Robert Schumann
 ■ Mendelssohn
 ■ Weber
 ■ Liszt
 ■ Rossini

Clara Schumann - Count of Composers - 1840 - 49



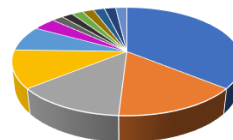
■ Robert Schumann
 ■ Beethoven
 ■ Liszt
 ■ Thalberg
 ■ Mozart
 ■ Mendelssohn
 ■ Clara Schumann
 ■ Henselt
 ■ Fanny Hensel
 ■ Scarlatti
 ■ Chopin
 ■ Bach
 ■ Moscheles
 ■ Hiller
 ■ Weber

Others - Count of Composers - 1850 - 59



■ Schumann
 ■ Beethoven
 ■ Mendelssohn
 ■ Bach
 ■ Cherubini
 ■ Nissen
 ■ Mozart
 ■ Haydn
 ■ Schubert
 ■ Bellini
 ■ Handel
 ■ Stradella

CS - Count of Composers - 1850 - 59



■ Robert Schumann
 ■ Chopin
 ■ Bach
 ■ Clara Schumann
 ■ Mozart
 ■ Heller
 ■ Bargiel
 ■ Beethoven
 ■ Mendelssohn
 ■ Weber
 ■ Schubert
 ■ Moscheles
 ■ Brahms

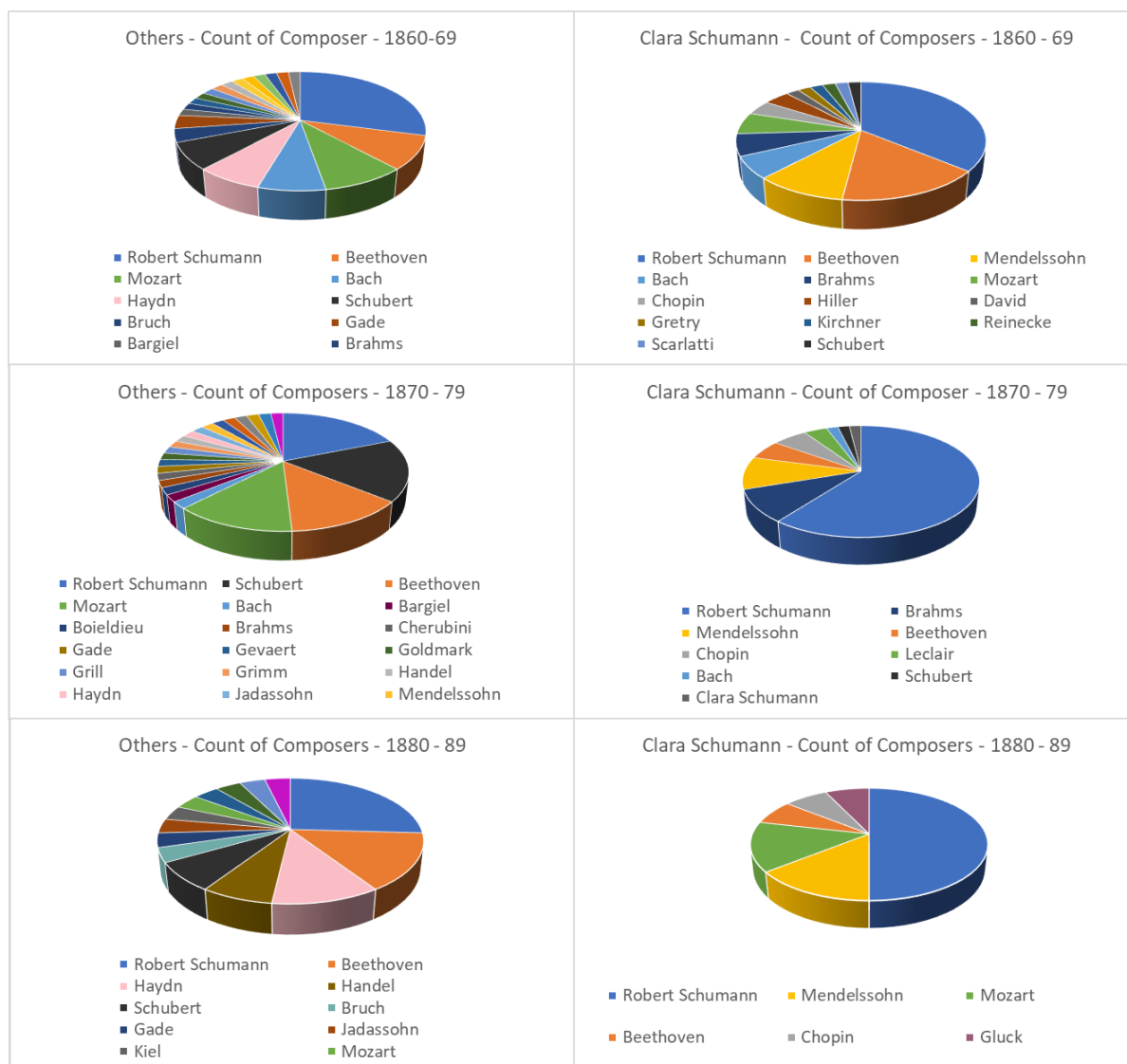


Figure 6 Graphs of proportional representation of composers in Clara Schumann's repertoire in Leipzig, compared to others she performed with

The above graphs show the progression towards canonisation within Clara Schumann's repertoire in Leipzig (on the right-hand side) compared to the same progression in the repertoire of other performers in these same concerts. What is immediately notable on both sides is the prominent position of Robert Schumann's music within both repertoires (shown in mid-blue). Although Clara Schumann clearly favoured his music to a greater degree than her colleagues, his was still the most predominant music in the repertoires of all musicians, in the concerts she appeared in at the *Gewandhaus* from the 1850s onwards.

A distinct contrast between the repertoires of Clara Schumann and her contemporaries in Leipzig occurs with the use of Mendelssohn's music. Whilst it is certainly true that Mendelssohn's compositions were never the most prominent in Clara Schumann's repertoire, they still formed a significant part of it throughout her career in Leipzig. However, in the wider repertoire of the

Gewandhaus musicians during these concerts, especially by the 1870s and 1880s, Mendelssohn is little more than an also-ran. This may in part be due to Jadasohn's influence, as the continued performance of substantial amounts of his predecessor's music might have undermined his position. Furthermore, if Clara Schumann was already contributing significant amounts of Mendelssohn's music to these programmes, other musicians may have felt they did not wish to add more of it. However, this was not the case for Robert Schumann's music.

In many ways Leipzig shaped the performing career of Clara Schumann. The composers whose music was popular there, especially in the 1840s and early 1850s provided the backbone of her concert repertoire throughout her touring career. It was the city in which she gave her earliest performances, and some of her latest. The longevity of her career in Leipzig, and relationship with its major concert hall means that understanding this strand of Clara Schumann's career is vital to understanding her wider impact as a performer.

4- Vienna

4.1- Introduction

Out of the three cities discussed in this thesis, Vienna was the city in which Clara Schumann performed the least often. The Austrian capital offered an enticing prospect as the seat of classical European artistry, and as the spiritual home of the music of Mozart and Beethoven. Her relationship with Vienna was a longstanding one, beginning at the age of 18 in the December of 1837, and lasting until she was 53, with her final concert being given in December 1872. Unlike London, discussed in the final case study, Vienna never became part of her yearly touring cycle. Instead, there were often gaps of several years between concert tours, followed by a flurry of activity in a single year. The years in which she did choose to make the journey to the Austrian capital were often ones of great personal significance, coinciding with major life events, including the deaths of her husband and third eldest daughter, Julie. Through this chapter I will discuss the circumstances surrounding each of Clara Schumann's tours to Vienna, as well as the programming decisions she made, how they developed over time, and how we might use these to understand her relationship with developing musical tastes in the city.

After the upheavals throughout Europe caused by the French Revolution, Vienna remained as the capital of one of the major European powers with its monarchy, the Habsburgs, and social order largely intact. It had been the seat for the 'Congress of Vienna' of 1815, which had in effect drawn up the map of German-speaking Europe, which would last from 1815 to 1866. This map solidified Prussia and Austria as the two major powers in German speaking Europe. Both states bordered Clara Schumann's native state of Saxony, which had lost two thirds of its territory to Prussia in this redistribution of land. The capital cities of these two neighbouring states, Berlin and Vienna, would both provide numerous performing opportunities to her throughout her life, with performances in Vienna fractionally more common across her career. However, the character of the two cities was significantly different, as Sheenan describes:

Berlin ... had become an important commercial and manufacturing centre, which impressed visitors with its sober and industrious atmosphere, as well as its size and vitality. But travellers were rarely charmed by the Prussian capital as they were by Vienna, whose grace seemed to one contemporary 'as distant from Berlin's smalltown academic atmosphere as the sun from the earth'. Still surrounded by walls built to repel the Turks, Vienna's *Altstadt*, with its parks, palaces, and cafes, was easy to enjoy.²⁵⁴

²⁵⁴ Sheenan, *German History 1779-1866*, 486.

In many ways, the pleasant environs of Vienna were a harkening back to pre-revolutionary Europe, especially as, although there were a few scattered revolutionaries throughout Austria, there was no serious attempt at revolution in the country in either the late eighteenth or early nineteenth century. As Hobsbawm has argued, this left Austria with its major interest being stability, and the maintenance of the status quo, leading to fairly stringent anti-revolutionary measures and censorship.²⁵⁵

The Biedermeier period in Vienna's history, the first few decades of the nineteenth century, are particularly relevant to this chapter, as these decades would set the tastes in Vienna for Clara Schumann's first two tours. As Alice M. Hanson discusses in her monograph, *Musical Life in Biedermeier Vienna*, there were four main streams of income for musicians at the beginning of the nineteenth century, after the decline of aristocratic patronage of music. She details these as: 'employment in state or private institutions such as the theatre, church or military bands; public and private performances; musical composition; and teaching'.²⁵⁶ A particularly significant event in terms of the performance of music in Vienna was the creation of the *Gesellschaft der Musikfreunde* in 1818. The *Gesellschaft* founded a conservatory in Vienna and also began to organise a 'sizable number of well-rehearsed concerts of serious music'.²⁵⁷ As Hanson goes on to explain, in her 1997 chapter 'Vienna, City of Music', these concerts were only for subscribers to the *Gesellschaft*, and tickets were not available for purchase on the door.²⁵⁸ This in effect segregated those within the *Gesellschaft* from other music lovers in Vienna. Furthermore, Hanson argues that the 'battle lines' between the middle-class guardians of Austro-German art music at the *Gesellschaft* and those who preferred the newer virtuosic styles of Rossini and Paganini were drawn by 1829. This was the musical environment that Clara Schumann ventured into during her first tour to the city.

In her discussion of Vienna, Marcia Citron has argued that, despite the currents of radicalism:

Vienna tended to absorb the new institutions [of musical taste, such as Romanticism] more slowly. Taking their cue from the influential *Allgemeine musikalische Zeitung* [*AmZ*] (1798 - 1882), music magazines were important in promoting music to a growing public: reporting on concerts, reviewing and publishing new music, and presenting articles on miscellaneous topics of interest. Features on earlier composers, theorists, and musical practices were especially significant in creating a respect for the past.²⁵⁹

²⁵⁵ Hobsbawm, *History of Civilisation: The Age of Revolution: Europe 1789-1848*, 102-103.

²⁵⁶ Alice M. Hanson, *Musical life in Biedermeier Vienna* (Cambridge: Cambridge University Press, 1985), 23.

²⁵⁷ Ibid, 104.

²⁵⁸ Alice M. Hanson, 'Vienna, City of Music,' in *Schubert's Vienna* (New Haven: Yale University Press, 1997).

²⁵⁹ Citron, *Gender and the Musical Canon*, 33.

It is worth noting that the musical press in Vienna, especially in the first half of the nineteenth century, fell broadly into two categories: those that reviewed new compositions and were concerned with the aesthetics of music, such as the *AmZ*, and others which reviewed concerts, reporting the current musical happenings to the Viennese public. As a performer, much of what was reported about Clara Schumann was written in the second variety of these publications. However, the aesthetic outlook of concert critics in a city can have a great influence on their opinion of the pieces presented before them, and therefore it is also worth understanding what was being published by the first variety of music critics. Mary Sue Morrow, in her 1990 article: 'Of Unity and Passion: The Aesthetics of Concert Criticism in Early Nineteenth-Century Vienna', argued that much of their criticism was themed around ideas of 'the Beautiful and the Sublime', alongside 'unity, clarity, and the logical progression of ideas'.²⁶⁰ Considered together, the work of these scholars shows Vienna, especially in the early part of the nineteenth century, as still holding on to the rhetoric of the Classical period in the discussion of musical aesthetics with regard to the logical progression of ideas in music. Ideas of artistic beauty are highly contingent on their cultural surroundings, and if the yardstick against which they are measured is logical working out of ideas, then this would steer the aesthetic discussion in a more conservative direction compared to the ideas proposed by Robert Schumann's *Davidbündler* in Leipzig. More recently Andrea Lindmayr-Brandl has also discussed the origins of the *Gesellschaft der Musikfreunde* and the conditions which dictated their decisions when programming concerts. She states that 'according to the by-laws of 1814, the chief aim of the *Gesellschaft* was the development of all branches of music'. Although Lindmayr-Brandl does list some musical advancements made in Vienna at the time, for example it being the 'first European city where one could hear quartets performed in public concerts on a regular basis', she does concede that 'in all other areas of institutional music life, it [Vienna] lagged behind cities like Paris and London'.²⁶¹

Broader aspects of the concert programming of Clara Schumann have already been discussed by Pamela Susskind Pettler, in her article 'Clara Schumann's Recitals, 1832-50'. In this article Pettler highlights the trends in the pianist's selection of pieces during her transition from local star in Saxony to a significant figure on the international musical stage.²⁶² A significant step on this journey came during her successful tour to Vienna in late 1837 and early 1838. Pettler states that at the beginning of her career, Clara Schumann's concert programming largely revolved around 'the latest trinkets

²⁶⁰ Mary Sue Morrow, 'Of Unity and Passion: The Aesthetics of Concert Criticism in Early Nineteenth-Century Vienna,' *19th-Century Music* 13, no. 3 (1990), 204.

²⁶¹ Andrea Lindmayr-Brandl, 'Music and Culture in Schubert's Vienna,' in *The Cambridge Companion to Schubert's Winterreise* (Cambridge: Cambridge University Press, 2021), 18, 20.

²⁶² Pettler, 'Clara Schumann's Recitals, 1832-50.'

from Paris and Vienna', meaning showy virtuoso pieces by composers such as Henselt and Pixis.²⁶³ In Pettler's view the turning point came between 1835 and 1840, the year of her marriage, at which time she began to programme more 'serious' works by composers such as Beethoven, Chopin, and Robert Schumann. As Pettler observes, Clara Schumann often tried these works first in Leipzig, a major intellectual centre, and the city where she most enjoyed what we might call 'home court advantage'. Contrastingly, the reaction of the Viennese audiences, especially to her tour in the 1840s, provides a clear demonstration of the disparate nature of tastes across Europe. These audiences widely rejected the music of Robert Schumann and only attended Clara Schumann's concerts in moderate numbers, compared to the packed halls she had performed to in the 1830s. However, as I shall discuss later in this chapter, this was in fact more to do with a general lack of enthusiasm for concerts in Vienna during the 1840s, rather than a reaction specifically against the aesthetic outlook, both compositionally and in performance, of the Schumanns. The Viennese programmes, when they are compared to the concerts Clara Schumann performed in London and Leipzig, also show that her inclusion of 'serious' composers was not uniform across Europe. Furthermore, going beyond the period of Pettler's study into the programmes of the 1850s and 60s, we can see that they were much more centred on the music of Robert Schumann alone. In both these decades she performed his works more than three times as often as those by the next most popular composer, Beethoven.

One further aspect, especially relevant to the critical response to Clara Schumann's concerts in Vienna, is the way in which her performances were understood on an aesthetic level, especially with regard to her relationship to the composer of the music which she performed. As discussed in the literature review, this is a subject which has been addressed by Alexander Stefaniak in his 2018 paper 'Clara Schumann and the Imagined Revelation of Musical Works'. In this paper Stefaniak argues that:

In different phases of her career (or even at different points within contemporaneous performances), critics urged listeners to hear her rendering works through youthful serendipity, sharing a marital division of musical labour with her husband, singlehandedly transcending her own subjectivity to probe the depths of compositions, or channelling memories of venerated composers.²⁶⁴

These shifts in the perception of Clara Schumann can be seen in the critical response to her concerts throughout the decades, in which she progresses from a sensational new talent to the priestess of art and onwards to embodying the musical connection to the past. As discussed in the introduction, the particular description of Clara Schumann as 'priestess' or 'prophetess' is one that has been

²⁶³ Pettler, 'Clara Schumann's Recitals, 1832-50,' 71.

²⁶⁴ Stefaniak, 'Clara Schumann and the Imagined Revelation of Musical Works,' 196.

explored by Lalonde in her chapter 'The Young prophetess in Performance'.²⁶⁵ In this chapter Lalonde argues that although this moniker had remained with her throughout her career, the subtleties of the meaning had changed. In her early career it was understood more in a sibylline sense of a Greek prophetess communing with greater powers, whereas later it would take on the significance of the moral sobriety and seriousness of character ascribed to the contemporary priesthood (although in relation to art, rather than Christianity). Lalonde argues that the reception of the mature Clara Schumann 'as a prophetess is dependent on a conception of her as a blank vessel',²⁶⁶ whereas during the 1830s she was praised for imbuing performances with the force of her own personality.²⁶⁷ Although this was a broader phenomenon across her career, the fragmented nature of her tours to Vienna meant that these changes in perception were less gradual, and can be seen changing from tour to tour. Although the Viennese critics were clearly aware of her reputation in the world beyond their city, often making reference to it, their responses tended to focus on the individual concert they were reviewing, only using her wider reputation as a backdrop in which to situate their comments. Consequently, the Viennese tours can provide useful snapshots of the journey of aesthetic perceptions described by Stefaniak. I shall explore this changing of aesthetic perception at various points throughout these case studies, particularly in reference to the critical response to her concerts and the music she chose to present.

As described in the introduction, we have programmes for 70 public concerts that Clara Schumann played in Vienna, representing 5.3% of the concerts across her career, behind London (250) and Leipzig (118) and slightly ahead of Berlin (68). These concerts can be divided most neatly into two categories: those at which our pianist was the 'concert giver', meaning that she would perform most of the pieces and have the greatest artistic control as well as assuming much of the financial risk; and those at which she was a 'supporting artist', an alternative term for guest performer, where another musician was giving the concert and she had been invited to perform a piece or two as a guest on the programme. There are further sub-categories to both of these broader distinctions which will be discussed throughout the chapter with reference to specific concerts, but, as before, these will serve as the main distinction in the role that Clara Schumann played in each performance.

The examination of the Viennese programmes in specific detail offers an insight into the presentation of the music of the 'in fashion' composer by Clara Schumann across a tour. Exploring these aspects of her programming reveals elements of continuity in her approach to programming

²⁶⁵ Lalonde, 'The Young Prophetess in Performance.'

²⁶⁶ Ibid, 189.

²⁶⁷ Ibid, 191.

that are not immediately clear from analysis based on dividing composers by style or era. For example, during her tours of 1837-38 and the two she made in the 1850s, the composers she programmed most often were Adolf von Henselt and Robert Schumann, both of whose fame, in the words of Eduard Hanslick, 'had hardly risen above the musical horizon'.²⁶⁸ However, given that Clara Schumann herself expressed surprise at the popularity of her husband's music in Vienna in her diary of the tour of the 1850s, and that Henselt was a Viennese trained composer and had established his reputation there, it seems more likely that she was an early adopter of an emerging fashion for these composers' music, rather than the initial instigator.²⁶⁹ In both cases she played a wide variety of their music and only repeated a few items of their work, across several venues and concert dates. Alternatively, when selecting her own works for performance, she chose from a limited number and repeated them often. Examining not only which composers were most represented, but in what way their music was brought to the public's attention offers an extra level of detail in comparison to earlier studies. In the following discussion, I will explore how Clara Schumann chose to structure her programmes for each of the tours, her possible reasoning behind these choices and the critical response to them.

4.2- 1830s – *Königlich und Kaiserlich Kammervirtuosin*

The opening concert of Clara Schumann's first tour to Vienna took place on the 14th of December 1837, and the final one on the 5th of April 1838. This five-month tour represented the beginning of her career as an internationally famous virtuoso. The adulation she would receive from the Viennese public fuelled her reputation beyond her native Saxony, allowing her to tour more widely and push on to even greater success. Although this tour was in part conceived by Clara Schumann's father, Friedrich Wieck, to keep the future Schumann couple apart, it was also a significant financial success. As Litzmann explains, just after the new year in 1838 the tour had amassed '1035 florins clear profit'.²⁷⁰

This tour took place before ideas of 'master works' of music had taken hold of the popular imagination, and therefore across the concerts there was a dazzling array of pieces, with only a very few repetitions. Of the pieces that Clara Schumann did perform more than once, they are all virtuoso display pieces. Three of the most prominent are Henselt's Etude on 'Wenn ich ein Vöglein war',

²⁶⁸ Eduard Hanslick, *Music Criticisms 1846-99*, trans. Henry Pleasants (Harmondsworth: Penguin Books Ltd, 1950), 48.

²⁶⁹ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1; Richard Beattie Davis, 'Henselt, (Georg Martin) Adolf (von) - Grove Music Online,' (January 20 2001). <https://www-oxfordmusiconline-com.ezproxy.lib.gla.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012818?rskey=YhC4hQ>.

²⁷⁰ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 136.

Chopin's Op. 2 Variations and Clara Schumann's own Piano Concerto, Op. 8. Although this tour took place during the transition of repertoire discussed by Pettler, it seems that the music Clara Schumann programmed was instead focused on the more reliably popular repertoire of virtuoso showpieces, rather than basing her selections around 'serious' art music on this tour. It is worth noting that at this stage, her programmes might be viewed more accurately as a collaboration between her and her father. Although it is unclear to exactly what extent Wieck controlled the music she performed at this point in the 1830s, given his control over her diary and finances it is still reasonable to expect that these programmes represent the input of both parties, rather than being solely constructed by Clara Schumann.

Even at this early stage in her career, Clara Schumann's programmes reflect a keen awareness of the variation in local musical tastes and her concerts were tailored to them. Whether or not the final programmes were purely her own, or more likely a collaboration between father and daughter, it is clear these differences were already apparent to the young virtuoso, and she felt it necessary to account for them. In a letter to Robert Schumann, dated the 12th of December 1837, she writes:

Vienna is quite different from what people say abroad. There are distinguished connoisseurs here and innumerable amateurs with a real taste for art. They know everything of Chopin's, and understand him, but they know little of Henselt, though they are getting to know him through me, and are amazed to hear that he lived here for 3 years.... Mendelssohn is almost wholly unknown, his *Lieder ohne Worte* lie untouched in the music-shops – they do not sing here! They did produce his 'Midsummer Night's Dream' Overture, but it was not at all liked . . . I wanted to play something of his at my first concert, but I dare not risk it until I have the public on my side - - Your works find a great upholder in Professor Fischhof, especially since he heard me play some of them. He is your only friend – otherwise they [the Viennese musical connoisseurs] are all your enemies; one hardly dare mention your name, they all become so furious; and why? On account of Döhler and Thalberg - - I cannot get a copy of your paper to read.²⁷¹

This would have been a significant contrast to the fashion she was used to in Leipzig at the time. Mendelssohn had only two years previously been installed as the director of the *Gewandhaus* in Leipzig, and Clara Schumann herself had had a hand in popularising the music of Chopin as early as 1832, as well as that of Henselt. The fact that even at this early stage in her career she shows a strong awareness of needing to wait until the public were 'on her side' to introduce new works to them would suggest that she was conscious of what was likely to lead to a piece being successful. This astute reading of the mood of the public in a particular city would form a significant part of her

²⁷¹ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 128.

ability to successfully introduce new music by composers close to her throughout her career. Furthermore, the impact of the differing critical voices in Vienna as compared to Leipzig is significant here. The lack of Robert Schumann's *Neue Zeitschrift für Musik* (NZfM), meant that there were significantly fewer voices championing Robert Schumann's newer style of music compared to those arguing for the continued appreciation of 'Döhler and Thalberg' in other journals. However, as a performer, Clara Schumann was in a good position to influence the critics. Given that her playing was often the source of critical comment, often in positive terms, when she presented a piece in her programme she would force the press to acknowledge the work of the composer whose music she had performed. In this way it was possible for Clara Schumann to insert the music of Robert Schumann into the wider critical conversation.

The programmes from the *Gesellschaft*, including both those at which Clara Schumann was a guest and those at which she was the 'concert giver', appear to have had a reasonably clear 'standard format' which allowed the 'concert giver' to display the range of their talents, as well as providing a space in which guests could be included. This standard format is also described by Hanson as the expected order in which a virtuoso's concert would be performed. She writes:

In a virtuoso's concert, the featured performer appeared only two or three times. After the overture, the soloist would usually perform a movement from a concerto. The second piece, separated from the first by a vocal ensemble or solo, was often in a lighter vein, such as a set of variations on a popular melody. Most of the brilliant or popular pieces were reserved for the end.²⁷²

This would suggest that although some of the music with which Clara Schumann was populating this format with was unusual, she was not deviating too far from the expected norm in her concerts. This also extends to the time at which the concerts were performed, 12:30 until 2:00. As Hanson explains, given performers would also have had to pay for the candles to light the hall and for the heating of the building, concerts at mid-day could take advantage of the natural light and heat of the day to avoid these costs.²⁷³

Across the five months of this tour, Clara Schumann performed in nineteen concerts, approximately one quarter of the total number she played in Vienna. The largest block among these concerts is the seven which she performed at the *Gesellschaft der Musikfreunde* (The Society for Friends of Music). Of these seven, she served as the 'concert giver' in the first six and was a guest

²⁷² Hanson, *Musical life in Biedermeier Vienna*, 99.

²⁷³ Hanson, 'Vienna, City of Music,' 101.

performer during Johann Mayer's concert in the seventh. All seven were lunch-time concerts, running from 12:30 to 14:00, occupying a regular slot in the wider programming of the *Gesellschaft*. Her concerts in the *Gesellschaft* followed a broad pattern of six items, beginning with an Overture; followed by Concerto, or other large scale piano work (Sonata, Divertissement or Capriccio brilliant – with orchestral accompaniment); third would be either a Lied or an Aria. The fourth item on the programme, for the first five concerts, consisted of three or four works for solo piano, often including an Etude, a dance form, a Nocturne, a character piece or Fugue arranged in various orders, in what a reviewer for the *NZfM* termed 'mosaics'. This is another example of Clara Schumann's programming strategy, examined by Goertzen, discussed earlier in this thesis.²⁷⁴ This particular iteration of the programming device, for Vienna, was largely populated by the music of Henselt, Chopin and Clara Schumann herself, as well as a Bach Fugue. In the sixth concert, this collection of pieces for solo piano was given the position of closing the programme. That she was using this programming device in both Leipzig and Vienna would suggest that it was becoming a particular favourite of Clara Schumann's, and the positive critical response and audience reception would suggest it was a successful one.

It is worth considering the fifth item in the first five programmes, which were all given over to a guest performers. In Clara Schumann's concerts these included: Hr. Blagrove (violin), Marr (singer); the Eichhorn brothers (violins); Schober (singer) and Schmidbauer (singer). In the sixth concert both the third and fourth programme items were given to guest performers (with Clara Schumann also playing): firstly a duet for tenor and horn (Gottfried and Könnig) by Franz Lachner, and secondly Beethoven's Trio Op. 97 (Böhm und Merk). In these concerts, if an instrument or ensemble other than piano or orchestra were to be introduced, it would be during this slot. On this tour, Clara Schumann favoured the inclusion of strings (overwhelmingly the violin) and singers as guest performers in her programmes, as opposed to including less well-known pianists. This may well have been due to the fact that her reputation in Vienna, until the tour had begun and arrangements had been made, was not yet secure, and therefore employing musicians who were more readily available and reliably popular would have been a prudent financial decision.

She gave a set of variations as the sixth and final item on almost all the programmes, with only the exception of the sixth and fourth concerts. Twice, she chose to end her programmes with her own Variations on Bellini's 'Il Pirata' Op. 8; she also included Henselt's Variations on Donizetti's 'Liebestrank' Op. 1, and Chopin's 'Là ci darem' Variations Op. 2. For her guest appearance in the

²⁷⁴ Goertzen, 'Clara Wieck Schumann's Improvisations and Her 'Mosaics of Small Forms' in *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*.

Johann Mayer concert, she reprised her own Op. 8 Variations. All these sets of variations are in the flashy, crowd-pleasing 'brilliant' style, containing many passages of dazzling virtuosic skill, requiring a highly technically accomplished pianist to perform them. Crucially for the 'brilliant' style of playing, popular in Vienna during the first decades of the 19th-century, virtuosity is the driving force behind these variation sets, as opposed to deeper emotional or artistic interpretation that Robert Schumann was already espousing in the pages of the *NZfM*. Mayer also closed his programme with variations of his own composition in a similar style to those performed by Clara Schumann.

The fact that the outline of Mayer's concert was broadly similar to that of Clara Schumann's would suggest that concerts at the *Gesellschaft* followed a generally accepted format. This concert format was then populated from the artists' repertoires. Having a relatively standardised programme formula to follow would have allowed her to offer reliably successful programmes, whilst also removing the pressure of creating a cohesive musical narrative. However, this does also raise questions of the relative level of control Clara Schumann would have had over these programmes. Given that her choices were constrained by this standard concert format, it would seem likely that this standard also enforced the selection of particular types of repertoires. For example, the majority of her playing was done as a soloist, rather than as part of a chamber ensemble (as would be the case several decades later in London). If, by virtue of the way in which concerts were organised at the *Gesellschaft*, the repertoire of pianists was already being in some way limited, this might begin to suggest a process of discernment between those works that can be played in concerts and those that do not fit the mould. This in turn would begin the promotion of composers who worked in particular idioms more frequently over others who wrote in different styles. The consequences for these small changes in local practice would have significant implications for the way in which their canons developed.

Given that these were her own concerts, Clara Schumann would not just have had to organise the music, but many other aspects as well. As Nancy Reich explains, the 'concert-giver' 'made all the arrangements, received the proceeds of the ticket sales, and was responsible for hiring and paying supporting artists'.²⁷⁵ This meant that both the risk and potential reward were greater for the 'concert-giver' as the guest artists would play for a pre-arranged fee. As the person to arrange the concert, the 'concert-giver' would also have made the artistic choices for the evening as a whole, while the guest artists were only responsible for their own individual contributions.

The inclusion of the series of smaller pieces, usually as the fourth part of the programme, combined in a quasi-suite arrangement seems to have brought together combinations of music that

²⁷⁵ Reich, *Clara Schumann: the artist and the woman*, 250.

had not been heard in Vienna before. One reviewer, writing in the March edition of the *AmZ*, described this practice in the following terms:

The original arrangement of several short pieces, as it were in a series of suites already shows sufficiently the intended point of view from which the assessment has to proceed. The prevailing tendency of this artist is to bring the peculiarity of each master to light, himself, his innermost being and intellect, to express heartfelt feeling. The instrument under such treatment appears only as a means to an end, to which the spiritual conception only breathes glowing life; even a Bach organ piece was able to arouse the greatest interest, and this with an audience, to which usually only trinkets, Rondos, Fantasies, Capriccios and the like are offered. So, that the difficult fugue movement, along with some hitherto unknown trifles (of course, apparently) by Chopin and Henselt, aroused the longing of repeated listening, a wish which the celebrated artist complied with courteous willingness and thereby only increased the admiration bestowed upon such mastery.²⁷⁶

These quasi-suites allowed Clara Schumann to introduce some more obscure repertoire, which the audience might not have accepted: the reviewer gives the example of a Bach Fugue, in amongst other pieces that were more reliably well received by the audience. In the first instance, the designation of these collections of pieces as ‘quasi-suites’ by the critic might imply a deliberate pattern of tonal cohesion. However, as the table below shows, this was not the case.

Table 2: A table showing the construction of Clara Schumann's 'mosaics' during her first tour to Vienna

14th December 1837	Henselt: Etude 'Wenn ich ein Vöglein wär' <i>F# Major</i>	Chopin: Nocturn, Op. 15, No. 2 <i>F# Major</i>	Chopin: 'Arpeggio' Etude, Op. 10, No. 11 <i>E b Major</i>	Henselt: Andante and Allegro, Op. 3 <i>B major</i>
28th December 1837	Bach: Prelude and Fugue <i>C# Major</i>	Chopin: Mazurka	Chopin: Etude, Op. 10, No. 5 <i>G b Major</i>	
4th January 1838	Henselt: Andante and Allegro, Op. 3 <i>B major</i>	Chopin: Mazurka <i>B Major</i>	Clara Wieck: Hexentanz, Op. 5, No. 1 <i>A minor</i>	Henselt: Etude 'Wenn ich ein Vöglein wär' <i>F# Major</i>
7th January 1838	Chopin: Nocturne <i>B major</i>	Clara Wieck: Hexentanz, Op. 5, No. 1 <i>A minor</i>	Clara Wieck: Mazurka, Op. 6, No.3 <i>G major</i>	Henselt: Etude 'Wenn ich ein Vöglein wär' <i>F# Major</i>

²⁷⁶ Anon., 'Wien. Musikal. Chronik des 4 Quartals', *Allgemeine musikalische Zeitung*, 7th March 1838, 164. [B.1.1.2]

21st January 1838	Chopin: Etude Op. 25, No. 1 <i>A ♭ Major</i>	Chopin: Nocturne <i>E ♭ Major</i>	Clara Wieck: Mazurka, Op. 6, No.3 <i>G major</i>	Henselt: Andante and Allegro, Op. 3 <i>B major</i>
11th February 1838	Simon Sechter: <i>Fugue for the Album of Clara Wieck</i> <i>E ♭ Major</i>	Clara Wieck: Mazurka, Op. 6, No.3 <i>G major</i>	Henselt: Allegro from 'Oraige, tu ne saurais m'abattre' <i>D minor</i>	
18th February 1838	Henselt: New Etude <i>E ♭ Minor</i>	Henselt: Andante from 'Exauce mes vœux', Op. 2, No.3 <i>B minor</i>	Bach: Prelude and Fugue (by request) <i>C# Major</i>	
14th March 1838	Chopin: Nocturne <i>E ♭ Major</i>	Henselt: Allegro from 'Oraige, tu ne saurais m'abattre' <i>D minor</i>	Henselt: Lied ohne Worte <i>B Major</i>	Chopin: Etude, Op. 10, No. 5 <i>G ♭ Major</i>
16th March 1838	Chopin: Nocturne (unspecified)	Henselt: Etude 'Repose d'amour' Op. 2, No. 4 <i>B ♭ Major</i>	Henselt: Andante and Allegro, Op. 3 <i>B major</i>	

This lack of tonal cohesion may explain why the critic, referenced by Goertzen, designated these as 'mosaics', as they were constructed from miniatures or fragments of other compositions, rather than being one single work by a particular composer. What is not clear from the programmes, or indeed from the reporting on these concerts, is whether Clara Schumann improvised linking passages between these pieces in order to smooth over the tonal transitions, which in some cases to a modern audience would seem quite jarring.

The reviewer for the *AmZ* is most intrigued by her use of this programming configuration to introduce an 'organ Fugue by Bach'.²⁷⁷ The first inclusion of Bach in her concert programmes can be dated to three years earlier in a performance she gave with Mendelssohn of Bach's concerto for three keyboards, a performance that had taken place because of the desire of the Leipzig *Gewandhaus Direktorium* to include works by more 'old masters', as was discussed in the previous case study. Clara Schumann's decision to include Bach in her Viennese programmes seems to be based on the same middle-class desire for 'serious' music that was a foundational principle for the *Gesellschaft*. This would suggest that even though Clara Schumann was choosing to play unusual works, she was aware of the tastes of the audience to which she was performing and would select

²⁷⁷ It seems likely that this is a misattribution by the critic, and that Clara Schumann instead performed one of the C# major prelude and Fugue from *Das Wohltemperirte Klavier*.

works for performance accordingly. She chose works that she would be popular with the audience she was performing to in that instance, not according to a more abstract idea of a work's general popularity.

Further to this, by programming one-movement pieces in combination with each other she could display the contrasting styles of her playing without relying on playing larger-scale repertoire such as sonatas. This meant that she could appear to have a greater variety in her programming, as a greater number of composers would be represented. Although the reviewer describes these as 'suites' there is no particular sense of tonal unity to the pieces presented. The pieces are only united by the fact they were played one after the other. Given that this lack of tonal cohesion is not something the reviewer comments on, I would suggest it was not something that they were concerned with in the construction of a concert programme. This would have offered Clara Schumann greater scope in the selection of pieces for these constructed 'suites', as there was not an expectation of tonal unity.

Her performance of the Bach Fugue proved so popular with the audience in the *Gesellschaft* that she was asked to repeat it during her second concert. This encore prompted Friedrich Wieck to write in the diary that she had 'founded a new era of piano playing in Vienna... to play a Bach fugue twice in a concert in Vienna, is unheard of'.²⁷⁸ This shows that even in her programmes of the 1830s, Clara Schumann was already beginning to innovate, bringing new styles in front of her audience as well as playing more reliably successful flashy concert pieces. These Bach fugues were the beginnings of her presentation of more 'serious' music, and the favourable audience reaction to them would remain throughout most of her time touring in Vienna.

One other observation to make about these performances is that the fifth concert was advertised as '*auf Verlangen*' or 'by request', meaning that it was not part of the originally scheduled tour, but was added in at a later date due to public demand, before the sixth and last of Clara Schumann's appearances at the *Gesellschaft* as 'concert giver'. One might imagine that an additional concert would be an opportunity to reprise works that the audience in the *Gesellschaft* had most loudly applauded. However, she instead chose a programme largely of works she had not played in that venue. The only piece that was repeated was Heinrich Porch's *Neue Ouverture*, which would have been performed by an orchestra that remained on stage to accompany her own first number, Mendelssohn's *Capriccio brilliant*. This seems to have been a pragmatic choice on the part of the orchestra, who also repeated a Mozart overture in another concert at which Clara Schumann was the invited guest soloist, earlier in this tour.

²⁷⁸ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 131.

Outside of the *Gesellschaft*, Clara Schumann's next largest block of concerts on this tour was a series of three '*Musikalische Akademien von Clara Wieck*' in the *Hoftheater*, at which she also occupied the role of 'concert giver'. Unlike the concerts in the *Gesellschaft*, these three performances took place in the evening and were much shorter in duration, programmed to last approximately forty-five minutes.²⁷⁹ The concerts also shared their announcement sheets with the Ballets that would take place in the hall on the same day, distributing the cost of printing them between the two performing groups, thus increasing both their profits. The programming choices in these events did not follow exactly the same pattern as those in the *Gesellschaft*, although there are some similarities. First, and most obviously, these concerts contained only four items as opposed to the six in the *Gesellschaft* concerts. The programmes were all still opened by an orchestral overture, Kocj's *Neue Ouverture* and the Overture from Mozart's *Zauberflöte* were reprised from the *Gesellschaft* concerts, while Weber's 'Oberon' Overture was a new opening to the programmes. In each case the overture was followed by a 'large-scale' work for piano and orchestra, in the first and third concerts, Pixis' Rondo Op. 120, in the second Mendelssohn's *Capriccio brilliant*. Clara Schumann had already performed both these pieces in her concerts at the *Gesellschaft*. The third slot in these concerts was given to another overture (Beethoven's *Fidelio*, and Rossini's *William Tell*) as well as a set of Variations for Violin by Nottes. Clara Schumann would not have performed in any of these pieces from the third slot, providing a break for her in a similar manner to the piece performed by the guest performers in the concerts at the *Gesellschaft*. The final section of the concerts was devoted to grand variation sets (Henselt's 'Liebestrank' Op. 1, and her own Variations Op. 8, both of which had appeared in earlier concerts on the tour) and another quasi-suite grouping of smaller pieces by Chopin and Henselt. A significant factor contributing to the shorter length of these concerts was that no space was given over to a guest performer, all items were performed by either Clara Schumann or the accompanying orchestra. This would reduce the cost of staging the concerts, as there would be no additional artists to pay out of the ticket revenue.

Seemingly, these concerts demonstrate what Clara Schumann believed was fundamentally expected by the Viennese public: an orchestral opening; a virtuoso concerto or other orchestrally accompanied form; and a further display of solo virtuosity. These three elements underpin her programming both in the *Hoftheater* and in the *Gesellschaft*. The difference in the length of the programmes may have come down to the social status and financial capabilities of the audiences. Membership of the *Gesellschaft der Musikfreunde* would have been expensive, and to attend the

²⁷⁹ This is an approximation based on average times for each piece on the programme to be performed and including a few extra minutes to move between numbers. This also assumes that no pieces were given an encore.

concerts staged there would have required several free hours in the middle of the day. This would have excluded many of the working Viennese. Consequently, to afford the longer concerts at the more luxurious time, the ticket prices would have to be higher and therefore the patrons of these concerts richer. Conversely, the later start time at the *Hoftheater* would have made these concerts available to a wider range of the public, and the shortened programme would also have kept the ticket cost down.

The final pair of programmes I wish to bring particular attention to are two from performances especially for the Esterházy family. In these programmes Clara Schumann participated with Blagrove on Violin and Proch who accompanied Blagrove when he performed Bériot's 'Andante and Rondo for Violin and Piano'. Unlike the previous concerts, in these performances there was no accompanying orchestra, and only the invited artists played, necessitating a different approach to programming. In the first of the pair, she played an etude by Henselt, as well as his Andante and Allegro and 'Liebestrank' Variations. She also performed a Chopin Mazurka, his 'Grand Arpeggio' Etude, Op. 10 no. 11, and *Hexentanz* from her own Op. 5. At the request of the *Kaiserin*, she closed the programme with a Bach Fugue in C# major.²⁸⁰ All of these pieces had previously been performed by Clara Schumann during this tour. The Viennese Royal family were clearly impressed by her playing, as she was rewarded with the title of 'Royal and Imperial Chamber Virtuoso', a rare honour for any musician from outside of Vienna. The official letter granting her the award stated that 'his Majesty wishes this to be taken as a public token of the utmost satisfaction with the artist's achievements'.²⁸¹

For the second of these concerts, Clara Schumann returned to her formulation of a quasi-suite of three separate pieces which had intrigued the critic from the *AmZ*. In this iteration of the programming device, she opened with Henselt's Andante and Allegro; followed with Chopin's Mazurka in B major, then her own *Hexentanz* Op. 5 no. 1; and finally, Henselt's Etude on 'Wenn ich ein Vöglein wär'. This second concert was another chance for the Imperial family to hear Clara Schumann play, and to hear the pieces which they had most enjoyed played again.

In the remainder of the concerts on this tour Clara Schumann appeared as a guest performer, performing one or two items on the concert programme, as opposed to the majority of the music presented. Of the pieces she chose to bring before the public, the majority were composed by either Henselt, Chopin or herself, with only three of the 13 pieces coming from other composers (Liszt, Pixis and Bach, although the Bach Fugue was added to the programme). Despite the limited choice of composers, she did not repeat a single item in any of her guest appearances. This would have been a

²⁸⁰ It is unclear from the source material which of Bach's C# major Fugues this was.

²⁸¹ Borchard, *Clara Schumann: ein Leben*, 98.

clear demonstration that she was not merely a 'one trick pony'. Although, as a guest performer, her appearances were limited to a single concert item in these performances she extended these by including her 'quasi-suite' arrangement of several small pieces in concerts on the 16th and 18th of March 1838. This arrangement was clearly successful enough that other artists would afford her the time in their concerts in order that she could perform them, a strong vote of confidence in this programming innovation.

In the final concert of this tour, Clara Schumann appeared as a guest performer. However, in a slightly unusual move, she closed the programme, playing her own piano concerto, Op. 7, with the concert orchestra. This would suggest that she had been invited to play as an honoured guest, enhancing the programme, instead of as an 'up and coming' talent, as might be expected on her first tour to a city. The piece she chose to perform requires a high degree of virtuosity and demonstrates a substantial command of composition. Ending her tour with this would have ensured that the Viennese publics' lasting impression of her was as a serious musician capable of dazzling feats from the concert stage, but also as a composer with a serious command of musical form, setting her above the status of a 'dilettante' and marking her as a significant concert artist.

Across this tour Clara Schumann enjoyed a stellar critical reception, especially in the *AmZ*, with critics being impressed both by her technical prowess and her ability to embody the character of a piece. One reviewer wrote:

To repeat here with what eminent virtuosity she played, would be an indulgence for an artist whose reputation is already spread throughout Germany; but it must not be concealed that her performance, far less in terms of technical bravura than much more in terms of the always individually emphasized conception and characterization of the selected piece of music, caused a sensation every time, which at most could be compared to the enthusiastic admiration for a Paganini or Lipinski, for a Thalberg or the Müller brothers.²⁸²

By invoking her already established reputation in Germany, the suggestion of this review is that instead of being an unknown quantity in Vienna, the arrival of Clara Schumann was in actuality an eagerly awaited event. Further to this, by linking her name to those of Paganini and Thalberg especially, as well as the other two acts, this reviewer is placing her firmly amid the first rank of virtuosos in Europe, thus heightening expectations for the remainder of the tour.

²⁸² Anon., 'Wien. Musikal. Chronik des 4 Quartals', *Allgemeine musikalische Zeitung*, 7th March 1838, 164. [B.1.1.2]

A second review in the *AmZ*, from the May 1838 issue of the magazine, reveals another aspect to the importance of the concerts that Clara Schumann gave outside the *Gesellschaft*. Namely, that the cost of membership to the *Gesellschaft* and tickets to their concerts meant that many Viennese could not afford to see her play, and therefore the lower cost of tickets in concert in different venues meant that ‘many more people could admire her talents’.²⁸³ By appearing in concerts with lower ticket prices, she could ensure a wider reach for her performances and therefore increase her popularity across social strata. This would ensure the maximum financial return on a tour as there would be more possible streams of revenue open.

The success of Clara Schumann’s first Viennese tour was reflected in the ‘torte à la Wieck’, a dessert created in her honour by the bakers of the city. In a letter to Robert Schumann, she writes:

Just imagine. They are serving ‘tort à la Wieck’ in the restaurants, and all my enthusiasts go and eat the cake. It was recently advertised in the *Theaterzeitung* with the comment that it was an ethereal, light dessert that played itself into the mouth of the eater. Isn’t that a laugh.²⁸⁴

These tarts represent not only a frivolous and fun use of pastry, but also the wide public appeal that she was able to achieve on this tour. For the bakers to have made enough profit on these tarts there would need to be a significant demand for them, and this would have been fuelled not only by those rich enough to attend the concerts at the *Gesellschaft*, but also by those who saw her play as a guest performer at other concerts with more affordably priced tickets. This is a good demonstration of the broad popular appeal that made this tour a financial success by catering to several different markets of music lovers across a single tour.

4.3- 1840s – The difficult reintroduction

The second Viennese tour undertaken by Clara Schumann would not occur until nearly a decade after her first. She returned with her husband in the December of 1846, giving her first concert on the 10th of that month, and her fifth and final concert of the tour on the 10th of January 1847. The intervening nine years had been some of the most tumultuous of her life, with her marriage to Robert Schumann and break with her father well documented in many biographies of her life. Both Kopiez et al. and Pettler have shown that in the years between these two tours there was a significant and fundamental change in the style of music and composers that she programmed, moving away from the enticing trinkets of composers such as Henselt and Pixis towards the more

²⁸³ Anon., ‘Wien. Musikal. Chronik des 4 Quartals’, *Allgemeine musikalische Zeitung*, 25th May 1838, 338. [B.1.1.4]

²⁸⁴ Reich, *Clara Schumann: the artist and the woman*, 256.

serious music of Robert Schumann, Mendelssohn, and Beethoven.²⁸⁵ As Litzmann has described, this tour to Vienna was also one of the least successful of her entire career. In terms of artistry, the Viennese of the 1840s did not warm to the music she presented as the inhabitants of the city had done a decade earlier. Financially, the tour was only saved by a concert at which Jenny Lind appeared as a guest performer, in order to help her friends.²⁸⁶ What this chapter will explore is how Clara Schumann presented the more serious vein of music on the level of individual concerts, how the overall shape of these concerts had changed between these two tours, and why the Viennese did not react with the same adulation as in previous decades.

The most immediately obvious difference between the tour of the 1830s and that of the 1840s involves the number of concerts at which Clara Schumann played. In the 1830s she had performed at nineteen concerts, whereas in the 1840s she gave only five. Furthermore, she was the 'concert giver' in all but one of these performances. The single exception to this was the middle concert of the tour, which was organised by the young empress, Maria Anna. A further difference lay in the structure of the concerts themselves. In the 1830s, as explored previously, the content of the concerts changed, but there was a clear template around which the pieces were organised. However, by the 1840s the programmes were far less rigidly structured. Of the four concerts at which Clara Schumann was the 'concert giver', only two opened with an orchestral piece, as would have been expected in the 1830s. The first began with the Overture from Cherubini's *Faniska*, the third concert with Robert Schumann's B-flat major Symphony, Op. 38. The other two concerts opened with Robert Schumann's Piano Quintet, Op. 44, and Beethoven's F minor 'Appassionata' Sonata, Op. 47. While these can all be considered substantial works, only Cherubini's Overture would have been an acceptable concert opener in the 1830s. In all but her first concert, by launching directly into a programme of 'serious' music without an overture to settle the audience, Clara Schumann may have already lost their interest and attention. Further to this, there seems to be no 'standard structure' for the rest of the concerts, with items for voice, solo piano and orchestrally accompanied piano appearing in different orders. In some respects, Clara Schumann's experimentation with the form of programmed concerts is comparable to the experiments in musical form that Robert Schumann was undertaking in some of his music (for example his collections of miniatures such as *Carnaval* or *Kinderszenen*) in that the formal conventions of the previous era were being flouted in order to foreground the music of the

²⁸⁵ Susskind Pettler, 'Clara Schumann's Recitals, 1832-50'; Kopiez, Lehmann, and Klassen, 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization.'

²⁸⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 412-421.

Romantic school. A possibility that might merit more research is that this could be understood as a *Daidsbündler* approach to concert programming.

The critical response to this tour offers an insight into the reaction of the broader Viennese concert-going public to these performances, as well as to the divided opinions of critics on the new music that Clara Schumann played in them. The *AmZ*, which had offered such high praise nine years earlier, did not report at all on this tour, a possible indication of the apathy of the public towards these concerts. However, two magazines that did report on the concerts were the *Allgemeine Wiener Musik Zeitung (AWMZ)* and the *Wiener Theater-Zeitung (WTZ)*.²⁸⁷ In both their articles addressing the first concert, the reviewers begin by reminiscing on the triumphs of the first of Clara Schumann's tours and how she had commanded the attention of the Viennese audience. However, the reason for this reminiscence is that they are both dismayed at the general apathy towards concerts, especially those given by pianists, shown by the Viennese public. Both reviewers express a longing for a return to the past levels of enthusiasm, and a concern that even an artist as celebrated as Clara Schumann could not shake the Viennese public from their malaise. Heinrich Adami, the reviewer from the *WTZ* declared that:

Eight years ago, when Clara Wieck was first here, there were still brilliant times for the virtuosos of noble piano playing. Back then there was still enthusiasm for concerts in abundance, now everything has changed greatly, and our audience has become so indifferent to everything that is called a concert that even greater phenomena are no longer able to arouse the audience's sympathy, at least not to the same degree as usual.²⁸⁸

This is a sentiment echoed in the *AWMZ*. The contention of both critics is that the low attendance at the performances was part of a wider apathy towards concerts in general, not that the Viennese public had specifically lost interest in Clara Schumann herself or the music she played. The fact that they report the audience to be sparse and apathetic even from the first concert would support their arguments. If her programming were the cause, we would expect to see audience numbers falling throughout the tour, when the opposite is true: the attendance grew concert by concert. This would support the critic's view that the audiences' ambivalence was a symptom of a more general ennui felt by the Viennese public towards concerts, instead of a specific reaction to the pianist herself. This

²⁸⁷ The *Wiener Theater-Zeitung* was also published under various other titles through its 54-year lifespan. It is also commonly referred to as the *Bäuleres Theaterzeitung* after its founder, a Hr. Bäuleres. However, given that the name it was published under in the editions concerning this tour was the *Wiener Theater-Zeitung*, this is the name I have chosen to adopt.

²⁸⁸ Heinrich Adami, 'Concert by Klara Schumann, nee Wieck', *Wiener Theater-Zeitung*, 12th December 1846. [B.2.3.1]

highlights the precarious nature of life as a touring virtuoso in the nineteenth century. Performers were at the mercy of the mood of the general public, who could be fickle, showering an artist with praise on one visit, then being only ambivalent at best on their return.

Karl Mayer, the critic for the *AWMZ*, suggested that one style of playing seemed to be more successful during this season. He wrote:

In spite of the general apathy with which the audience in this season, probably already present in the last season, treats the concert givers, but especially the piano players – only one remembers the successes of Mortier, Clara Schumann – it seems, as if Carl Mayer would be called upon to make the overwrought fringes of local taste craving for ‘piano playing’ anew, namely through a style of playing that has completely passed us by, the modern ‘*Fortehelden*’ [Heroic style].²⁸⁹

The critic goes on to write that this style was still very new, and they were unsure in what terms to pass judgement on it. It is also unclear exactly what is meant by this style, as the term was not generally adopted. However, it seems that this was a style that Clara Schumann chose not to adopt, and so the Viennese public remained apathetic towards her playing.

Although both reviewers continued to extol the virtues of Clara Schumann’s playing, they were less united in their opinions of the music that she chose to present. The anonymous critic from the *AWMZ* calls Robert Schumann’s canon ‘one of the most charming pieces’ and describes Chopin’s Barcarolle as ‘peculiar like all his composition, but no less interesting’. He goes on to state that the pianist plays each piece by ‘forming herself according to the inherent peculiarity’ of each piece, in other words presenting each piece according to the composer’s wishes.²⁹⁰ However, Adami (writing in the *WTZ*) reacted differently to these same two pieces, asserting:

Less appealing was a new Barcarolle by Chopin, which struck me as somewhat muddled, and two short Etudes: Canon and Romance by Robert Schumann. If I’m not mistaken these were the first Schumann compositions that were publicly heard here, and their entire form seemed a bit strange to me. I think the canon, beautifully played, is more interesting.²⁹¹

This example serves as a microcosm of the difference of opinion of these two reviewers with regard to the music of the new romantic school of composers such as Robert Schumann and Chopin. One

²⁸⁹ F. Gerneth, ‘Konzert des Pianovirtuosen’, *Wiener allgemeine Musik-Zeitung*, 29th December 1846, 639. [B.2.2.3]

²⁹⁰ A.S., ‘First Concert of Frau Clara Schumann, Thursday 10th Dec’, *Allgemeine Wiener Musik Zeitung*, 12th December 1846, 607. [B.2.2.1]

²⁹¹ Heinrich Adami, ‘Concert by Klara Schumann, nee Wieck’, *Wiener Theater-Zeitung*, 12th December 1846, 1186. [B.2.3.1]

side warmly embraced the new school; the other was more tentative. Reinhard Kapp has written in more detail about the history of reception of Robert Schumann in his chapter 'Schumann in his time and since' as part of *The Cambridge Companion to Schumann*.²⁹² In this chapter Kapp argues that reception of Robert Schumann's work functioned slightly differently from that of other contemporary composers, as he was unable to perform his own compositions; instead his reputation spread first as a journalist, then as a composer. This pattern is visible in these two reviews, as both critics separate out the performer from the music performed and agree that Clara Schumann's playing was still excellent, regardless of their opinion of the music she played. These observations might also suggest that the audience at large made this distinction and would support the idea that this tour was significantly less successful than that of the 1830s due to audience fatigue, as opposed to their apathy being directed specifically towards the new style of music that she chose to present, as in this paradigm the performance could still be captivating even if the music performed was not.

There is also a subtle difference in the way in which Clara Schumann's playing is praised by the two reviewers: the first praises her because of the way she is able to mould her playing to the composition; the second praises her playing despite the composition that is used as a vehicle for it. These two reviews show that in the 1840s it was perfectly possible for two individuals to watch the same concert and ascribe the expressive qualities of the music they heard to two different sources, either composer or performer, depending on their own aesthetic outlook.

In the review of her third concert (1st of January) published in the *AWMZ* on the 5th of January, the reviewer is happy to report that storms of applause have returned to Clara Schumann's concerts. They go on to say that:

It seemed to us that the golden age of virtuosity had come again, when one came to every concert of musical notability with two persuasive arms and applauded the staunchest proponent at all costs. In concerts this year, with the exception of Little [Welma] Neruda [violinist], we had not seen such outward recognition from the assembled audiences, but even in this concert the recognition was more deserved.²⁹³

However, they do offer that this reaction was only that of the assembled audience and not necessarily representative of the Viennese public at large. The reviewer also laments the fact that the hall was only half full, and the detrimental effect this had on the concert. These caveats

²⁹² Reinhard Kapp, 'Schumann in his time and since,' in *The Cambridge Companion to Schumann* (Cambridge: Cambridge University Press, 2011).

²⁹³ K, 'Third Concert of Frau Clara Schumann, nee Wieck, 1st of January', *Allgemeine Wiener Musik Zeitung*, 5th January 1847, 6. [B.2.2.4]

notwithstanding, this review shows that the public were beginning to warm to Clara Schumann once again.

The third of Clara Schumann's own concerts on this tour was also significant for the fact that it was used to give the Viennese premieres of Robert Schumann's Symphony in B \flat major and his Piano Concerto in A minor.²⁹⁴ These compositions met with critical approval, the reviewer from the *AWMZ* even stating that 'with this Symphony [Robert Schumann] can boldly compete with all contemporary composers of a similar kind and certainly not to his detriment'. The reviewer goes on to say that 'We have heard many of Robert Schumann's compositions, all of them have made a good impression on us, they are products of a rich, original artistic spirit'.²⁹⁵ Although, of the two reviewers this comes from the more pro Robert Schumann, this is still strong evidence that his music had a growing and enthusiastic audience in Vienna. The lack of success on this tour once again seems to derive from its unfortunate timing, not any specific programming choices made by Clara Schumann.

Of all the concerts given by Clara Schumann herself, the fourth and final was the most successful. As a point of comparison, the first three concerts brought in 19 Thalers, 14 thalers and 155 Florins respectively. The final concert alone saved the tour as a financial endeavour, amassing an income of 1200 Florins.²⁹⁶ The explanation for this dramatic upswing in fortune is delineated in the opening paragraph of the review of this concert in the *AWMZ*, which runs:

The hall was full to suffocation, not a single seat empty, even the orchestra benches and the space in front of them were occupied, in front of the *Musikvereinssaal* a large crowd of people – the tickets were long forgotten – and compared to the weak attendance at the previous concerts, that must have been gratifying that people had come in such great numbers. What was the reason? Has the public regained its faith in Frau Schumann's high artistic mission as it did years ago? Was it the programme that attracted so many? – Jenny Lind sang; therein lies the whole commentary; but to be honest it filled us with deep melancholy that Clara Schumann only managed to get a full house with such help.²⁹⁷

²⁹⁴ In the programme, the symphony was listed as being in B major, instead of B \flat

²⁹⁵ K, 'Third Concert of Frau Clara Schumann, nee Wieck, 1st of January', *Allgemeine Wiener Musik Zeitung*, 5th January 1847, 6. [B.2.2.4]

²⁹⁶ Robert Schumann, *Robert Schumann Tagebücher Bd3* (Leipzig: VEB Deutscher Verlag für Musik, 1982), 418.

²⁹⁷ K, 'Fourth concert of Clara Schumann, Sunday 10th Jan.', *Allgemeine Wiener Musik Zeitung*, 14th January 1847, 25. [B.2.2.5]

The programme for this concert opened with Clara Schumann playing Beethoven's Sonata Op. 57, followed by Lind singing Gerald's 'Canzonetta La Festa', then the pianist playing a Bach Prelude and Fugue in A minor. After this, each performer presented a series of three pieces. Lind's three consisted of songs by Mangold, Mendelssohn ('Auf Flügen des Gesanges' Op. 34 Nr. 2) and Robert Schumann ('Der Nußbaum' Op. 25, Nr. 3). Clara Schumann's collection of pieces consisted of Robert Schumann's 'Traumes Wirren', Op. 12 Nr. 7, a Mendelssohn Lied ohne Worte and Henselt's Etude on 'Wenn ich ein Vöglein wär'. The programme was then finished by Jenny Lind giving an encore of Swedish songs. All of her contributions were accompanied by Clara Schumann. As a guest performer, it is unusual that Jenny Lind should have performed half the concert programme. However, given the Viennese had turned out in such large numbers to hear her sing it seems to have been a prudent choice to have given over such a large portion of the programme to her.

Two further quotes from the Schumann couple would neatly predict their future in Vienna. Firstly, after the concert on the 1st of January 1847, Robert Schumann is recorded as saying 'Calm yourself, dear Clara; in ten years' time all this will have changed'. Secondly, on leaving Vienna Clara Schumann wrote in her diary:

How different our feelings were at leaving Vienna from what they were when we came! Then we thought we had found our future haven of refuge, and now all our desires for it have vanished!²⁹⁸

The refuge the couple were seeking was from the various vexatious litigations and haranguing of Friedrich Wieck. They had hoped that they would be able to start afresh in Vienna. However, given the less than enthusiastic welcome on this tour, Vienna was no longer a viable option for the couple. Unfortunately, the Schumann couple do not seem to have seen the disappointments of this tour as a symptom of a wider phenomenon of lack of audience interest in Vienna, but as a sign that the Viennese did not understand the music they were being presented with. Robert Schumann, striking a much more upbeat tone, was correct. The next tour Clara Schumann made to Vienna would be a phenomenal success, both financially and artistically. However, one further aspect would be different. In the ten years that would pass between the tour of the 1840s and the first of the 1850s, Robert Schumann would be admitted to the Endenich sanatorium, and by the second tour he would be dead. Sadly, he never saw the success that his music would have in the city of many 'great composers'.

²⁹⁸ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 1, 421.

4.4- 1850s – Tragedy and Triumphs

When Clara Schumann visited Vienna for the third time, in 1856, she found it a musically changed city. As Litzmann explains, in the years between her tour in the 1840s and that in the 1850s the Viennese, through their appreciation of Beethoven, had come to embrace the wider Romantic movement, and the music of Robert Schumann most of all. Nancy November has argued that the dissemination of Beethoven's music in Vienna was due in significant part to the proliferation of chamber arrangements of his symphonic works, allowing the Viennese to familiarise themselves with this repertoire from their own homes.²⁹⁹ As the Viennese explored further the music of the Romantics, they came to appreciate the work of Robert Schumann. Litzmann goes on to say that their adulation extended to such a degree that it was no longer clear 'whether the method or the meaning of [Clara Schumann's] playing proved more attractive', whether it was 'Robert Schumann's music as played by Clara Schumann, or Clara Schumann as the interpreter of Robert Schumann' that drew people to the concerts.³⁰⁰

Clara Schumann undertook two tours to Vienna in the 1850s, the first in 1856, the second in the winter of 1858-59. When considered together, these tours leave us with sixteen programmed events (22% of the Viennese concerts) across four venues. As with the previous tours, the vast majority of these concerts, ten of the sixteen, were performances at the *Gesellschaft der Musikfreunde* at which she was the 'concert giver'. Unlike the tour of the 1830s, during which all concerts at the *Gesellschaft* were played at lunchtime, on this tour she performed both at the old time of half past twelve, and at the later time of half past seven. These changing start times would have made the concerts more accessible to different audiences with particular constraints on their time. For example, merchants may have been able to attend evening concerts, but not those at lunchtime. On both tours an extra concert in the *Gesellschaft* was organised, in order that those who had missed the earlier ones, or who wished to hear the great artist play again, could have the opportunity. This had been the case in the 1830s, but not in the 1840s. The inclusion of these extra concerts serves as a strong demonstration that the Viennese public had fully re-embraced their love for the playing of Clara Schumann.

²⁹⁹ Nancy November, 'Marketing Orchestral Music in the Domestic Sphere in Early Nineteenth-Century Vienna: The Beethoven Arrangements Published by Sigmund Anton Steiner,' *Musicologica Austriaca: Journal for Austrian Music Studies* (2021).

³⁰⁰ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 124.

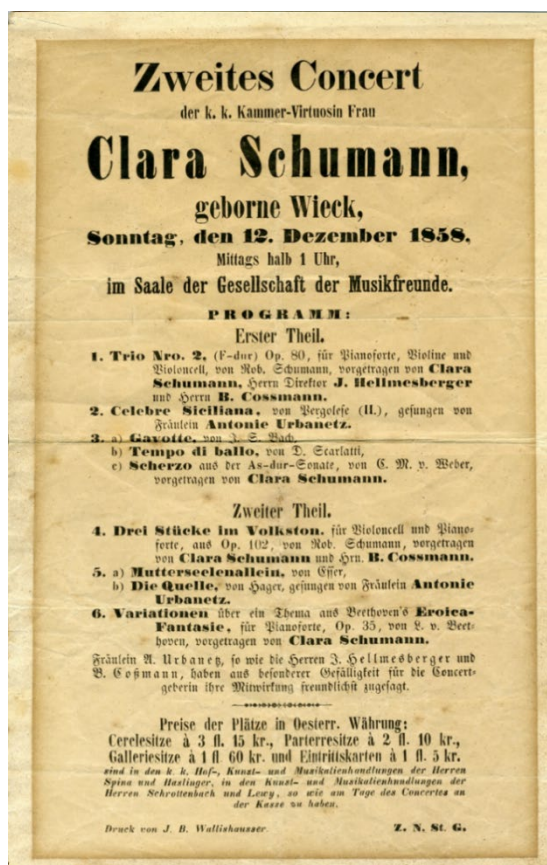


Figure 7 Programme from Clara Schumann's concert on the 12th of December 1858

The above figure shows an example of a programme from this tour. It is worth noting that even though, by the time this programme was produced, Clara Schumann had been married to Robert Schumann for eighteen years, her maiden name is still prominent on the programme. This may be an indication that, given the lack of penetration into the public consciousness on her 1840s tour, she was still thought of as Clara Wieck, as this was the name under which she had made such an impression in the 1830s. She is also still afforded the title of 'k. k. Kammer-Virtuosin', a title given to her in the 1830s and specific to Vienna. This title would denote a significant amount of prestige for the musician whose name it appeared next to. Consequently, this is a particular mark of respect from the programme printer to have still included it.

Three further performances were organised in the salon of the 'Holy Roman Emperor' during the 1858-59 tour. These were all advertised as 'Soirees with Clara Schumann' and were scheduled in the evening at seven o'clock. The final known venue for these concerts was the *Redouten-Saal*, another concert hall in Vienna. Clara Schumann gave two concerts here in the 1850s, one with the Philharmonic society in 1856, the other with the *Gesellschaft der Musikfreunde*, this time acting as a society helping to put on the concert, instead of hosting the entertainment in their own venue. The

Redouten-Saal was an extravagant ballroom, built in the reign of Empress Maria Theresa, capable of holding a large audience and patronized by the wealthiest Viennese.

These concerts represent an intriguing middle-ground in the coalescing of canonic thinking in Vienna in that although the musicians continued to present a great variety of works, they were written by fewer composers. Over the course of the six concerts given in the *Gesellschaft* during the 1856 tour, the opening number was split evenly between the music of Robert Schumann and Beethoven. The first three concerts opened with Robert Schumann's Piano Quintet, Op. 44, *Etudes Symphoniques*, Op. 13, and Piano Trio, Op. 63. The last three opened with three different Beethoven piano sonatas; 'Hammerklavier' Op. 106, 'Les Adieux' Op. 81, and 'Waldstein' Op. 53. It may at first seem strange to programme the 'Les Adieux' [the farewell] Sonata in the penultimate concert. However, given that this was originally intended as the final concert of the tour, this decision makes more sense. Although these opening pieces do not strictly adhere to the schema of beginning each concert with an overture, as in the 1830s, they do show more consistency than the opening pieces of the programmes of the 1840s. They are all large scale, multi-movement, works commanding a significant block of time within the programme. There is an undeniable consistency underpinning the choice of composer as well. Both Robert Schumann and Beethoven were now consistently popular in the Austrian capital, therefore beginning the concerts with their music would prove a reliable way of building an immediate rapport with the audience. However, none of these pieces is repeated, as we might expect to see with a 'work-based' canon. Instead, it is the composers who reappear, suggesting a 'person-based' model for canonisation, where a 'master work' is considered as such because it is the work of a master composer, not because that specific piece contains within it inherent genius.

The two concerts at the *Redouten-Saal*, staged by the Philharmonic society and *Gesellschaft der Musikfreunde*, show that the tradition of opening a concert with an orchestral overture remained alive. In both of these concerts Clara Schumann participated in the capacity of an honoured guest, not as the 'concert giver', and consequently would not have had a say in the music performed outside of her own spot on the programme. The two concerts were opened by the Overtures to Schumann's *Manfred* Op. 115 and Reinecke's *Dame Kobold* respectively. These were the only two Viennese concerts in which Clara Schumann featured in the 1850s that opened with an orchestral overture. Given that the *Redouten-Saal* served the uppermost echelons of Viennese society, with its extravagant ballroom serving as the concert hall, it could be argued that this programming choice was made by the respective music societies in order to harken back to earlier Viennese traditions to suit their patrons' tastes.

Returning our focus solely to the concerts in 1856 at which Clara Schumann was the concert giver, there is evidence of both continuity and development from her programming in earlier decades. Namely, Clara Schumann developed her programming strategy of constructing suites from smaller-form pieces. The development of these suites comes from the music used to build them. In the sixth and final part of the first three programmes of 1856, she finishes each concert with a quasi-suite: the first entirely consisting of Robert Schumann's music (Op. 56, Nr 5 and Op. 12, Nr 1 and Nr 7); the second comprised two pieces by her husband (Op. 82, Nr 8 and Op. 124, Nr 16) and a *Lied ohne Worte* by Mendelssohn; and the third consisting of music by Brahms (WoO. 5 and WoO. 3) and Weber (The Rondo from the Sonata in C major, Op. 24). By maintaining this programming formula but updating the component parts, Clara Schumann was able to build recognizable programmes that would also not lose their freshness, maintaining both familiarity and excitement for her audience. To make room for the music of new composers Clara Schumann also had to leave behind other music. The tour of 1856 was the first time she had visited Vienna and not played any music by Henselt. This shows how far her repertoire had transitioned in the years between her first and third tours.

A further comparison to be made between Clara Schumann's programming during the tour of the 1830s and the two in the 1850s is the way in which she treats the music of the 'popular' or most programmed composer. In the 1830s, this position was held by Adolph von Henselt, whereas in the 1850s Robert Schumann was the composer whose music was most often played in her concerts, both in terms of the pieces she performed herself and among all the music presented by all the artists across the concerts. In the first instance, twenty-four of Henselt's pieces were performed (approximately 16% of pieces on that tour) compared to fifty-six of Robert Schumann's works (approximately 44%); in the second. However, a major driving force behind the number of Robert Schumann's pieces presented were the twenty-two songs that were included in the programmes of the 1850s tours by various singers. Although Clara Schumann often accompanied these songs, they were not her 'items' on the concert programmes. To truly give a like-to-like comparison I shall focus solely on the sixteen solo piano pieces by Robert Schumann that Clara Schumann performed on this tour.

In both cases Clara Schumann performed a broad range of pieces by each composer, choosing to repeat a few 'key' works only. For Henselt, these included his *Andante* and *Allegro* (five times), *Variations on Donizetti's 'Liebestrank'* (four times) and his *Etude on 'Wenn ich ein Vöglein wär'* (three times). She repeated only three of Robert Schumann's works in the concerts of the 1850s, and each one only once. These three works were: *Carnaval*, Op. 9; *'Des Abends'*, Op. 12; and *Kreisleriana* Op. 16. In the case of both these composers, Clara Schumann's broad approach to each of their oeuvres ensured that her audience was exposed to the greatest amount of each composer's music. This

would in turn ensure that the audience would not grow bored with the same pieces being endlessly recycled, instead priming them to enjoy the new piece with the name of a familiar composer while maintaining the excitement of a new piece. A further benefit of this style of programming would be that the pieces would have a certain degree of familiarity in that they were next to the name of a composer whose work the audience had already enjoyed. This would mean that they were more likely to accept and appreciate a newly introduced work. This was an intelligent piece of meta-programming by Clara Schumann, allowing her concerts to feel simultaneously familiar and adventurous.

The critical response to Clara Schumann's 1856 tour was one of overwhelming approval, eagerly embracing her interpretative style and praising the programming choices she had made. In reviews of her opening concert of the tour published in the *NWMZ* and *WTZ*, both reviewers, after welcoming the artist back to Vienna and praising her gifted playing, make a special point of highlighting her unique understanding of her husband's music. This came in relation to her participation in a performance of Robert Schumann's Quintet. In one reviewer's opinion, despite the piece having been heard in Vienna before, no one had yet demonstrated its 'full meaning... deep language of the soul' as Clara Schumann had.³⁰¹ This is a significant moment in her relationship with critics in Vienna, as although her husband was not yet dead, she was already being cast as the preserver of his musical tradition, a tangible connection to the light of one of the 'finest composers' who was fading from public view.³⁰²

A further development that can be seen in the *NWMZ*'s review of the first concert is that the reviewer explicitly says they 'remain silent on the subject of the perfection of her technique, this goes without saying for Clara Wieck'; and later that 'it goes without saying that the performance of the three meaningful and expressive tone poems [from Robert Schumann's *Fantasiestück* Op. 12] for pianoforte alone [by Clara Schumann] was masterful'.³⁰³ The reviewer no longer finds it necessary to extol the virtues of her playing, as it can be assumed that their readership have already experienced it or are at least aware of Clara Schumann's reputation for accurate and emotive performance. This enhanced reputation may have also driven the enormous surge in attendance at her concerts, all of which had large and enthusiastic audiences.

³⁰¹ Anon., 'Musikalische Umschau in Wien', *Neue Wiener Musik Zeitung*, 10th January 1856, 10. [B.3.1.1].

³⁰² Anon., 'First concert of Frau Clara Schumann, nee Wieck', *Wiener Theater-Zeitung*, 9th January 1856, 27. [B.3.2.1]

³⁰³ Anon., 'Musikalische Umschau in Wien', *Neue Wiener Musik Zeitung*, 10th January 1856, 10. [B.3.1.1]

In a review of the third concert of the tour published in the *WTZ*, the critic once again states both that Robert Schumann's music is now considered among 'the greats', and that Clara Schumann's interpretations of this music offer special insight into the composer's intentions. He argues that 'This Trio [Robert Schumann's Trio in G minor for piano, violin and cello] indisputably belongs among the works of the first rank in this genre' before going on to comment that:

Incidentally, in order to bring out such Schumannesque compositions, a performance like that of the artists mentioned is necessary, and we consider the concert giver in particular to be the preferred choice not only as an artist, but also because of her intimate relationship with Robert Schumann, she was the heralded muse of her husband.³⁰⁴

These brief sentences mark the confirmation of the beginning of a shift in the perception of Clara Schumann by the critics and public of Vienna. Not only was she viewed as a spectacular interpreter of piano music in her own right, but her interpretations were now taking on new significance as a link back to composers from earlier in the century, now dead.

A further aspect of these concerts highlighted by the reviewers was Clara Schumann's choice to programme more of the lesser-known works by the compositional masters. The reviewer from the *WTZ* praises her choices and the resulting large attendance at her concert, saying:

This time the hall was almost overflowing with a glittering audience, a proof of the lively interest the brilliant artist knew how to instil in the art-loving residents of Vienna. The fact that she succeeded in this must be credited to her to a higher degree, because she rigidly and unyieldingly followed the serious, less popular direction, exclusively playing works by masters such as Beethoven, Mendelssohn, Bach, Robert Schumann, Schubert and Brahms. Yet even amongst the works of these composers, she performed compositions that had rarely or never been played in front of a large audience [...] In this way she educates her listeners in a higher sense, reading and mastering taste instead of, like most artists who seek to better themselves, allowing themselves to be mastered and – sadly at times spoiled – by it.³⁰⁵

In contrast to the tour of the 1840s, in which new music had been greeted with general ennui, this critic is arguing that it was her ability to present complex music in a palatable and accessible way which actively contributed to her popularity with the Viennese public. This educational aspect marks a new attitude towards concerts. These are no longer purely events for entertainment but are also as vectors of cultural enrichment. Within this framework, Clara Schumann's ability to execute more

³⁰⁴ Anon., 'Concert', *Wiener Theater-Zeitung*, 22nd January 1856. [B.3.2.3]

³⁰⁵ Anon., 'Theater, Musik und Conversation', *Wiener Theater-Zeitung*, 14th February 1856, 147. [B.3.2.6]

obscure and technically challenging works by well-known composers would have meant her concerts carried a higher degree of intellectual stimulus and were therefore a more desirable event to attend.

The reviews of the 1858 tour offer a less uniformly positive view of Clara Schumann's concerts, with more variety of opinion between the reviewers. This divergence is best demonstrated by a discussion of the reviews of her second concert, given on the 12th of December, published in the *NWMZ*, *WTZ* and the *Blätter für Musik, Theater und Kunst* (BfM). The programme for this concert ran as follows:

1. R. Schumann: Piano Trio in F major Op. 80 (Hellmesberger, Cossmann & C. Schumann)
2. Pergolesi: *Celebre Siciliana* (Urbanetz)
3. Bach: a) Gavotte b) Fugue in A major (C. Schumann)
4. Beethoven: 'Eroica' Variations Op. 35 (C. Schumann)
5. A) Esser: 'Mutterseelenallein' b) Hager: 'Die Quelle' (Urbanetz)
6. A) D. Scarlatti: 'Tempo di Ballo' b) Weber: Scherzo from the Sonata in A ♭ major Op. 39 (C. Schumann)

However, this selection differed from the original intention for the concert, in that Beethoven's 'Eroica' Variations had been earmarked as the finale of the concert and the Scarlatti and Bach pieces had traded places in the programme. Further to this, Robert Schumann's cello pieces 'Im Volkston', which had been slated for Cossmann to play, were omitted entirely. In the *NWMZ*, these changes are not noted, and all that is reported is the 'stormy' applause given to Clara Schumann's performance of the works of the old masters: Bach and Scarlatti.³⁰⁶ The reviewer in the *WTZ* gives a little more detail, saying that the cello pieces had been intended to sit between the Bach Gavotte and Beethoven Variations, and that the reason for this change to the programme was unknown. However, in this critic's view, the combination of the Bach Gavotte and Fugue 'was the highlight of the concert', reporting that the audience was left silently enraptured by 'the simple, measured, dispassionate and yet intimate delivery of the Gavotte, [and] the elevating solemn earnestness with which the mighty fugue moved like a surging torrent'.³⁰⁷

Broadly speaking, both of these reviews are extremely positive. However, the review from the *BfM* stands in stark contrast to these two. The review opens by saying:

³⁰⁶ Anon., 'Konzerte', *Neue Wiener Musik Zeitung*, 16th December 1858, 198. [B.3.1.7]

³⁰⁷ Anon., 'Theatre, Music and Conversation', *Wiener Theater-Zeitung*, 14th December 1858, 1139. [B3.2.8]

The concert in question proved how much it takes to get a concert audience in an artistic mood, and how only minor incidents are needed to destroy the elevated mood so much that it can no longer be regained during the entire duration of the production. The effectiveness of this evening was not insignificantly spoiled by a series of small coincidences and their resulting consequences.³⁰⁸

This publication clearly had a more puritanical view of the way in which art should be enjoyed. Its reviewers often invoke the image of Clara Schumann as the priestess of art, a moniker she had carried for some years previously owing to her serious demeanour and devotion to her work, which does not appear in the other reviews. Whilst the reviewer often praises Clara Schumann's commitment to 'serious art', in this instance, the changes made to the programme constitute an unacceptable disturbance to the enjoyment of the refined listener, according to this reviewer, who writes that:

If the listener is prevented from carrying out their aesthetic plan [...] by the upheaval of th[e] order [of the programme], or even by an unprepared insertion [of a piece], this disturbance has no less impact on the uniformly evolving state of their mood, as would be caused by a defective moment in the representation of the work of art.³⁰⁹

In other words, if a concert artist wishes to allow refined listeners to achieve the desired emotional or mental state, the order and progression of pieces within a concert is of paramount importance. A deviation from the originally-stated construction of the programme, for this reviewer, has a similar disruptive effect to a poorly executed passage in performance. It would seem that pieces of differing artistic register were acceptable to this reviewer within a programme, as this is not the source of their complaint. Rather, he was perturbed by the works being different from those originally included in the programme. That the pieces presented on the night differed from the advertised programme could cause this kind of disturbance might also suggest that audiences were intended to have prepared themselves for the evening through prior knowledge of the programme.

This contrast in reviews raises a point about the development of attitudes to programming in Vienna from the 1830s to the 1850s. The broadly standardised format for concerts in the 1830s would have meant that individual artists were conforming to a framework, and the concerts could be enjoyed as variations on a standard entity. However, by the 1850s, part of the concert-giver's role

³⁰⁸ Anon., 'Second concert of Frau Clara Schumann', *Blatter für Musik Theater und Kunst*, 14th December 1858, 221. [B.3.3.3]

³⁰⁹ Anon., 'Second concert of Frau Clara Schumann', *Blatter für Musik Theater und Kunst*, 14th December 1858, 221. [B.3.3.3]

was the programming of the concert itself, the creation of a cohesive meta-structure which would allow for logical progression between the works of different composers without jarring changes of style. The first two reviews show that this mode of thinking was not common to all reviewers. The final review demonstrates that this was another skill that artists were beginning to be expected to develop, and that an unsatisfactory programme construction as well as poor execution of the pieces within that programme could result in a poor review. This would also suggest that an audience was expected to have prepared for the programme that was to be presented in advance.

A final comment from the *BfM*'s review of the second concert I wish to highlight runs as follows:

The multiplication of the tasks led to an effort reaching beyond the considered degree of physical endurance, this to fatigue and finally to a state of exhaustion, the influence of which on the technical and mental disposition of the player towards the end could not escape the alert listener.³¹⁰

Although this particular instance of overexertion may have been a direct result of Clara Schumann's playing a marginally larger portion of the concert than she would normally, I would suggest that there was also another cause. Namely, this cause was the distress caused by the death of Robert Schumann, between her two tours to Vienna in the 1850s, and its subsequent impact on her mental state when performing. Writing to Joseph Joachim on the 9th of December 1858, after the first concert of the tour, Clara Schumann relates her emotional state:

You may be glad that you were not with me, for I am so terribly depressed, that often my will is powerless. I do indeed give concerts, but with what torture of heart. My health is giving way entirely. Think what it is like never to give a concert without playing one piece after another in deadly anxiety, for my memory threatens to leave me, and the fear of it torments me days in advance. . . After the first piece such a storm of tears overcame me that it was a long time before I could regain my composure.³¹¹

This heightened state of emotional anxiety described by Clara Schumann would seem like a much more likely cause of her exhaustion at the end of the concert than the reviewer described. This performance was not especially long; nor is the music it contained more physically demanding than in many other of her concerts. However, Viennese reviewers and public were either not particularly

³¹⁰ Anon., 'Second concert of Frau Clara Schumann', *Blätter für Musik Theater und Kunst*, 14th December 1858, 221. [B.3.3.3]

³¹¹ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 131, 166.

aware of the mental toll concert giving was taking on her at this point, or at least did not consider this to be an important factor when passing judgement on her performance from the concert stage.

Despite the personal tragedies that befell Clara Schumann in the 1850s and the significant toll these took on her emotional wellbeing, this decade marked a return to concert success in Vienna. The tours of 1856 and 1858 re-established her rapport with the Viennese public as they embraced the music of the Romantics. The more openly critical review she received in 1858 may also be taken as a perverse sign of success. The reviewer is no longer concerned with convincing his public that these are concerts that will enrich their artistic lives, as they had during the 1840s, as a consequence the criticism could be construed as a marker of the security of her position as a preeminent concert artist, in that it had no long-lasting effect on her reputation.

4.5- 1860s – Success and Song

Across the 1860s, Clara Schumann would return to Vienna for four separate concert series, one each in 1860, '66, '68 and '69, totalling twenty-four programmed concerts (34% of those she played in Vienna, the most in a single decade). Of these concerts, all but three of them were played in the *Gesellschaft der Musikfreunde*, with two of the remaining three performed at the *Hof-Operntheater* and an appearance at a 'Quartet evening' organised by Hellmesberger, the violinist with whom she had collaborated before, and who also played in several of her concerts during the 1860s, including in a performance of her Trio, Op. 17. This focus on performing in a single venue was not unique to Vienna during this decade, as Clara Schumann would also make a similar decision for her London performances, making the vast majority of her onstage appearances in that city in Arthur Chappell's Monday Popular Concerts. Although this might potentially have meant that she lost out on other opportunities, she would have been able to rely on these concerts and build strong working relationships with the concert halls and their impresarios. This would also mean that the audience she performed to would be more predictable, in that she would not have to alter her programming to suit the tastes of as many audiences in one city. This had also been her practice in Leipzig from the beginning of her career, with the *Gewandhaus* commanding the lion's share of her concerts there. However, this was more a result of a lack of choice in Leipzig, in that the *Gewandhaus* was the only major concert hall in the city.

In contrast to her concerts in London, Clara Schumann continued to serve as the concert-giver in the large majority of these performances, only appearing as a guest performer five times across the decade. This points to a significant difference in the role of a virtuoso in concert life in the British and Austrian capitals. In Vienna, the norm was that they would organise their own concerts, maintaining a greater degree of control over their programming, whereas by this stage in London, it was more

common for virtuosos, including Clara Schumann, Joseph Joachim and Jenny Lind, to appear as guest artists in concerts. As such, the pieces they performed would be from a more limited range and would only be required to fill a smaller time period within a concert. This difference between the two modes of concertising has been highlighted at various points throughout this thesis. However, at this juncture, it is important to point out that Clara Schumann was operating at opposite ends of the 'concert giver' - 'guest artist' spectrum in the two cities at the same point in her career. Therefore, we must understand her repertoire development in the two cities separately.

A further slight development in the programming, especially in the second half of this decade, is that the guest performers in these concerts were now overwhelmingly singers, almost invariably performing Lieder. The songs they performed feature the work of Robert Schumann heavily, as well as Schubert and Brahms. Several concerts also have items specifically dedicated to 'declamations' of poetry. While there had been items of this kind in the 1850s, the prevalence greatly increased during the 1860s. This shows that Clara Schumann's concert programming was moving with the fashions of the time, as discussed by Edward Kravitt, with Lieder and to some extent the poetry contained within the songs becoming more of a staple of concert repertoire, instead of occupying the position of an alternative to operatic arias.³¹² Specifically, Clara Schumann was conforming to the expectations of what Kravitt has described as the middle era of Lieder programming, in which full cycles were not yet presented as contiguous units, but Lieder were being used as a more substantial part of public concert life.

One further aspect of Clara Schumann's relationship to Vienna that changed during the 1860s was her relationship to the critics. During this decade, the critics tended only to review new compositions and to offer analyses of new musical ideas, instead of reporting on concerts that had occurred. This change seems to have been true for all artists, not only Clara Schumann, and may be indicative of a change in aesthetic value placed on 'the work' of the composer at the expense of its reproduction in performance by concert artists. During the 1860s, magazines limited themselves simply to noting that a concert had occurred, rarely offering more than passing comment on the event. Therefore, when reviews are discussed in this section the reviewers have often made less comment on the pieces performed, although this is not to say that they considered them unworthy of discussion, merely that the mode of discussion had changed.

Clara Schumann's Viennese programmes of the 1860s offer a good example of Kravitt's proposed 'middle style' of Lieder performance, in that although there are often several songs performed as a

³¹² Kravitt, 'The Lied in 19th-Century Concert Life.'; Edward Kravitt, *The Lied: A Mirror of Late Romanticism* (New Haven: Yale University Press, 1996).

group, they are rarely from the same cycle or opus and often are taken from different composers. Across this decade, even when numbers from the same opus are presented together by a singer, they are listed as separate songs on the programme, instead of, for example, numbers 4 and 7 from the broader work. There is only one exception to this, and it occurred during the second concert of the 1866 tour, in which the second item on the programme is listed as 'Schumann: *Frauenliebe und Leben*, Op. 42, Nr. 1-4.' Despite this one instance, her general approach to the programming of Lieder is strong evidence that songs were still being treated as single entities in her concerts and that Clara Schumann was not yet viewing larger cycles as multi-movement works.

A further consequence of the predominance of singers as guest performers throughout these tours is that it caused the style of music presented in each concert to become more uniform, when compared to the previous decade. This is in part a result of the shift from miscellany to homogeneity in concert programming more generally, as discussed by Weber.³¹³ During Clara Schumann's 1860 tour, a standard programme would contain music for solo piano, art song, or possibly a piano trio as an opening number. The magnitude of the pieces presented, in terms of number of performers, had changed. The programmes no longer contained orchestral overtures, piano concertos or even string quartets as they had in the 1830s. The maximum number of participants across any piece performed during Clara Schumann's tours in the 1860s was five, for a performance of Robert Schumann's Piano Quintet. The opening number of the concert, which had once been reserved for a full orchestral overture, was now largely dominated by either music for solo piano or piano trio (with violin and cello). This is suggestive of a shift of emphasis away from concerts as a grand spectacle and towards the focus being placed squarely on the interpretative powers of the individual performers. This was a continuation of the programming choices Clara Schumann had made during her visit to Vienna in 1859, and the culmination of the progression towards concerts more focused on solo and chamber music, as opposed to works for larger forces, that had begun during the 1856 tour.

One further development in Clara Schumann's programming during this decade in Vienna was that she once again began to include her own works, often in conjunction with her husband's. She included one of her own songs in the programmes of each of the first three tours. In 1860 and 66, the song was 'Warum willst du anderen Fragen' Op. 12 Nr. 11, the opus jointly written with Robert Schumann, and during the 1868 tour she accompanied her song from *Jucunde*, Op. 23. As well as this she opened the second concert of the 1860 tour with her Piano Trio, Op. 17. She used Robert Schumann's Trios Opp. 63 and 80 to open the first and last concerts of the tour. Prior to this, it had been a fairly unusual occurrence for her to programme her own works in Vienna, doing so only once

³¹³ Weber, 'From Miscellany to Homogeneity in Concert Programming.'

in the 1850s and not at all during the tour of the 1840s. There was only one previous tour to Vienna during which she had performed more of her own works, that of 1838. Clara Schumann had long held doubts about her abilities as a composer, often comparing her work unfavourably to her husband's. However, she seems to have been encouraged by a number of people to programme the trio during her Viennese tour, although she still harboured some anxieties around this choice. Writing to Joachim she said:

My second concert is on the 8th – my Trio!!! What do you say or think of such courage? It is the first time that I have played it in public, and indeed I am only doing so now because I have been urged to it on all sides.³¹⁴

The result of this inclusion seems to have been a positive reaction from both critics and the public, with one critic calling it 'acclaimed'.³¹⁵ Furthermore, the encouragement she received to include her Trio in public concert programmes might suggest that she had been playing it in more private settings in Vienna. This in turn would imply that, despite Clara Schumann's many protestations about her lack of ability as a composer, made throughout her life, she valued her pieces enough to continue to perform them several decades after their original composition.

In a separate review of this concert in the *BfM*, when the reviewer discusses this trio, he makes a revealing mistake. He wrote:

At the beginning was the Trio which the concert giver had composed. Although not outstanding in its invention and to a certain extent an echo of the ideas of [Robert] Schumann's composition, nevertheless it brings about an agreeable mood in individual parts, and in any case deserves respect for its extremely dignified bearing.³¹⁶

The most likely compositions of Robert Schumann's that this reviewer is referring to are either his Op. 63 or 80, which both opened concerts on this tour. However, Clara Schumann's trio was composed in 1846 and the two by her husband were not written until 1847. This is a demonstration of a difficulty uniquely faced by her as a composer, in that her work would always be compared to her husband's, and often his would be assumed to be the origin of hers, whether or not this was the case. As has been discussed by Nancy Reich, the Schumanns crosspollinated each other's work on many occasions.³¹⁷ This is particularly evident in the sets of variations the couple wrote, each on a theme composed by the other, Robert Schumann's Variations on a Theme by Clara Wieck and Clara

³¹⁴ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 179.

³¹⁵ Anon., 'Musikalisch Umschau in Wien', *Neue Wiener Musik Zeitung*, 15th March 1860, 42. [B.4.1.1]

³¹⁶ Anon., 'Concrete', *Blätter für Musik, Theater und Kunst*, 13th March 1860, 82. [B.4.2.1]

³¹⁷ Reich, *Clara Schumann: the artist and the woman*, 213.

Schumann's Op. 20. In this particular instance of their Trios, it would seem that her composition had been the inspiration behind his, and any echoes the reviewer heard were in fact travelling in the opposite direction to the one he assumed.

Across the 1860s Clara Schumann adopted three distinct programming strategies: one for the 1860 tour; a new approach for the tour of 1866; and another alteration for the tours in 1868 and '69. The concerts in 1860 do not follow a standard length, ranging from five to seven items on each programme. There are two clear points of structural similarity, namely that, with the exception of only one concert, the second item on the programme comprised one or two songs. In the third concert, in which the second item was a Chopin Scherzo (Op. 20), the third number was instead given over to song. Of these items, all but three are entirely devoted to the works of Robert Schumann, with the exceptions being the first, fourth and last concert. In the third and last concerts a single song by Beethoven and Loewe respectively was included, a singer named Uhland performed the latter Loewe song, and in the first the programme only states that Krauss will perform 'Lieder'. These programming decisions seem more compatible with a still evolving canon of Lieder, and not with what we might now commonly think of as the canon of German song composers from the early nineteenth century (i.e. Schubert, Schumann and Brahms) had not yet fully formed. Once again, this is consistent with the trends in Lieder programming outlined by Kravitt.³¹⁸

A broader trend that emerges when comparing the tour of 1860 to that of 1858 is the drastically decreased number of composers whose music is represented. During the tour of 1858 seventeen composers had their music performed in some capacity, however, in 1860 only ten composers were represented across a similar number of pieces. In particular, this increased focus on specific composers falls on those in the Romantic school, with whom Clara Schumann had a personal connection (Robert Schumann, Mendelssohn and Chopin) or 'great masters' of the past, discussed by the reviewers of the 1858 tour, such as Beethoven and Bach. Although the number of composers represented on each tour had been falling since the 1830s, the drop between these two tours is particularly distinct, and is a strong indicator of the formation of a 'musical canon' that one could expect to hear at a Clara Schumann concert. One composer who was featured twice on this tour but does not precisely fit into either category is Franz Schubert. He was not yet considered a 'great master', but also did not have a personal connection to Clara Schumann. Although she had performed his *Moments musicaux* during her previous tour, on this tour Clara Schumann presented none of Schubert's music for solo piano. Instead, she brought the final number from *Winterreise*, 'Der Leiermann', before the public twice, as the fourth item of the second concert, and as part of the

³¹⁸ Kravitt, 'The Lied in 19th-Century Concert Life.'

penultimate number in the fourth. In both cases this song is listed as a standalone number, as opposed to an excerpt from a larger work. This shows that even in the case of the explicitly narrative song cycles, they are still not treated as works to be presented as a whole on this tour, even after Stockhausen's performance of the complete *Die schöne Müllerin* in 1858.

The success of this first tour is reflected in a letter Clara Schumann wrote to Brahms on the 3rd of March 1860. Two days after her first concert, she wrote:

My first concert was on March the 1st and it was packed. The best seats for all three concerts were sold long beforehand, and in the end every seat was taken. But what pleased me most was my reception. When I appeared the applause was unending, and I could feel that it came from the hearts of people who are fond of me. The audience consisted of the most cultivated people in Vienna. It is quite a pleasant experience to play here, for, after all, if one has to perform in public, it is gratifying to find the audience is stirred. In the *Carnaval*, for instance, there was not a piece after which I did not have, so to speak, to bring the applause to a close by beginning the piece that followed. However much this may irk one, at bottom it is very gratifying. You would hardly believe how the reverence for Robert is increasing here, and although in some respects I cannot help feeling sad about it, I am also very glad on his account, for it was here that he made so many vain attempts to be recognized.³¹⁹

The tickets being sold 'long beforehand' would have already ensured that this tour was a monetary success and therefore would have relieved her of the worry of the financial burden of the tour. Furthermore, the extremely favourable reactions to Robert Schumann's music would have meant that she could also consider this tour an artistic success. I would argue that although Robert Schumann's music had been popular during the 1850s in Vienna, it is his continued popularity into the 1860s that begins to cement his place as one of the 'old masters of music', and this is foundation for his discussion in canonic terms in Vienna. Further evidence of this can be seen in the way Clara Schumann was able to use his music as the foundation of her programmes. In the 1860s her concerts are largely based on the music of Robert Schumann, with other pieces surrounding it, whereas previously these roles had been reversed.

The tour of 1866 saw Clara Schumann return to a more rigid programming structure, with all but the final concert consisting of six numbers, much as in the 1830s. These concerts tended to follow the formula of: 1) Piano solo, small ensemble or Duet; 2) A song or declamation; 3) A work by an 'old master' such as Bach, Handel, Beethoven or Schumann for solo piano; 4) A piece for solo piano; 5)

³¹⁹ Clara Schumann, Johannes Brahms & Berthold Litzmann *Letters: 1853-1896*, 116.

another item of song; 6) Either a quasi-suite of smaller works that Clara Schumann had combined or a large-scale work such as Robert Schumann's *Carnaval* or *Kreisleriana*. The works on this tour again are for smaller forces than those included in Clara Schumann's programmes in the first half of the century. The largest of the pieces performed on this tour, in terms of number of performers, was the piano quintet which opened the penultimate concert. We might therefore describe the concerts on this tour as 'chamber concerts', in that the performances only involving a few highly skilled musicians, rather than a full orchestra, even though they took place in larger concert halls.

There is also a greater prevalence of song in the programmes of the 1866 tour, with two of the entries on the concert bill given over to it. Mostly, these are given to various selections of stand-alone songs by a combination of composers. However, in the second concert we see a development in the way song is programmed in Clara Schumann's concerts in Vienna, specifically: an entire cycle is performed in one concert. This cycle is Robert Schumann's *Frauenliebe und Leben*. The cycle is split into two halves, the first four songs taking up the second portion of the programme, with songs five to eight occupying the fifth slot. Although these sections of the cycle are longer than the usual one or two songs that would normally occupy this spot on the programme, they are not so long as to over-tax the attention of an audience who were not used to being presented with vocal works of this length. This marked the first time the Clara Schumann had used the 'interrupted' style of presenting a whole vocal work in Vienna, a programming device she would return to on later tours. As Natasha Loges has explored, in accompanying Julius Stockhausen in seven different performances of her husband's *Dichterliebe* between 1862 and 1872, Clara Schumann was taking a full and active part in the new style of performing full song cycles.³²⁰ However, these Viennese concerts show that these experiments were far from concluded. They were performed with a different singer, with a considerable interlude of several pieces in various styles between the two halves of the cycle, instead of interleaving song and pieces for solo piano as Loges describes in the concerts with Stockhausen. Seemingly, this method of presenting songs in a concert, used by Clara Schumann, is a halfway point between the cutting-edge performances she was giving with Stockhausen and the more conservative performances of miscellaneous *Lieder*.

On the whole this tour seems to have been a continuation of previous trajectories, as opposed to one of great innovation for Clara Schumann: she chose to prioritise stability over experimentation. This may have been because, as she wrote to Brahms on the 24th of January 1866, soon after arriving in Vienna, 'The financial aspect looks bad here, and yet the concerts are well attended – may mine

³²⁰ Loges, 'From Miscellanies to Musical Works: Julius Stockhausen, Clara Schumann, and *Dichterliebe*,' 72.

be so!'.³²¹ From her letters later in this tour we know that her concerts were indeed exceedingly well attended. However, this anxiety around the possible lack of financial success may have prompted her to programme her concerts more conservatively, conscious that the public might choose not to attend her concerts if they were too experimental, as she felt had happened in the 1840s.

For her concerts during 1868 and 1869, which took place during two separate visits to Vienna, but which share structural similarities, Clara Schumann moved away from her usual six item programmes of 1866, and towards longer programmes of eight or nine items. These concerts had fewer points of commonality and so would have provided a more varied experience for the Viennese public. However, there were still some common threads running through them. Firstly, in all the concerts at which she was the concert giver, the opening number was either a piano sonata or a piano trio composed by either Beethoven or Robert Schumann. The second item on the programme was once again given over to Lieder. The sixth number in these programmes is devoted entirely to the music of the Schumanns, with the majority being Robert Schumann's songs, but also included is a song from Clara Schumann's *Jucunde*, Op. 23, and his *Arabeske* Op. 18, for solo piano. Both of these stable points within her programmes would provide a loose framework around which more varied concerts could be woven. They serve as way markers within the entertainment, as opposed to the more rigidly defined structure of the programmes in the 1866 tour.

One final development between the 1868-69 tours and 1866 is that Clara Schumann no longer relied on the music of her husband to close her concerts. During the 1866 tour, she had bought down the curtain on half the concerts with a piece for solo piano by Schumann. This was the case for only one during the 1868-69 tour. Instead, she used solo piano music by other composers from the Romantic school: Mendelssohn three times, Brahms and Schubert once each; and the final concert she ended with Schumann's *Carnaval*. Consequently, I would argue that this is a demonstration of the cementing of Robert Schumann's place in the pantheon of 'great composers', as Clara Schumann clearly no longer felt that it was a necessary part of her 'educational' mission in Vienna to present as much of her husband's music as prominently as possible within her concerts. His music still holds a foundational place within the programmes, but it is no longer necessary for it to provide the final flourish as well, although she did continue to use it in this capacity, for example closing the final concert of this tour with *Carnaval*.

4.6- 1872 – Tour with Amalie Joachim

Clara Schumann embarked on her final tour to Vienna in 1872, giving the first concert of the tour on the 20th of November, and her final concert in the city on the 3rd of December. Although this tour

³²¹ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 242.

only consisted of four appearances, three concerts in the *kleine Musikvereinssaal* and one guest appearance at a charity concert to support funds for unwell musicians, there are still some notable developments in Clara Schumann's concert programming when compared to her other Viennese tours.

The most obvious development on this tour is that, for the first time in Vienna, Clara Schumann undertook these concerts as a joint venture, with her old friend and performing partner, Amalie Joachim. Although she was twenty years Clara Schumann's junior, Amalie Joachim already had a significant international reputation as a contralto, singing both operatic roles and in concert settings. She was also, at this time, married to another friend of Clara Schumann's, the violinist Joseph Joachim. Aside from their longstanding friendship and musical collaboration, Clara Schumann may have had other incentives to undertake a joint tour, for which the responsibilities could be shared. These are summed up in a letter she wrote to Woldemar Bargiel, her half-brother, on the 11th of December, as she was thinking of leaving Vienna, she wrote:

I have been very anxious to write and thank you for your words of sympathy, but my hand is still so painful that I really ought not to write at all, only I should find it difficult to dictate a letter to you, and it would be quite impossible if I am to speak of our dearly loved Julie. Ah! What a loss for all of us!³²²

The greater of the twin difficulties described in this letter was the recent death of her third eldest daughter Julie, who had died only days before she had set out for Vienna, on the 10th of November. Her death had not been unexpected but was still upsetting for her mother. The other difficulty was her continued struggles with rheumatism, especially in her right hand. Both of these factors would have caused her great difficulty in the organisation and execution of her concerts, the distress from the loss of an adult child and the physical discomfort of playing. Therefore, having Amalie Joachim with her to share the responsibilities from the concert stage would have eased her burden.

The three concerts at which Clara Schumann was the joint concert giver are the longest three that she had ever programmed in Vienna. The first and last concerts had nine items, and the middle concert ten. Although these concerts were considerably longer than those she had previously programmed, they did follow a common structure. Each opened with a solo piano sonata, Beethoven's Op. 101, Schubert's Op. 42, and Schumann's Op. 22 respectively. Each of these pieces is a significant undertaking for the pianist, especially given her complaint of pain in her hands, lasting between eighteen and twenty-two minutes, depending on the tempo. These were then followed by

³²² Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 293.

an item for solo voice. Two of these were Lieder by Schubert and Beethoven. However, the third was an Aria from Handel's *Jephtha*. Throughout the 1860s, there had been no concert arias in any of Clara Schumann's programmes. However, it seems likely, given that this is a vocal number, its inclusion was the choice of Amalie Joachim. This demonstrates that the practice of including excerpted arias from larger works still existed, even if it were not Clara Schumann's preferred mode of inclusion for vocal music. The programme would then revert to music for solo piano, during the third number. This slot took the form of ten pieces from Robert Schumann's *Davidsbündlertänzen* Op. 6, two of Brahms's Ballades, Op. 10, Nr 2 and 3, and Schubert's Impromptu in C minor Op. 90. Although two of the composers are the same as in the opening numbers, they were distributed across different concerts, giving the programmes a feeling of greater variety, even with the reduced number of composers included overall. This third programme slot can best be thought of as the place specifically for Romantic solo piano music.

In the latter two of the three concerts, the fourth slot was given to a work by an 'old master', these were recorded in the programmes as Bach's Prelude and Fugue in E minor for Organ, and Scarlatti's Andante and Allegrissimo.³²³ The inclusion of baroque keyboard works as demonstrations of technical proficiency had become a feature of Clara Schumann's concerts in Vienna. They are also a thread running all the way back to her first tour in the 1830s, during which she had been one of the first people to be encored playing Bach in Vienna. Her reverence for the music of the past added to the sense that her concerts were meant to educate her listeners as well as offering an entertaining evening.

The fifth item on the second and third programmes consists of excerpts from Robert Schumann's *Frauenliebe und Leben*, Op. 42 (Nr. 1-5) and Schubert's *Die schöne Müllerin* Op. 25 (Nr. 2, 3, 4, 11, 12, 15, 16 and 17). As discussed above, *Frauenliebe und Leben* had previously featured in the programmes of the 1860s but during those tours, the entire cycle had been split between two slots in a single concert. Similarly, in 1862 Clara Schumann had previously been part of a complete performance of *Die schöne Müllerin*, in which Julius Stockhausen was the singer. This time, Clara Schumann and Amalie Joachim performed only the first five songs of the cycle. Seemingly, the rationale for the selection from Robert Schumann's cycle was fairly straightforward, maintaining the

³²³ The Bach prelude and Fugue in E minor is likely a transcription of either BWV 548 or BWV 533. A transcription of BWV 548 had been made by Liszt, and Ferruccio Busoni had published a transcription of BWV 533. It is also possible that Clara Schumann had made her own transcription. However, it is not clear from the source material which of these is most likely.

The Scarlatti piece is most likely to have been his sonata in B ♭ major, K. 351, as this most closely resembles the description and title given, although this is not stated definitively in the source material.

broad narrative structure of the first two thirds of the cycle. However, given the broad selection offered from Schubert's cycle, the songs must have been chosen more carefully.

Table 3 The songs from Die schöne Müllerin selected by Amalie Joachim and Clara Schumann and their tonal relationships

Song title	Wohin	Halt	Danksagung an den Bach	Mein	Pause	Eifersucht und Stolz	Die liebe Farbe	Die böse Farbe
Original Key	G maj	C maj	G maj	D maj	Bb maj	G min	D maj	B maj
Tonal structure³²⁴		IV	V	V	VI	Relative minor	V	VI

As the above table shows, the selected songs are not chosen at random but maintain tonal relations with each other. All of the tonal relationships would have been acceptable as part of Romantic harmonic language. Given that this is the case throughout, it would suggest that a fairly high degree of consideration was given to the tonal relationship between the songs performed. Instead of performing the whole cycle, the two musicians opted to present a musically cohesive shortened version, so as not to tax the attention of their audience too greatly.

The sixth item on the programmes of this tour consisted of a large scale virtuosic piano work: Mendelssohn's Scherzo from *A Midsummer Night's Dream* arranged by the composer, Op. 21; Chopin's Scherzo in B minor, Op. 31; and Beethoven's Variations in C minor, Op. 36. All three of these pieces both fulfil the criteria to be considered 'serious' music, but are also undeniably impressive in performance, requiring exceptional dexterity from the performer. In these pieces Clara Schumann managed to combine the spectacle of the brilliant school with which she had won her fame in the 1830s and also the aesthetic and artistic goals she had dedicated her life to as an adult performer. Once again, the pain she experienced in her hands does not seem to have limited the ambition of her programming choices.

The seventh and eight items in the concerts were devoted almost entirely to song, with the only exception being the eighth number on the final concert, which was instead used to repeat Schumann's *Arabeske* Op. 18. These songs are all by a small group of early Romantic composers; Brahms, Schubert (twice), Schumann and Mendelssohn. The increasingly narrow group from which the repertoire was chosen for these concerts shows the effect of canonisation of certain composers

³²⁴ Each new key is given with its relationship to the previous key, rather than to the overall key of the cycle.

on concert programming as their music is favoured above others who had previously been equally famous or successful.

The final numbers on these programmes were reserved for solo piano works. For the first and third concerts, Clara Schumann chose to include Brahms's 'Wiegenlied' and Mendelssohn's *Lieder ohne Worte* in D and A major. Both of these are gentle pieces to finish a concert. They are not intended as a final flourish, but as a final act of devotion at the altar of art. Contrastingly, she chose to end the middle of the three concerts with the 'Scherzino' from Robert Schumann's *Faschingsschwank aus Wien*, Op. 26. This is also not a 'spectacular' piece, per se. It still contains technical challenges, but it is more jolly than jaw-dropping. Seemingly, these final numbers were designed to send the audience home with the sense of enjoying an evening of conviviality, instead of having been blown away by technical and artistic prowess.

The composers whose music was selected for the second concert of this tour, a fundraising endeavour for ill musicians which came as an extra performance outside of the official tour, offer an intriguing counterpoint to the other three concerts and highlight the specific aesthetic outlook of Clara Schumann and Amalie Joachim. In this concert, music by Beethoven, Mendelssohn, Bruch, Berlioz, Mozart and Wagner was performed by the various artists. Clara Schumann's contribution was Mendelssohn's Piano Concerto. This selection of composers contrasted with those of the concerts at which she was one of the concert givers, which largely consisted of the music of Schumann, Mendelssohn, Chopin, Brahms, Schubert, Beethoven, Bach and Scarlatti. The first four of these were all composers with whom she had a personal connection, having known them and played with them at various stages throughout her life. These personal connections now formed the spine of her concerts, the aesthetic outlook of her programmes drawing heavily from the artistic community she had inhabited during her formative years and communicating their ideas to audiences decades after other members of the group had died. The final four composers could be considered 'old masters', whose work was to be venerated. While the programme of the charity concert contains much music roughly contemporary with this performance, all of the music performed in the other three concerts was written by composers, with the exception of Brahms, who had already died. Strangely, this style of programming, prioritising the music of the past, was also looking to the future of concert programming, with a seemingly solidified canon that we find today.

Although her final concert had come on the 12th of December 1872, a letter written by Clara Schumann to Hermann Levi on the 10th of December shows that this was as a result of happenstance, not a deliberate choice. She writes:

I think of leaving Vienna on Monday. Our concerts were brilliant; the last was full to over-flowing, and it was the same as in Pesth. Unfortunately, the hall was not to be had again before Christmas, so that we could not give a fourth concert. I will make up for it next autumn...³²⁵

This letter would appear to show that she had fully intended to extend the tour by at least one more concert, as she had done on many previous occasions. It may explain why she did not end her third programme with any particularly large-scale work, as she may have intended that this would be held in reserve for an additional concert, and also implies that she intended to return to Vienna in future years. Unfortunately, in the autumn of 1873, when this letter would seem to suggest she was thinking of making another trip to Vienna, events transpired to prevent her from making the journey. First, in September her son, Felix, suffered an attack of inflammation of the lungs, which was a great source of worry for his mother while he convalesced. Second, her father and sole teacher, Friedrich Wieck died on the 6th of October. Despite their long estrangement after her marriage, the two had reconciled, and his death was a moment of deep sadness in his daughter's life. After these two events she did not perform in public again until the 24th of October, only giving eight concerts throughout the remainder of the year, and all of them within her native Germany.

4.7- Broader trends across the Viennese tours

Whilst the rest of this chapter has focused in detail on individual tours and concerts, in this final section I wish to highlight some of the broader trends that emerge from examining Clara Schumann's Viennese programmes as a whole. Approaching the programmes in this way allows for a greater understanding of the choices she made in a broader context.

³²⁵ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 293.

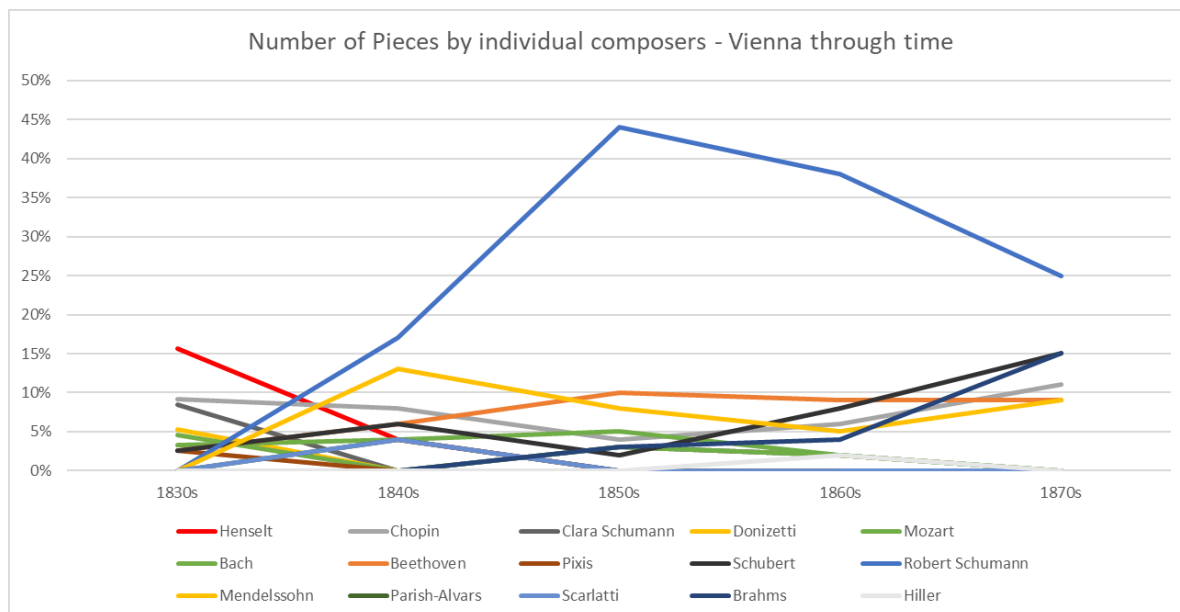


Figure 8: A graph of the percentage share of pieces presented at concerts in which Clara Schumann participated in Vienna

The first and most striking aspect of the above graph shows the absolute dominance of the music of Robert Schumann through the tours of the 1850s and 60s, where his music received 44% and 38% of the programmes respectively. These rather high percentage shares give significant contrast to his much lower percentage share in the 1840s, only 17%. This is indeed consistent with the rise in popularity of his music during the early 1850s but would also support my earlier contention that it was the mood of a public, bored with concerts in general, as opposed to a specific reaction against the music that Clara Schumann performed during her tour in the 1840s, which led to her having such a difficult reception. Given the relatively small proportional share of Robert Schumann's music in her programmes during the 1840s it would seem unlikely that this was the single driving factor behind their apathy.

However, perhaps more intriguingly, we find that across all her tours post 1840, the 'Viennese classical school' of composition is surprisingly underrepresented. Beethoven and Schubert, two composers with deep ties to Vienna, are the most prominent, with Beethoven peaking at a 9% share in the 1850s and Schubert at 15% in the 1870s. This is somewhat mitigated by the fact the Clara Schumann often chose the music of these composers to open her concerts, often with substantial works. This graph counts the number of works the musicians performed across the concerts, as opposed to their share of time in each programme, which means that Beethoven and Schubert are underrepresented here. However, the trend among the most represented composers is towards those who were either part of her and her husband's Leipzig circle, such as Mendelssohn and Brahms, or who were visitors to this group, such as Chopin. Even though this is a graph of the most

represented composers, Robert Schumann is still the clear favourite by some distance, especially during the 1850s and 60s, the two decades in which the bulk of the concerts took place. These are also the two decades directly after his death. Clara Schumann's repertorial focus in Vienna was much more specifically on Robert Schumann's music than even the Romantic school as a whole. Compared to her programmes in other cities, or the average representation of different composers across her career, her focus on the music of Robert Schumann in Vienna takes up a significantly larger portion of her programmes. As highlighted in the earlier section examining her programming in the 1850s in Vienna, the timing of the leap in the amount of her husband's music that she programmed coincided with the rise in the popularity of his music, as a representative of the Romantic school, more generally in the Austrian capital. This rise in the popularity of Robert Schumann's music clearly emboldened Clara Schumann, allowing her to place her husband's music centrally within her repertoire in the city, where in other locations she continued to maintain a more balanced picture.

If we look further into how Robert Schumann's music was presented, we find that this sudden increase in popularity coincides with Clara Schumann carving a distinct niche for his music, namely that for solo piano as well as Lieder, into her programmes during the 1850s.

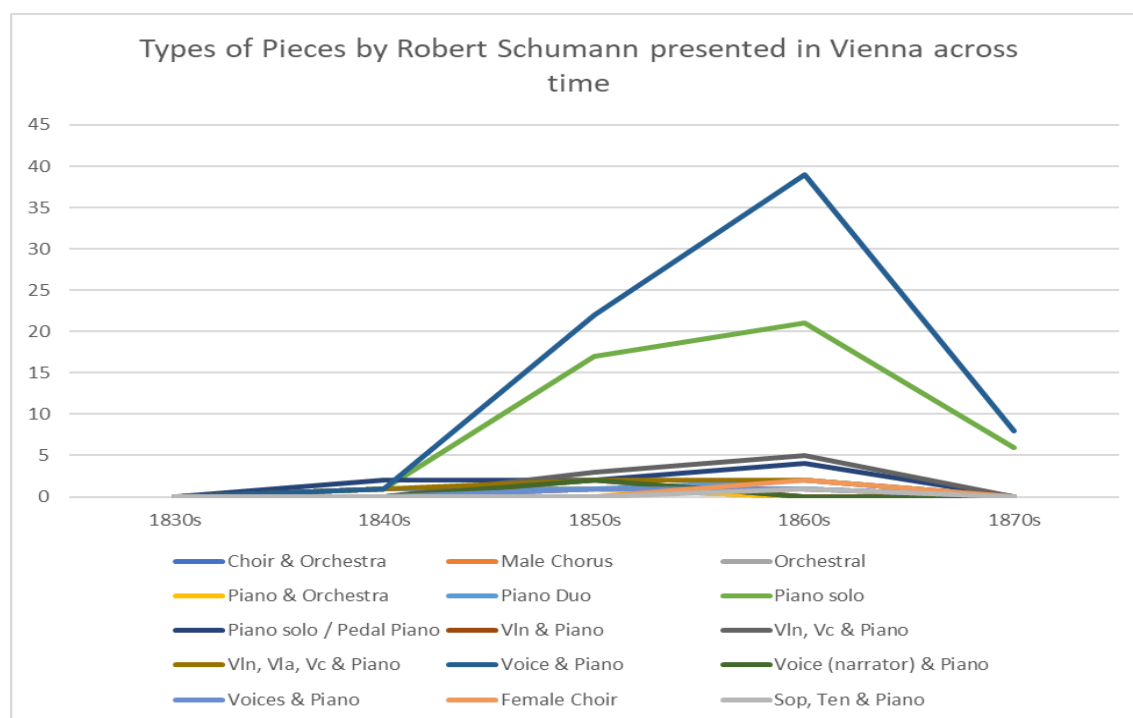


Figure 9: A Graph showing the types of Robert Schumann's compositions performed in Clara Schumann's Viennese concerts

The above graph shows that in the 1840s, music by Robert Schumann was presented in roughly equal proportion across all genres in which he had written. For those unfamiliar with his music, like much of the Viennese audience at the time, this would mean his compositional voice was somewhat

unclear. However, during the 1850s and 60s, Lieder and solo piano pieces are responsible for the vast majority of all his works programmed, and in the 1870s they are the only genres of Robert Schumann's music that Clara Schumann and Amalie Joachim included in their programmes. By focusing on these two genres, Clara Schumann gave her husband's music a specific identity in the collective consciousness of the concert going public in Vienna. This also coincides with the movement away from orchestral or orchestrally accompanied music in Clara Schumann's concerts. A significant trend that emerges especially in the last two decades of her touring to Vienna is her programming becoming much smaller in scale, utilising only a few highly skilled musicians, executing solo or chamber works to a high standard, instead of relying on the dramatic spectacle of a piano concerto to attract her audience.

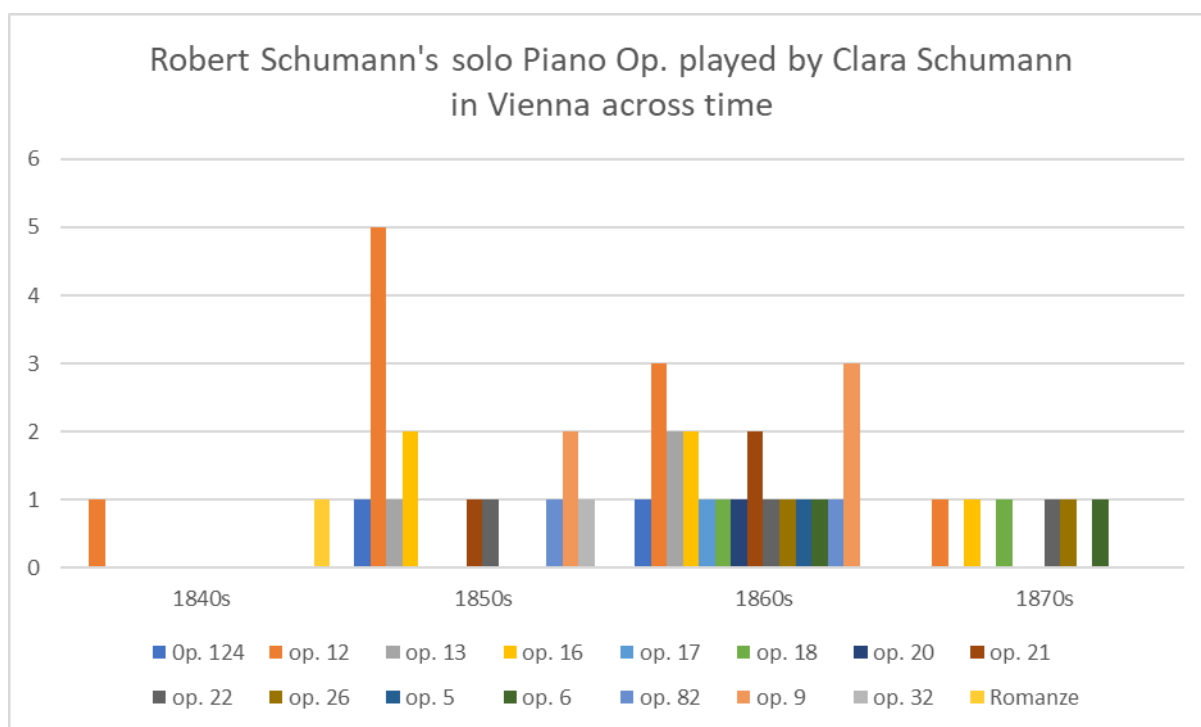


Figure 10: A graph of the number of times Clara Schumann elected to play her husband's works for solo piano in Vienna

Specifically examining the solo piano works composed by her husband that Clara Schumann performed, we find that in Vienna she focussed mostly on his relatively early works, from Op. 5 to Op. 32, composed between 1833 and 1836, with the exception of Op. 82, written over a decade later between 1848-49. The most popular opus was his Op. 12, *Fantasiestücke*, although not the whole of this opus. She favoured 'Des Abends', (Nr 1) 'In der Nacht' (Nr 5) and 'Traumes Wirren' (Nr 7). Sometimes these would be performed as individual items, sometimes as a set of three. This was an opus she returned to in each decade she played in Vienna, alongside Op. 16 and Op. 22, which she performed every decade from the 1850s onwards. Her returning to certain, early, opus numbers

would suggest that she was well aware of which works would draw a favourable reaction from her audience, making sure to programme them each time. More broadly, the skew towards Robert Schumann's earlier piano works, even decades after his death, suggests that Clara Schumann perhaps thought that these were more readily suitable for the concert stage when compared to some of his more ambitious later works. This trend could also be applied more broadly across the music of many of the composers which she performed. As a general rule in Vienna, she would give performances of works which had already been successful elsewhere and had been tried in other venues for several years. The exception to this was her own Trio which she had performed in the 1860s, bringing it to the public arena for the first time. In this case, when she asked Joachim what he thought of 'such courage', she may not only have been referring to presenting her own work, but also to performing a piece that had not yet been trialed in public.

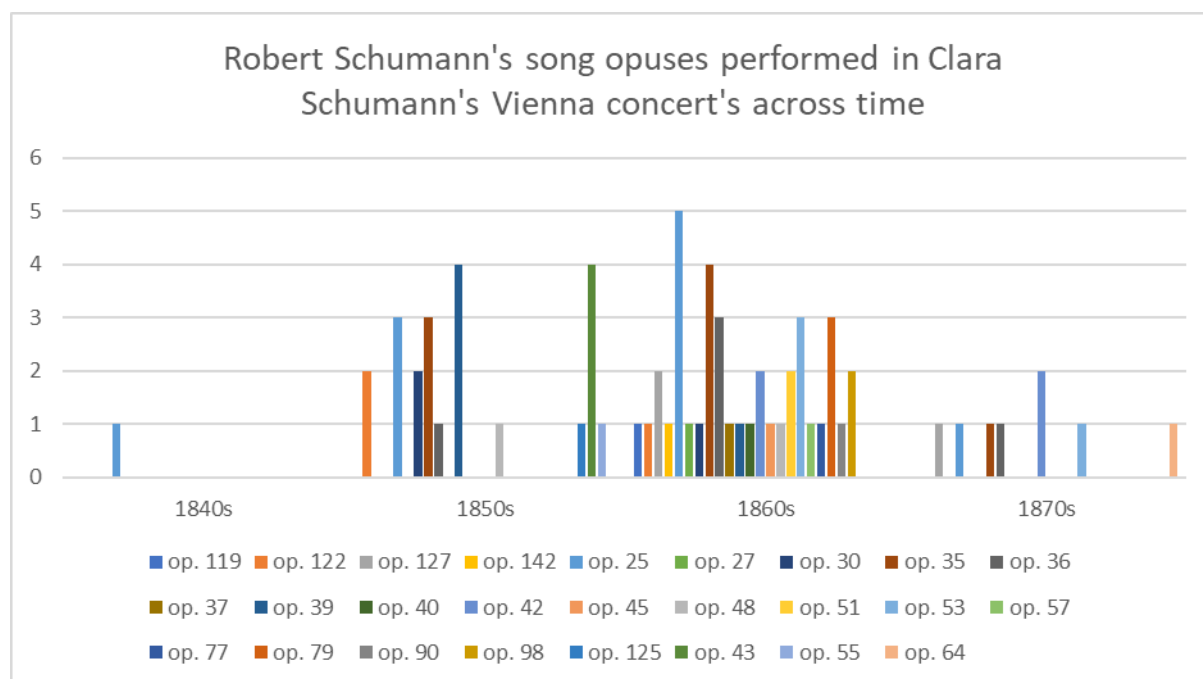


Figure 11: A graph to show the number of repetitions of Robert Schumann's songs in Clara Schumann's Viennese concerts

The above graph shows the distribution of Robert Schumann's songs by opus number across each decade of the Vienna tours in question. The only opus from which songs were performed across all decades was op. 25, *Myrthen*, which he dedicated 'To my beloved Clara on the eve of our wedding'. Judith Cherniak describes the songs of Op. 25 in relation to Clara Schumann as follows:

Clara is always implied in these songs as the listener, the beloved for whom the braided, intertwined poems of *Myrthen* are intended. As wedding gifts, they presented Clara with Schumann's inmost self, his true face, his joy, his fears, his wild alternations of feeling, his hopes for the future. In an ecstasy of longing for Clara, he was drawn to poems that seemed to him to

tell his own story. Almost all the poems he chose reflect in some way his own passionate love for Clara and Clara's love for him, the obstacles they had faced, his despair when Clara seemed lost to him.³²⁶

She recorded her reaction to this gift in her diary, saying:

The 11th. *Polterabend!* My Robert has given me a beautiful bridal gift – *Myrtles* – I was quite overcome! Cäcilie handed me the myrtle-wreath, a feeling of awe came over me as I touched it.³²⁷

These songs clearly held great emotional significance for both composer and dedicatee, it is therefore unsurprising that they would form a significant part of the songs performed across these concerts. A further point to be made is that *Myrthen* is a collection of individual songs, not a cohesive cycle. This means that it lent itself well to the middle section of the nineteenth century Lieder performance tradition, as described by Kravitt, in that these songs were easily separable and as a result would not require a devoted concert but could instead be added to a programme in a variety of ways.³²⁸ This flexibility would have made them ideal candidates for inclusion in the programmes of Clara Schumann's Viennese tours, which did not fully embrace the advent of the song cycle performance, even on later tours.

A significant contrast between her programming of Robert Schumann's solo piano works compared to Lieder is the breadth from which she chose. As remarked upon above, she drew the solo piano works from only a relatively small window, early in his compositional output. However, the songs included in these programmes, performed by various singers and often accompanied by Clara Schumann are taken from Robert Schumann's Op. 25 (1840) through to his Op. 127 (1850-51). There are several factors that could contribute to this greater breadth of repertoire. Firstly, when presenting a song, which of them the singer was willing and able to sing would be of primary concern. Therefore, by contrast with the solo piano pieces we must understand selections as representative of several musicians' repertoires, not solely aesthetic choices made by Clara Schumann. Secondly, offering individual songs from different opus numbers was fairly common practice right through until the 1870s, whereas offering excerpts from collections of piano miniatures (for example *Kinderszenen* or *Carnival*) was less often the done thing. They were not always performed in their entirety, but they were never jumbled together in the same way songs were. The practice of drawing songs from a wider range of works would have necessitated the

³²⁶ Chernaik, *Schumann: the faces and the masks*, 219.

³²⁷ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 298.

³²⁸ Kravitt, *The Lied: A Mirror of Late Romanticism*.

performance of songs from a greater number of opuses, and so the songs performed come from the greater breadth of Robert Schumann's compositional career. These two factors could have led to a broader spectrum of song opuses being performed.

On a larger scale, it is also worth drawing out the timeline for the formation of canons in Leipzig and Vienna, as they are subtly different. As discussed in the previous chapter, much of the music in Clara Schumann's Leipzig repertoire and in the programming of the wider *Gewandhaus* was relatively settled by the mid-1840s, with a conscious move towards programming 'the old masters' dating from Mendelssohn's arrival a decade before this. However, in Vienna, there was still a significant degree of movement in the repertoire that was popular, and also that which was considered to be canonic, even through the 1860s. Despite the appreciation found for Robert Schumann's music in the 1850s, he was not yet a settled part of canonic thinking in Vienna. These different rates of canonisation would again suggest that canons were dependent on local conditions. Notwithstanding, the fact that much of the music that eventually became canonised belongs to the same group of composers does point to there being crosspollination between the locations, carried by performers. For Clara Schumann's own part in this, her misreading of the mood of the Viennese public in the 1840s, and surprise at their acceptance of her musical choices in the 1850s might suggest that her own ideas of which music might be considered canonic were out of step with the Viennese. Therefore, we might understand this as a reciprocal relationship between city and performer, where one impacted the choices of the other, with Clara Schumann bringing new music to the city, but also the city suggesting a more conservative programming style to the performer.

4.8- Conclusions about Vienna

When examined together, Clara Schumann's tours to Vienna show the changing relationship between an artist and audience through several decades, from the wild successes of the 1830s, through the more difficult tour during the 1840s, and the return to success as the Romantic school of music was embraced by the Viennese public from the 1850s and beyond. Throughout these tours, aspects of her approach to programming remained the same. Specifically, across these tours, she maintained the practice of finalising many of her programmes only a few days, and at most a few weeks, before the concert was due to be performed. This would have allowed her a great deal of flexibility in what she would present, whilst also paying tribute to her exceptional repertoire that she could perform to such a high standard seemingly without needing to practise specific pieces at great length before a concert tour. This approach also allowed for the inclusion of 'extra' concerts at short notice, based on the availability of a suitable venue. The ability to include these concerts, whilst maintaining their fresh, vibrant quality would have provided extra financial security for Clara

Schumann as the earnings from a tour could be increased by each extra performance. There were also aspects of her programming that changed from tour to tour, and some trends do emerge. More broadly, the trend was away from the grand spectacle of her concerts in the 1830s, with displays of virtuosity and all the pomp that surrounds the amassing of a full orchestra, towards more intimate concerts involving only a few artists exploring their craft in a more solitary fashion.

Furthermore, what this study of her Viennese programmes does make clear is that the aesthetic system by which she was selecting the works she would perform evolved considerably and never became static, even though the range of composers from which she selected narrowed significantly over time. As Susskind Pettler outlined in her article, the most obvious shift occurred between the tours of 1838 and 1846, when Clara Schumann moved away from the flashy, virtuosic 'brilliant' style of composers such as Henselt and Moscheles, toward the newer Romantic style of Robert Schumann, Chopin, Mendelssohn and eventually Brahms.³²⁹ However, even after this initial seismic shift, her programming continued to evolve. Larger scale works, such as concertos, still featured in her Viennese concerts until the 1850s, but by the 1860s and 70s she had adopted programmes centred around works for fewer players, often focusing on the individual's deep spiritual connection to the music. Furthermore, the prevalence of art song rose within her programmes until her final tour to Vienna was shared with a singer, moving away from grand arias to the more intimate form of the Lied.

An important point to be made here is that Clara Schumann's Viennese concerts do not demonstrate a planned and completed aesthetic arc. Her phenomenal success during her first tour had not been fully anticipated, even by her father, and, given the evidence from her letters, it seems unlikely that she had planned for the tour of 1872 to be her last tour to the city. These were both facts of historical accident. The disappointments of the tour in the 1840s and her subsequent expressions of surprise at the success of Robert Schumann's music in Vienna, would also suggest that her programmes were not conceived specifically with the Viennese public in mind, but more as collections of music in line with her own aesthetic outlook that also chimed with the intellectual fashions of the city in which she performed them. That is not to say that these programmes do not help us to understand the changing cultural landscape in Vienna through the century; instead they highlight that Clara Schumann's primary aim with these programmes (especially post 1840) seems to have been to bring her particular brand of musical education to Vienna, instead of continuously pandering to the tastes of the city.

³²⁹ Pettler, 'Clara Schumann's Recitals, 1832-50'.

Overall, these programmes show the changes to Clara Schumann's concert programming in the first two thirds of her career. Her increasing tendency towards specific composers as those who represent 'serious' music of artistic value would be suggestive of the beginnings of canonic thinking affecting how her concerts were programmed. Further to this, critics as early as the 1850s describing her in terms of allowing the composer's intentions for the music to supersede her own show that considerations of *Werktreue* were already being used as an aesthetic yardstick against which performers were measured. As with much of her career, Clara Schumann's success in Vienna was underpinned by her extraordinary abilities as a pianist, but this was assisted by her astute programming aesthetic and subtle adaptability always bringing something familiar enough to be acceptable, but new enough to be exciting once she had learnt the lessons of the more complicated tour of the 1840s.

5- London

5.1- Introduction

The third and final case study in this thesis focuses on Clara Schumann's concerts in London. Although she began to travel to the city only in 1856, this was in fact the city in which she made her most appearances on a concert stage throughout her career, even eclipsing her 118 performances in Leipzig: she played 250 times on the various London stages. These concerts comprise almost a fifth of her total public performances. Therefore, when understanding her concert programming, it is imperative to consider the decisions she made when selecting repertoire for her performances in London, the reasons behind these choices, and the overall impact they would have on any study of her repertoire as a whole. Given the sheer number of times Clara Schumann played for this public, if her repertoire is considered without reference to the location of her concerts, her decisions when catering to their audience tastes would also skew any wider survey of her repertoire by over representing those composers who were more popular in London than elsewhere. Therefore, these concerts must be considered independently in order that their impact on her choices can be properly understood. Furthermore, the tastes of the London musical public were markedly different from their counterparts in Leipzig and Vienna. This highlights the importance of contextualising the repertoires of travelling virtuosos and understanding them through the lens of the location in which they performed and the impact this would have had on their choices. The London programmes also offer us the chance to examine a city's reaction when only Clara Schumann was present, rather than both halves of the Schumann couple. In this case it is indisputably Clara Schumann's work that is shaping the London public's understanding of her husband's music.

Simon McVeigh, in his article 'A Free Trade in Music: London during the Long 19th Century in a European Perspective', has discussed the particular economic peculiarities of the London musical world during the 19th century. Primarily, these stem from the fact that in London concerts were viewed as a commercial venture, rather than something funded by the aristocracy. As the title of McVeigh's article suggests, this led to a 'free market' approach to music, where the driving incentives were those of profit margins from ticket sales rather than the tastes of a particular patron. However, as McVeigh goes on to argue, this did not result in an 'ephemeral culture pandering to the lowest common denominator', but instead musicians and impresarios adopted 'measures to mediate the ill effects of excessive commercialisation'.³³⁰ These measures included the establishment of

³³⁰ McVeigh, Simon. 'A Free Trade in Music: London During the Long 19th Century in a European Perspective.' *Journal of modern European History* 5, no. 1 (2007), 69.

subscription concert series such as John Ella's Musical Union, which self-consciously programmed serious music.

The musical environment in London had endured several significant scene changes in the ten years leading up to Clara Schumann's arrival. Firstly, as Christina Bashford points out in *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London*, a wave of refugee musicians from the various uprisings around Europe in 1848 demonstrated for the London impresarios, particularly John Ella, the value of highly trained musicians from the continent to their concert series. As Bashford notes, Ella's engagement of these artists greatly increased his ticket sales, and therefore profit.³³¹

Bashford and McVeigh both also discuss the lack of centralisation in the London musical scene, especially in the early part of the 19th century. Unlike other British cities such as Manchester, Liverpool, Leeds, Birmingham and Bradford, which all had purpose built central concert halls, London lacked a similar focus. As a consequence, London had a myriad of different concerts on offer, but no specific leading personality who shaped the overall direction of musical life, as Mendelssohn had in Leipzig, for example. In some respects, this led to a greater democratisation of musical taste, in that all those who had the buying power to purchase a ticket could shape the fortunes of the various concerts. However, this also meant that several of the European visitors, as Bashford notes, found the naked seeking of profit among rather 'distasteful'.³³²

As I will discuss in this chapter, Clara Schumann's preferred mode of concertising was markedly different in London compared to Leipzig and Vienna, in that she appeared largely as a guest of one specific impresario, Arthur Chappell. As we saw in the previous case study, by the end of her career in Leipzig, this was also her main method of concertising there, except appearing in the *Gewandhaus*, rather than in St James's Hall. However, the first time we see this complete focus on guest appearances, rather than on her own concerts, is in London during the 1860s. In 1868 she signed a contract to play exclusively in Chappell's concerts, although in practice she was allowed to perform in other concert series after this date as well. However, a major consequence of this is that Clara Schumann's repertoire in London was largely selected to facilitate guest appearances in wider 'miscellany' programmes, in which she would often perform only one piece. Consequently, she selected from a much narrower range of music, as only certain works would have been appropriate for such a point in a programme. This had the effect that she selected from the works of far fewer composers in London, compared to the other two cities. Often the main protagonists in her

³³¹ Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London*.

³³² Ibid, 69.

repertoire remained the same, namely Robert Schumann, Mendelssohn, Beethoven and Chopin, but she elected to play their music to the exclusion of many others, rather than as the centrepiece of her own concerts. Further to this, the London concerts bring into sharper relief than any others the issue of who selected the music Clara Schumann performed. If she had organised her own concert, then the choice would clearly be her own. However, when appearing in Chappell's concerts in London, the suggestion of the contemporary critical literature is that the programmes were curated by Chappell, rather than his performers; and when complaints began to be made in the late 1870s that the same works by the same composers were heard too often and to the exclusion of other worthy musicians, they are directed at Chappell, not at Clara Schumann, Joseph Joachim or any individual who actually appeared on stage.

Given that this thesis focuses on Clara Schumann's concert programming and its effect on canon formation, if these are not strictly 'her' concerts, then we must pause for a moment to consider her exact impact when performing in London. Uppermost in the critical responses to Clara Schumann in London is the praise for the way in which she interprets the music of her husband. This was to the extent that, especially in the 1850s when his music was still hotly contested, *The Times* especially would argue that his music was only worth a hearing because it was Clara Schumann playing it. It would therefore be in the interests of the impresario, for whom she was playing, to ask her to perform the music of her husband if they wished it to be given favourable exposure. However, Clara Schumann was also asked to perform a great deal of Beethoven, usually his sonatas, and also Mendelssohn, especially his *Variations sérieuses*. Given that these two composers formed the foundation of English canonic thinking from the early part of the nineteenth century, it is unsurprising that she should also be asked to perform their music.

Clara Schumann was also able to exercise a certain amount of agency over what music she performed, in that she was able to choose which concert series she wished to play in. For example, she preferred the audience in Chappell's Popular Concerts to those in the Crystal Palace, as she expressed in a letter to Brahms:

The Serenade in D# [sic] was also performed at the Crystal Palace quite recently, and Joachim assured me that it was very well received. Unfortunately I had to play at the Popular that day. The audience at the Palace is very mixed, but at the Popular it is the best in London.³³³

³³³ Johannes Brahms Clara Schumann, Berthold Litzmann, *Letters: 1853-1896* (London: Arnold, 1927), 267. Although the piece given in this source is 'The Serenade in D#', it was in fact Brahms's Serenade in D that had been played at the Crystal Palace.

In this instance, it is likely that 'best' refers to the audiences' aesthetic appreciation of music, rather than in the sense of social class. Therefore, if she wished her performances to be received positively, especially by an audience she perceived to be more discerning, then she would choose to perform at Chappell's Popular Concerts.

A further effect of performing largely in the Popular Concerts of Arthur Chappell on Clara Schumann's repertoire was that she was often invited to take part in chamber works for trio, quartet and quintet. These types of work formed a staple part of this concert series, as it was devoted almost entirely to chamber music. By understanding that this was a phenomenon particular to these concerts within Clara Schumann's yearly schedule, we can explain why there is a sudden up-tick in the amount of chamber music she performed in her later career. It was not solely due to the strains of rheumatism on her arm, or an artistic choice on her part, but a consequence of the concerts in which she chose to perform and their programmes. By understanding nuances such as these between the local concert environments in which Clara Schumann performed, we can form a much greater understanding of how and why her repertoire coalesced in the way it did.

Unlike many other parts of Europe during the nineteenth century, including Saxony and Austria, Britain did not experience a violent political revolution during the first half of the nineteenth century. Although the currents of revolutionary thinking that ran outward from the French Revolution did reach across the English Channel, they were not the driving force of social change in Britain in the nineteenth century. Instead, British society was moulded by the industrial revolution, bringing steam power and mechanical industry across the country, as well as the ideals of capitalism. Hobsbawm, an admittedly Marxist historian, argues in his *History of Civilisation* that the effects of this industrial revolution were not truly felt by society until the 1830s and 40s, but that it was:

only in the 1830s that literature and the arts began to be overtly haunted by that rise of the capitalist society, that world in which all social bonds crumbled except the implacable gold and paper ones of the cash nexus....³³⁴

While industrialisation was a significant social change across Europe, affecting many of the cities in which Clara Schumann played, especially in the second half of her career, its effects were felt first in Britain. The industrial revolution ushered in an age of rapid urbanisation and the movement of vast swathes of the workforce into factories, away from farm labouring. Furthermore, these new factories represented an opportunity for the expansion of an entrepreneurial class, whose wealth derived from their ownership of an industrial endeavour or investment in a business enterprise. The

³³⁴ Hobsbawm, *History of Civilisation: The Age of Revolution: Europe 1789-1848*, 27.

increased spending power and available free time of this new social class meant that there was a much greater demand for concerts, and so a wealth of concert series sprang up. As Marcia Citron has argued, although this was an effect felt throughout many urban centres in Europe, it was particularly keenly experienced in London, given the more explicitly mercantile nature of the British economy at this time.³³⁵ As Citron points out, this situation is especially true when London is compared to Vienna, but I would also argue the comparison also holds against Leipzig, in that both of these cities only had one major series of concerts, controlled by a single body, compared to the myriad present in London all with competing interests.

Another significant difference between the lives of musicians in London, compared to their continental counterparts, was the lack of municipally-assisted or governmentally-assisted jobs for musicians. The posts of '*Musidirektor*' held by Mendelssohn in Leipzig, or Robert Schumann in Dresden simply did not have a British equivalent. Therefore, it was necessary for musicians to find several streams of income in order to make a living. Clara Schumann commented on the effect this had on the working pattern of William Sterndale Bennett during her first visit to Britain in 1856. In her diary she wrote of Sterndale Bennett's work schedule:

He is a nice man, but no conductor, he has none of the requisite freshness and vigour. How could he have, with a life like his? From 7 a.m. to 9 p.m. Bennett is incessantly giving lessons, composing, or reading through scores in preparations for the concerts. His only chance of learning new music is in the carriage on his way from one lesson to another. How any man can stand it, is incomprehensible to me.³³⁶

Her surprise at the amount of work Sterndale Bennet would do in a day suggests that this was not the norm in continental Europe. However, the number and concentration of concerts she performed in London would suggest that to a certain extent Clara Schumann saw the value of this mode of working, especially in terms of the financial rewards that could be gained.

In his account of her first visit to Britain, Litzmann goes on to explain that this was not a phenomenon limited to London, but was in fact the practice throughout the country, stating:

Wherever she went, in Manchester, in Liverpool, in Dublin, she found the same hunt for money, the same feverish desire to earn wealth, as though art in itself were not sufficient for an artist, but

³³⁵ Citron, *Gender and the Musical Canon*, 33-34.

³³⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 131.

were only a means by which the greatest possible amount of money might be earned in the shortest possible time, as if it were so much silk, or tea, or sugar.³³⁷

The mercantile nature of musical life of Britain, and London, set it apart from Leipzig and Vienna, as well as other musical centres throughout Europe. Rather than the pursuit of a particular aesthetic outlook, or contention with a system of aristocratic patronage, it was the development of a capitalist approach to the business of music which defined London and the wider British musical world.

Further to this, unlike Leipzig and Vienna, which both had one predominant concert venue and society, London had a multitude. To name a few, there were, the Royal Philharmonic Society (1813), the New Philharmonic Society (1852-1879), the Monday and Saturday Popular Concerts in St James's Hall (1859), the Crystal Palace Concerts (1851) and the Beethoven Quartet Society (1845). Each of these concert series fulfilled its own niche in the musical marketplace, often positioning themselves in opposition to another concert series. For example, the Monday and Saturday Popular Concerts, were founded in specific opposition to the homogenous programming of the Beethoven Quartet Society, instead following a less 'pure' and more miscellaneous style of concert.³³⁸ Alexander Stefaniak has also examined Clara Schumann's London concerts, arguing that London's large upper-middle-class population and deregulated music industry supported varying sizes of concert series to thrive in the city, allowing virtuosos to maximise their income in the city.³³⁹

Another notable aspect of the reception of Clara Schumann's concerts, as reported both in her letters and in the press, was that it was overwhelmingly enthusiastic from the public at large. Although the critical intelligentsia often questioned the merits of the music she performed, especially in the 1850s and 60s, they always qualified this with the admission that the audience had reacted with demands for encores. This situation is substantially different from Vienna, where the public's affections were decidedly fickle and, as was discussed in the earlier case study, sometimes turned to apathy, most notably in the tour during the 1840s. I would argue that in part it was down to the great variety of concerts on offer in London. If an individual wished to hear a different kind of music, they could simply attend a different concert, with relatively little inconvenience, especially if they were not a subscriber to a specific concert series. This would suggest that instead of just wishing to attend a concert, Clara Schumann's London audience had specifically chosen to attend the

³³⁷ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 131

³³⁸ Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*, 270.

³³⁹ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 222.

particular concert in which she was playing, which would likely lead to more favourable reactions from the public.

The greater variety of concerts within London also has implications for canon formation even in a single city. Whilst it is clear that in a city with a single concert series, that if the organisers of that concert series wished to play only the compositions of specific composers, for personal or economic reasons, this would result in a recognisable canon emerging. However, in London we might expect that the multitude of concert series, soirees and other entertainments would lead to each carving its own niche and looking to stage performances that audiences could only reliably find with them, so as to corner a specific part of the market. This was at least partly true. For example, the Crystal Palace concerts could stage large orchestral works and oratorios with their orchestral forces, whereas Arthur Chappell elected to have the Popular Concerts specialised in solo and chamber music. Certainly, by the 1870s the critical press was beginning to urge impresarios to include a wider range of music in their concerts, praising those who risked including newer works and gently suggesting that others might like to follow suit. However, given the continued enthusiasm of the concert audiences and the maintaining of audience numbers, I would suggest that this was more an aesthetic position taken up by critics, rather than a change genuinely desired by the populace. Seemingly what spelled the end for the Popular Concerts was that the artists on which they had come to rely decided to retire in the late 1880s and early 1890s, without a new generation taking their place. This would imply that the audiences were happy to accept the recycling of repertoire, and to hear only occasional new compositions by already familiar composers, so long as they were played by the same performers.

In the first half of the nineteenth century, and especially the first quarter, as Merion Hughes and Robert Stradling explored in their book *The English Musical Renaissance 1840-1940*, the English had a low opinion of art music.³⁴⁰ Stradling and Hughes go on to argue that this was due to the prevailing societal ethos, which was geared towards the practical and empirical, built upon the 'utilitarian' thinking of philosophers such as Jeremy Bentham and J.S. Mill. Consequently, music was seen as a luxurious frivolity, still tainted by the stain of eighteenth-century aristocratic success.

Hughes and Stradling argue that in general music was viewed as an endeavour of 'foreigners', or as they characterise it 'essentially alien'.³⁴¹ They continue, arguing that the perceived decadence of the Romantics was viewed with suspicion, especially the increasing fame of Liszt and Wagner, citing

³⁴⁰ Merion Hughes & Robert Stradling, *The English Musical Renaissance* (Manchester: Manchester University Press, 2001).

³⁴¹ Ibid, 4.

Henry F. Chorley's writing in the *Athenaeum*, in which he described all Wagner's 'horrors' in 1848.³⁴² However, a review published in *The Times* on the 5th of April, 1853, discussing the music of Robert Schumann and Wagner, describes Wagner as the 'uncle of the famous Mdlle. Joanne Wagner', which would suggest that Wagner was still relatively little known in the British capital.³⁴³ This suspicion of 'foreigners', according to Hughes and Stradling, reached its height with the 'year of revolution' in 1848. The arrival of Felix Mendelssohn in England changed the social status of music. His acceptance into the domestic circle of the royal family, conversion to the Protestant faith and adoption of ideas from the British Isles into his music (the *Hebrides overture* for example) all helped him to be accepted by the British public. However, it is clear that this sentiment remained at least in part into the 1870s, as in 1873, as a reaction to the influx of European musicians and compositions, the British Orchestral Society was formed. In this society the performances of non-British artists were prohibited, although the programmes were to be 'selected chiefly from the works of the great masters', many of whom were German, French or Italian.³⁴⁴ However, the general tide of opinion seems to have turned against this mode of thinking, as the critic for *The Monthly Musical Record*, reporting on the new society, laments that they will not allow performances by players such as Clara Schumann and Joseph Joachim, two of the most prominent European musicians on the London circuit at that time.³⁴⁵

However, Simon McVeigh, in his chapter 'The Concert Series: a Contested Space', has argued that the reality of early nineteenth century musical culture in London was more complex, with rival concert series offering different aesthetic outlooks on what was desirable in music.³⁴⁶ McVeigh describes the concert series as 'a cauldron for heated debate regarding the hierarchy of genres, different publics, and sites and styles of presentation.' He continues by arguing that in London, the Philharmonic society adopted a 'fervent missionary tone' by the 1860s. McVeigh concedes that concert series were most prominent in Leipzig. However, he argues that they played a significant cultural role in London as well.

Hughes and Stradling conclude their arguments about Mendelssohn's impact on the musical culture of Britain by arguing that in death he began to be viewed as a 'prophet-apostle of music', who had been made a martyr to his art form. This language is reminiscent of that surrounding prophets and apostles who go on to be cultivated as saints in the Catholic church, demonstrating the similarity

³⁴² Hughes & Stradling, *The English Musical Renaissance*, 4.

³⁴³ Anon., 'Philharmonic Concerts,' *The Times*, 5th April 1853. [C.1.3.1]

³⁴⁴ Anon., 'British Orchestral Society,' *The Monthly Musical Record*, 1st January 1873, 12. [C.3.2.3]

³⁴⁵ Anon., 'British Orchestral Society,' *The Monthly Musical Record*, 1st January 1873, 12. [C.3.2.3]

³⁴⁶ Simon McVeigh, 'The Concert Series,' in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (Oxford: Oxford University Press, 2020).

of mechanism for musical and religious canonisation. The authors end by restating that although Mendelssohn remained a central figure in the development of English music and musical culture throughout the century, 'many conservative attitudes about the nature of music and its place in the national culture remained deeply in place'.³⁴⁷

McVeigh also argues that the idea of extended programme notes in Britain 'added significantly to the cultural status of concerts', despite their 'essentially commercial basis'.³⁴⁸ Programme notes offered concert goers the opportunity to learn about the music they were presented with from an intellectual and aesthetic standpoint, rather than their opinions being solely based on trifling factors like enjoying the sound of the music. The cultural capital offered by concert series staging self-consciously non-popular works, that is to say works by old masters in opposition to the most recent and widely enjoyed pieces, offered them a particular economic and artistic niche, rather than having to compete with all the other concert series putting on the latest music. By couching this in terms of superior intellectual endeavour, these concerts could appeal to those who saw themselves as having a greater understanding of music through education, and therefore wished to be able to appreciate a more refined selection of works.

Despite the lower social position of music in the first half of the century, as Derek Scott has shown, the rate of consumption of music and the number of musicians providing its performance increased rapidly during the Victorian era. Indeed, although the population doubled in the sixty years after 1870, the population of musicians grew sevenfold.³⁴⁹ This enormous growth in the population of musicians shows the significant expansion of the 'music industry', producing a variety of concerts and publications to suit the tastes and desires of various sections of the population. As Scott observes, ticket prices were used to produce a class hierarchy of concerts, with the most prohibitively expensive concerts at the Royal Philharmonic Society costing between 5s and 2s 6d for unreserved seats in 1869. Contrastingly, the Crystal Palace concerts of George Grove and August Mann, having a much larger hall to fill, lowered their ticket prices so as to attract the largest audience possible, rather than the most socially exclusive.³⁵⁰ However, the greater number of tickets sold by the Crystal Palace, compared to the Royal Philharmonic Society, would have ensured a greater profit margin. Although the profit from an individual ticket would be lower, the overall would be higher. However, this would also have come at the cost of social prestige, with the concert series with the higher ticket prices only reachable by the very wealthy they would have commanded a more

³⁴⁷ Hughes & Stradling, *The English Musical Renaissance*, 17.

³⁴⁸ McVeigh, 'The Concert Series,' 229.

³⁴⁹ Derek B. Scott, 'Music and social class in Victorian London,' *Urban History* 29, no. 1 (2002)

³⁵⁰ *Ibid*, 61.

prestigious position within the London musical sphere. Impresarios would therefore have to balance attracting a socially desirable clientele with the ticket price that could be afforded by enough people to make the concerts commercially successful. Clearly, different impresarios found contrasting solutions to this balancing act, leading to the social and economic hierarchy of concert series in London at this time. It was this particular aspect of the London musical scene which set it apart from German cities at the time. Where London lacked a central figure to lead its musical establishment, the various impresarios and publishing houses instead competed to fill each niche in the market in order to profit from the art.

As Nancy Reich has related, Clara Schumann originally planned to travel to London in 1855, but this was postponed, for a year, after an improvement in the reports from Endenich about her husband. When she did travel there in 1856, she performed twenty-six concerts in two and a half months.³⁵¹ Given Robert Schumann's hospitalisation, Clara Schumann felt compelled to continue to tour, and to support their family financially, even though as Reich has shown, this was not of practical necessity during the time of her husband's illness, given the continuation of his various salaries. Further to this, touring provided a form of escapism. While she was busy organising a tour and performing, she found solace from the worry over her husband's condition. Therefore, a tour to London, with both the added complexities of organisation given the distance to travel and the larger earning potential given the number of possible concerts would have proved an enticing prospect. It also seems that she was receiving advice from performing colleagues that she should spend a more extended time in London, as in her diary of 26th of September 1856, after she had returned from her first tour, she recorded that she had received:

A letter from Jenny Lind advising me always to spend half the year in England, as that would best enable me to provide for my children. I am constantly turning it over in my mind.³⁵²

As well as Lind, the Joachims were frequent visitors to the London stage, especially Joseph, who often performed alongside Clara Schumann at the Popular Concerts in the St James's Hall, especially from 1865 onwards. This would suggest that the financial incentives of the London stage were a powerful attraction for many performers, not only Clara Schumann.

5.2- 1856 – 1859 – Initial Excursions

Clara Schumann did not immediately adopt London into her yearly touring schedule, initially embarking on three tours in four years, before a five-year hiatus in performances in the city. As described above, Clara Schumann first travelled to London in 1856; during the rest of the decade, she

³⁵¹ Reich, *Clara Schumann: the artist and the woman*, 127.

³⁵² Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 145.

returned in 1857 and 1859. In these initial tours, her strategy for concertising was similar to that which she had used in other European cities, performing in a variety of venues and also organising her own concerts. However, what was significantly different on these tours were the number and frequency of her concerts. The first tour consisted of twenty-six concerts, spread between the 4th of April and the 2nd of July, the second of ten performances and the third of nine, both of these tours also taking place between May and June. Although the second two of the three tours did not have quite the same gruelling intensity as the first, their schedules were not insubstantial with, all tours averaging over a concert a week, well above what was usual for Clara Schumann in other cities at this time.

Clara Schumann found a London similar to the one described by Hughes and Stradling, in that Mendelssohn was still very much the focus of musical life and the musical public was, in her opinion, not keeping up with the latest fashions from Europe. In her diary she wrote:

They are dreadfully behind the times, or rather they can only see one thing at once. They will not hear of any of the newer composers except Mendelssohn, who is their god. The *Times* always shuffles when there is anything to say about Robert.³⁵³

Three years before Clara Schumann travelled to London, *The Times* had indeed previously written about Robert Schumann's music. On the 5th of April 1853 for example, one of the paper's critics had written:

Robert Schumann and Richard Wagner (uncle of the famous Mdlle. Joanne Wagner) are representatives of what is at present styled the 'aesthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking; of Schumann we have been compelled to speak frequently; and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven, or, to say the least, a new Mendelssohn. Up to the present time, unfortunately, the trios, quartets, quintets, &c., which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infectious

³⁵³ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 134.

disdain of form have characterized every work of Robert Schumann hitherto introduced in this country.³⁵⁴

This article in *The Times* shows that it was in fact John Ella, the impresario at the Musical Union, who had first introduced Robert Schumann's music to the English public, and that the critical press had already drawn the battle lines over the merits of his music before they had heard it performed by Clara Schumann, with Ella arguing in its favour and the critics of *The Times* firmly against.

Furthermore, the assumed connection between the aesthetic outlook of Wagner and Schumann is an intriguing one. Although the two men are presented as the leaders of a united school arising in Germany, there was in fact little affinity between the two composers. However, this example from *The Times* highlights the struggle Clara Schumann would undergo in order to have her husband's music accepted.

The allusion, by *The Times* critic, to Robert Schumann being hailed as 'a new Beethoven, or to say the least, a new Mendelssohn' may go some way to explaining her programming choices in her early tours to London. Nevertheless, as Litzmann does point out, there was a significant amount of Robert Schumann and Beethoven's music included in her recitals during these tours, Mendelssohn was still the musical yardstick for London during the 1850s. As Stefaniak describes:

[Clara] Schumann's most significant programming strategy was to capitalize on the rage for Mendelssohn.³⁵⁵

Stefaniak goes on to further explain that:

In her London listener's imagination, [Clara] Schumann both added to and shared in the glow of Mendelssohn's apotheosis through her playing itself. Near the beginning of her tour, critics stimulated interest in her concerts by emphasizing that she bore Mendelssohn's personal stamp of approval. [...] Schumann might have foregrounded Mendelssohn's works in her programs not only because she knew that his works were esteemed in Britain but also in the hope that audiences would be thrilled to hear one of Mendelssohn's admired colleagues perform his works.³⁵⁶

Although, as her earlier quote shows, Clara Schumann, by 1856, believed Mendelssohn's music to be 'behind the times', as Stefaniak has described she was still willing to perform it, and in significant

³⁵⁴ Anon., 'Philharmonic Concerts,' *The Times*, 5th April 1853. [C.1.3.1]

³⁵⁵ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 228.

³⁵⁶ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 229.

quantities, in order to win over her new London audiences. Furthermore, by positioning herself as a connection to the age of past masters through her link to Mendelssohn, she was, perhaps unintentionally, already beginning to present her concerts as demonstrations of canonic music. By positioning herself and her performances in this way, Clara Schumann cultivated the perception that her performances held significant canonic weight, as she was the bearer of the flame from an earlier era.

A further significant aspect of the critical literature from the 1850s is that not only is Robert Schumann compared to Mendelssohn as a composer, but, as Stefaniak describes, Clara Schumann is compared to Mendelssohn as a performer. Her selection of Beethoven's thirty-two Variations in C minor, WoO 80, is contextualised in *The Times* by the statement that Mendelssohn used to be partial to this piece. Further to this, her habit of playing from memory, dating from her tour to France in the 1830s, is said, by the same author, to be 'like Mendelssohn'. It is perhaps understandable, that given Mendelssohn was both the composer in vogue at the time and the Schumann couple had known him, that a critic might reach for this comparison in order to contextualise her playing in the first instance. However, the comparison persisted. In a review of her performance of Beethoven's piano Concerto in G major, Op. 58, at the Philharmonic concerts in 1859, *The Times* reviewer wrote:

The occasionally frigid patrons of these exclusive entertainments were moved to an unwonted degree of excitement by Madame Clara Schumann's striking, original, and highly coloured reading of Beethoven's pianoforte concerto – the one to which Mendelssohn was so partial, and which he played in a style that no other pianist has since been able to approach. In the first movement Madame Schumann frequently reminded us of that unequalled performer, whose fire and animation the gifted lady continually emulated, if she seldom attained that subtle delicacy which distinguished Mendelssohn even when most impetuous and most entirely carried away by his ardent and indomitable temperament. The slow movement, with less of *reverie* than Mendelssohn used to throw into it, was at the same time interpreted in a truly poetical spirit; and the Rondo Finale was given with extraordinary vigour, though, perhaps less thoroughly finished in a mechanical sense than the preceding movements.³⁵⁷

As this review shows, Mendelssohn cast a long shadow across all aspects of music. His compositions were the measure against which newer works were tested, his performances regarded as the 'ideal' others must live up to; and finally, Mendelssohn's assumed opinions were the lens through which critics evaluated the two former categories.

³⁵⁷ Anon., 'Philharmonic Concerts,' *The Times*, 29th June 1859. [C.1.3.12]

It is worth noting at this point that the reviewers in London tended to be more effusive than their colleagues from Leipzig and Vienna. Their opinions were strongly held and forthrightly expressed. A particularly notable difference, especially at this early stage in Clara Schumann's performing career in London, is that the critics still wrote at length about her playing style, extolling its virtues, whereas in the other two cities, this was already taken as a given. This again highlights the difference in the perception of Clara Schumann's performances in the different cities, and the impacts they would have. In London her playing was still a remarkable novelty, regardless of the piece she chose to perform. In the other two cities, more attention could be given to what she played rather than the manner of her playing, as it was already an established fact that her performances were those of a true master.

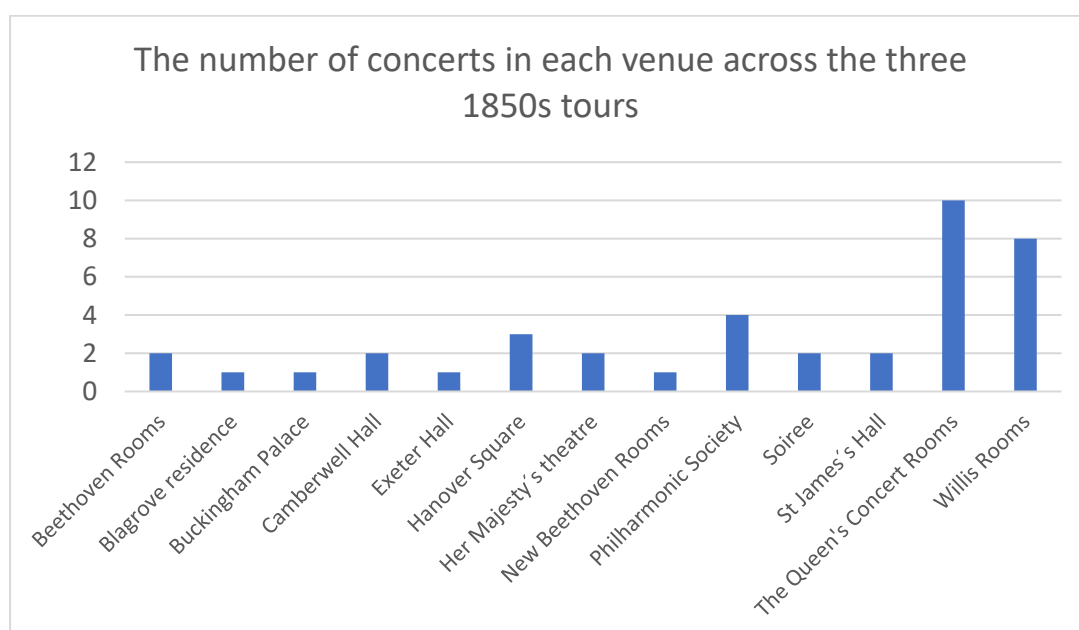


Figure 12: A graph to show the distribution of Clara Schumann's concerts in various London concert halls during the 1850s

As the above graph shows, the initial three tours involved a substantial number of concerts in the Queen's Concert Rooms and the Willis Rooms. However, there is still a significant level of diversity in the venues in which Clara Schumann performed. In the majority of these venues, Schumann acted as a guest of the various London music societies, only organising, or jointly organising eight out of the forty-five concerts across the three tours. It is worth noting that ten of these concerts were given at the request of John Ella's Musical union, in the Willis Rooms and Réunion des Arts in 1856 and '57, before moving to St James's Hall in 1859. As Stefaniak has discussed, the Musical Union had been a supporter of Robert Schumann's music as early as the 1840s, and so it would have been a prudent choice for Clara Schumann to perform at this learned society, as it would likely result in a favourable

reaction to her husband's music.³⁵⁸ However, Stefaniak goes on to state that even here, the reaction of the critics was generally to pan the music of Robert Schumann, even while praising Clara Schumann's performances.

One concert venue of particular significance was Buckingham Palace, where Clara Schumann followed in the footsteps of Felix Mendelssohn and performed for Queen Victoria, who had invited her to give a piano recital at the palace. Although she was a guest at this performance, the fact that it was her piano recital would suggest a significant level of control over the pieces she selected for performance. For this occasion, Schumann selected Mendelssohn's *Variations sérieuses*, Op. 54, Robert Schumann 'Schlummerlied', Op. 124, no 16 and a Chopin Impromptu. It is possible that she elected to perform the work by Mendelssohn in acknowledgment of the personal relationship between the British Queen and the composer. However, given that this particular piece was one she performed many times in many locations, her selection would seem more likely to be driven by works she judged most likely to prove popular with this particular audience given their popularity elsewhere, rather than a selection of personal significance to the Queen. These three composers also offer a significant portion of the music on which her public reputation was built. I would therefore suggest that Schumann, instead of using the performance as an opportunity to solely promote her husband's music in front of the British monarch, decided to display her talents to the widest degree so as to have the greatest chance of impressing this most select of audiences.

In more general terms, the concerts of the 1856 tour had a distinct structure. They would begin with either an orchestral overture, or a string quartet, composed in the main by either Beethoven or Mozart. Of the twenty concerts, this was true in twelve of them. As described above, for the opening numbers of her own concerts she chose a large-scale work of Beethoven's for solo piano. The large scale of the works, and the fact she elected each time to choose from the works of Beethoven, would suggest that although she was not using an ensemble piece to open her programmes, she was utilising the convention of a multmovement work at the opening of a concert, in order to maintain the same general outline that was presented in other performances.

The second item on the programmes was a much more mixed selection, both in terms of genre and the composers from whom the works were drawn. The pieces were a mixture of items for solo piano, trios and vocal numbers (opera extracts, largely in Italian, and art song in German and French). Of these vocal numbers, none was presented in English. When asked to fill this portion of the programme, Clara Schumann selected three works by Beethoven (his Sonata Op. 29, Variations Op.

³⁵⁸ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 230.

36) and took part in his D major Trio, Op. 70; she also played Sterndale Bennett's Op. 17, and Robert Schumann's Opp. 124 and 32. All of these pieces represented relatively conservative choices in repertoire, rather than the introduction of the radically new. Clara Schumann's inclusion of Sterndale Bennett's music was likely due to their friendship and professional relationship, as although his music was popular, it was not viewed as being on a level with Beethoven, or Robert Schumann. Therefore, Clara Schumann's performances of it likely improved its standing among the musical intelligentsia at the time.

The third and fourth items on the bill were the most likely places to find a piece for piano, either solo, or occasionally with orchestral accompaniment. When this was not the case, this position in the programme was often given over to a singer, performing either art song in English or German, or an opera extract, largely in Italian. In essence, this was the place in the programme reserved for the appearance of a guest performer. For her part in these, Clara Schumann selected overwhelmingly from the music of her husband, Mendelssohn and Beethoven, although she also elected to play two pieces by Chopin, and one each by herself, Bach and Schubert.

Clara Schumann's first tour to London offers a further insight into her programming strategies, as she chose to perform three solo recitals without any guest performers and a fourth concert at which she employed a singer to fill two of the numbers. When examining the structure of these programmes, we find that Clara Schumann did not have a standard format for her recitals but instead adopted different forms of programme organisation in each. There are some themes of commonality across these programmes. For example, she began each of these concerts with Beethoven, selecting three of his sonatas: Opp. 53, 27 and one unspecified by the programme, and the 'Eroica' Variations Op. 35. In the first and third of these recitals she included mosaics of Robert Schumann's music: in the first combining his 'Schlummerlied' Op. 124, Nr 16, 'Jaglied', Op. 82, Nr. 8 and 'Traumes Wirren', Op. 12, Nr 7; in the second she selected three numbers from his Op. 12, 'In der Nacht', Nr. 5, 'Des Abends', Nr. 1 and once again 'Traumes Wirren', Nr 7.

These two mosaics are examples of Clara Schumann's meta-compositional approach to her husband's music. Valerie Goertzen and Alexander Stefaniak have separately discussed Clara Schumann's programming strategies in quasi-compositional terms, Goertzen in relation to her assembling of 'mosaics' from smaller pieces, and Stefaniak with regard to her programming of excerpts from, or abridged versions of Robert Schumann's piano works.³⁵⁹ Stefaniak divides her interaction with Robert Schumann's early piano cycles into two groups: those from which she would

³⁵⁹ Goertzen, 'Clara Wieck Schumann's Improvisations and Her 'Mosaics of Small Forms' in *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*.

excerpt single numbers, as in the examples above, and those she would perform as whole or abridged cycles. The first group included the *Fantasiestücke*, Op. 12, *Novelletten*, Op. 21, *Romanzen*, Op. 28, and the *Six Canonic Studies*, Op. 56. The second group consisted of *Kreisleriana*, Op. 16, *Papillons*, Op. 2, *Davidsbündlertänze*, Op. 6, *Kinderszenen*, Op. 15, *Humoreske*, Op. 20, and also his later composition, *Waldszenen* Op. 82. This secondary group entered her repertoire only in the 1850s, despite all but *Waldszenen* having been composed in the 1830s.³⁶⁰ Although Clara Schumann frequently performed these works as abridged versions, as Stefaniak explains, her audiences 'regarded her as a pianist who realized her husband's compositional intentions by creating a perfect conduit from creation to performance'.³⁶¹ Therefore, her actions still conformed with the ideals of *Werktreue*, as her mode of performance was seen to fully embrace the composer's original intention, even if this meant the altering of their piece.

This paradox emerges particularly clearly in relation to her organisation of programmes around *Carnaval*. It was in the third number of the very last concert of the 1856 tour that she chose to perform this piece for the London public a second time, likely in the same abridged format as in her solo recital, removing the more outlandish elements of 'Eusebius', 'Florestan', 'Coquette', 'Replique' and 'Estrella'. The critical reception for Robert Schumann's music was a little uncertain in the initial stages of the tour. Reviewing a concert at which Clara Schumann had performed on the 6th of May 1856, the critic for *The Musical World* wrote that:

It was interesting to hear the rarely performed pianoforte music of Robert Schumann; and it was interesting to observe the exquisite solicitude with which the unfortunate composer's gifted and amiable wife dwelt upon every phrase of his melody, every modulation, every turn of harmony.³⁶²

The reviewer sounds, at best, nonplussed in response to the composition. However, it is clearly Clara Schumann's interpretation of this music that has captured his imagination. Even at this early stage in her London career, there is a clear sense from the critic that she has a privileged position with regards to the music of Robert Schumann, and that her interpretations of this music hold a particularly authoritative weight.

A week later, in the same publication, the reviewer spoke more plainly of his thoughts towards the music of Robert Schumann, but also highlighted the impact of Clara Schumann's performances of it, saying:

³⁶⁰ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 214.

³⁶¹ Ibid, 215.

³⁶² Anon., *The Musical Times*, 10th May 1856. [C.1.2.2]

Mad. Schumann's performance of her husband's Concerto was admirable, and full of enthusiasm. Of the music itself we would rather not speak. It is enough to record the unanimous applause which was bestowed on the praiseworthy efforts of the gifted lady to make her husband's curious rhapsody pass for music with an audience not altogether initiated....³⁶³

These sentiments were also echoed in *The Times*, whose critic, of the same performance, wrote:

Of this laboured and ambitious work we prefer, for evident reasons not to speak critically at the present moment. It is more agreeable to pay that homage to Madame Schumann which her remarkable talent so richly merits. A larger amount of enthusiasm has rarely been witnessed in a public performer. Madame Schumann played the music of her husband as if she had composed it herself. The profound sympathy she must entertain for it is easy to understand; but the difficulties it presents can only have been mastered with prodigious application.³⁶⁴

This is again a clear indication that Robert Schumann's music was unpalatable for certain members of London's critical audience in the 1850s. Chief among the complaints of *The Times* was his lack of adherence to conventional formal structures; and that he ascribed to his music 'an affectation of originality, a superficial knowledge of the art' and 'an absence of true expression'.³⁶⁵ Given their preoccupation with Mendelssohn, even a decade and more after his death, Robert Schumann's compositions would therefore have still been sufficiently avant-garde to disturb the sensibilities of this critical audience. However, as the critic for *The Musical World* writes, Clara Schumann's performances were still applauded. The critic asserts that this applause was for the performer, not the composer, and engaged in by an 'audience not altogether initiated'. This might suggest an alternative interpretation. The critic's carp at the uninitiated audience is designed to show his more refined judgement, implying that the audience would have applauded less artistically worthy music. This suggests that there was a disconnect between the critical opinion of this music and that of the public at large, who seem to have been more accepting of Robert Schumann's compositions, especially when performed by Clara Schumann. Aside from her own composition, the music of her husband was also the most recently composed music that she performed in these 'soloist's' programme slots. However, in both instances, Clara Schumann's skill and enthusiasm in playing this repertoire are commended and are put forth as positive reasons for listening to what the critics view as unpalatable music, in order to hear her interpretation of it.

³⁶³ Anon., *The Musical World*, 17th May 1856. [C.1.2.3]

³⁶⁴ Anon., 'New Philharmonic Society,' *The Times*, 15th May 1856, 6. [C.1.3.6]

³⁶⁵ Anon., 'Philharmonic Concerts,' *The Times*, 5th April 1853, 7. [C.1.3.1]

In two of her recitals, the second and fourth, Clara Schumann made use of variation sets, although in contrasting ways. In the second of her solo recitals, she opened with Beethoven's 'Eroica' Variations. The middle piece of her concert was then given to her own Variations on a Theme by Robert Schumann, Op. 20. These were separated by two smaller pieces written by Sterndale Bennett. Following Clara Schumann's variations, she included two more smaller scale works, a Brahms Gavotte (in the style of Bach) and Scarlatti's *Clavierstück* in A major, Robert Schumann's *Carnaval* then provided this programme's finale.³⁶⁶ During the 1850s Clara Schumann began to employ meta-compositional strategies in her concert programming, combining works in such a way as to lead to a piece she wished to highlight, introduce, or for which she wanted to gain a favourable hearing. The structuring of this particular programme provides a clear narrative between the large-scale pieces and also traces a line from the music of Beethoven to that of Robert Schumann. However, she had employed a similar programme, also highlighting *Carnaval*, the same year in Vienna. It would seem that this meta-compositional approach to whole programmes was an extension of her earlier 'mosaics' of smaller forms, only on a much grander scale. The aim was fundamentally unaltered, seeking to enhance the perception of her husband's music. Only, in this later stage of her career, we see Clara Schumann applying the strategy across whole concerts, rather than single programme numbers. Firstly, Clara Schumann introduced the multi-movement variation form through the Beethoven set; then Robert Schumann's theme, although in the acceptable guise of a virtuoso variation set written by the performing pianist; until finally Clara Schumann allows her audience to hear one of her husband's early piano works, possibly with a view to its four 'sphinxes' acting as themes to further tie *Carnaval* to the earlier variation sets. This concert was clearly designed as a vehicle to introduce *Carnaval* to the London public. As discussed earlier in the thesis, an English version of a programme note originally produced for the Viennese audience of Clara Schumann's first public performance of the piece earlier that year, shows the way in which she wished to present the piece aesthetically. This programme note was reproduced in *The Musical World* in the June 21st edition, and states that. This programme note states that:

This composition may be understood to illustrate the brilliancy of a Carnival with all the eccentricities and ever-changing pictures of Continental fetes. Like a magic lantern, it will convey

³⁶⁶ The 'Clavierstück' by Scarlatti is likely to have been his Sonata in A major, K. 26. In the review of this concert in *The Musical World* (See Appendix 3, *The Musical World*, Vol 34 – Issue 25 – (June 21st, 1856) – p. 395 *Madame Schumann's Recitals*) the piece is described as a 'Gavotte', meaning it would be in four time. This would therefore exclude Scarlatti's other Sonata in A major, K. 24, as this is written in 3 time. However, it is also possible that the 'Gavotte' actually refers to the piece by Brahms and is misattributed by the reviewer, which would imply it could have been either of K. 24 or K. 26. No other source gives a definitive identification of the piece.

to our imagination various personification, such as the Clown, Pantaloon, or Harlequin and Columbine; sometimes even well-known characters, such as Chopin and Paganini; but they only remind for a moment, and are replaced by the ever-flowing stream of Carnival festivities.³⁶⁷

Carnaval's formal construction, as with most of Robert Schumann's early piano cycles, was rather unusual at this time, anywhere in Europe, having more in common with the structure of a song cycle than with traditional pieces for solo piano. Even this would not provide a firm point of reference for an English audience as a complete performance of a song cycle had not yet taken place in the country, and the first anywhere would not be performed by Julius Stockhausen until 1858. Therefore, the explanation of the form and characterisation in terms of a 'magic lantern' of shifting images would have provided some context for listeners. A further intriguing aspect of this review is that the 'well-known characters' do not include Clara Schumann herself, represented in 'Chiarina'. Given how London critics were so quick to draw attention to her unique perspective on and performing style of Robert Schumann's music, it seems strange that his musical portrait of her is not acknowledged.

Clara Schumann's arrangement of the pieces of *Carnaval* in this concert is worth dwelling on for a moment longer, in that she did not perform the entire cycle, but instead an abridged version. She omitted 'Eusebius' (5), 'Florestan' (6), 'Coquette' (7), 'Replique' (8) and 'Estrella' (13). This follows the same pattern she had used earlier that year in her tour to Vienna, and indeed represented the most common form in which she would present the work, although there were some minor variations. It is unclear why exactly Clara Schumann chose to make these omissions. However, as Alexander Stefaniak has shown, the impact on the overall tonal architecture of the piece was a possible consideration, as the set of four pieces from 5 to 8 represent a diversion from the overall tonal plan, rather than an integral part of it.³⁶⁸ Nancy Reich has speculated that these pieces were chosen to be left out because they perhaps 'evoked painful memories, perhaps they were too surrealistic, too fanciful, too extravagant'.³⁶⁹ Perhaps the same impulse that suggested these numbers were not to be included in the performance also encouraged the choice not to disclose 'Chiarina' as a portrait of the performer. It is noteworthy that even after she had performed this piece with great success in Vienna, Clara Schumann still did not choose to play the unabridged version of the cycle in London. Perhaps this was a consequence of the lesser degree of acceptance of her husband's music in the British capital. Whatever her reasoning, it seems to have been well founded, as the critic for *The Musical World* wrote, rather scathingly:

³⁶⁷ Anon., 'Madame Schumann's Recitals,' *The Musical World*, 21st June 1856, 395. [C.1.2.5]

³⁶⁸ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*.

³⁶⁹ Reich, *Clara Schumann: the artist and the woman*.

The *Scenes Mignones* [sic] [Carnaval] of Schumann (an early work) were interesting chiefly because Madm. [sic] Schumann interpreted them.³⁷⁰

However, at the end of the review, they do concede that:

At the end of every performance Mad. Schumann was loudly applauded, and after the last piece the applause lasted so long that she returned to the platform, and once more treated her hearers to the Gavotte of Scarlatti.³⁷¹

Whatever the critical reception, the public clearly enjoyed the performance.

Clara Schumann's organisation of this programme also attempted to introduce the work of Brahms to the London public. By placing his Sarabande and Gavotte (in the style of Bach) next to Scarlatti's *Clavierstück*, Clara Schumann was signalling his music's proximity to that of two past master composers, in Bach and Scarlatti, and thereby may have hoped to gain it a more favourable hearing. Once again, the critical response and that of the public seem to have been at odds. As the comment above suggests, all works were loudly applauded, but the reviewer writes that:

The *Sarabande* of the 'new man,' Johannes Brahms, is extremely difficult, extremely uncouth, and not at all '*in the style of Bach*'.³⁷²

That Brahms was the 'new man' would suggest his music was having some degree of success in London during the 1850s. This notwithstanding, the clear disjuncture between popular and critical opinion would imply that its status as 'music of a great composer' had not yet been achieved. However, having Clara Schumann to perform the work at least guaranteed it a hearing.

Clara Schumann also chose to end her final London solo recital of 1856 with two other pieces of note, firstly Mendelssohn's *Variations sérieuses*, Op. 54, and secondly Henselt's Etude on 'Wenn ich ein Vöglein wär', with a Berceuse by Henselt between the two. Both these pieces are virtuosic undertakings, with significant necessity for bravura playing, something that Clara Schumann had largely endeavoured to keep out of her programming since the early 1840s. Her return to this repertoire, firstly by Mendelssohn, popular in London, and Henselt, writing in a reliably popular if by this time 'old fashioned' (at least to Clara Schumann's ears) style, signals an understanding from Clara Schumann that the public and critical press in London were not yet fully ready for more modern

³⁷⁰ Anon., 'Madame Schumann's Recitals,' *The Musical World*, 21st June 1856, 395. [C.1.2.5] The reviewer for this concert seems to have the details confused. The 'Gavotte' was in fact by Brahms, as mentioned in an earlier footnote; it seems likely that the Scarlatti piece referred to here is his Sonata in A major, K. 26 or K. 24.

³⁷¹ Ibid

³⁷² Anon., 'Madame Schumann's Recitals,' *The Musical World*, 21st June 1856, 395. [C.1.2.5]. The italics are original.

programming choices, and so in order to leave the most favourable impression she returned to safer, more conservative, ground.

One way in which Clara Schumann managed to improve the reception of her husband's music came in the third of her piano recitals, given on the 2nd of July 1856. In this concert, she placed two of her husband's Canons for Pedal Piano, Op. 56 (presumably performing her arrangement for hands only) directly before Bach's *Chromatic Fantasy*, BWV 903. Given that Robert Schumann's counterpoint was based on his studies of Bach's music, these particular pieces in the two composers' oeuvres bear strong stylistic similarities. By programming them concurrently, Clara Schumann invited comparison between her husband's music and that of Bach, and to demonstrate that it could withstand such a comparison to an already established master.

When reviewing this concert, the focus seems to have been more on the executant than the composers and their relative worth as the critic for *The Musical World* wrote:

For instance, the fair pianist on Monday night was heard to greater advantage in Beethoven's Sonata than in Chopin's Study on the black keys, although the novelty of the latter performance elicited an encore; and in her own husband's *Morceaux* than in anything else – except, perhaps, the singular *Fantasie* [sic] of J.S. Bach. Mad. Schumann, indeed, performed Beethoven's Sonata exquisitely, more especially the last movement. The *Fantasie Chromatique and Fugue* of Bach was an admirable performance, and pleased the audience so much as to induce them to recall the pianist at the end.³⁷³

This might suggest that despite the beginnings of canonic thinking in London, it was still the performers and their playing that were most valued at this time.

Overall, the pieces Clara Schumann performed during her first trip to London were selected overwhelmingly from a very narrow group of composers: Robert Schumann, Mendelssohn and Beethoven. These were supplemented by a few pieces by other Romantic composers in Chopin, Schubert, Brahms, and by two Baroque masters in Bach and Scarlatti. Finally, she also made occasional use of the music of C.M. von Weber and Henselt. Through basing many of her appearances on the music of three composers, Clara Schumann created a very distinct niche for herself in the London musical scene, as the chief interpreter of her husband's music, and as an authority on the German school of piano playing. Although this tour had mixed results in terms of the increase of appreciation of Robert Schumann's music in London, it did serve the purpose of

³⁷³ Anon., 'Concerts – Various,' *The Musical World*, 5th July 1856, 243-244. [C.1.2.6]

firmly establishing Clara Schumann's reputation in the city, and left a settled expectation of what music she might present in future tours.

Between the tours of 1856 and '57 Clara Schumann suffered the loss of her husband. This of course had a significant impact on her concert activities, both in terms of the number of performances she gave, and also the pieces she selected for performance. Her second tour to London did not start well. In a letter to Woldemar Bargiel, her half-brother, dated the 3rd of May 1857, she wrote:

I am often overwhelmed with home-sickness [sic], and do not know how to endure it. So far it has been a very bad season, and if it does not improve in June.... I shall come back I have had only 2 engagements this month, if all goes well and I get 2 more I shall have just enough to pay my expenses.... So you see I have a right to be anxious. And I am not being successful with lessons either. Here things always move very slowly. Tomorrow, I play in public for the first time – and oh! I do not feel in the mood for it.³⁷⁴

The tour did indeed end on the 29th of June. However, this letter does raise questions about how these tours were financed, in that it is the private engagements that are referred to by Clara Schumann as the necessary element for her to meet her expenses in making the trip. In terms of her public engagements, this tour was significantly shorter than the one a year previously, comprising only ten public concerts. Although the focus of this thesis is on her public concert programming, the financial and social importance of the private appearances of virtuosi in the nineteenth century is an important contextual factor.

During this tour, Clara Schumann seemingly took more literally her role as 'guest' in the majority of concerts she performed, playing only one or two pieces in each. She also only played pieces back-to-back in one concert at which she was not the 'concert giver'. This resulted in her playing a more limited number of pieces, and therefore an even greater need for discernment when selecting repertoire. The end result was that Robert Schumann's music was entirely omitted from her performances in London during 1857. Instead, she focused on the music of Beethoven, Bach, Mendelssohn and Chopin, as well as pieces by Scarlatti and C.M. von Weber, Moscheles and Mozart. The majority of these were pieces that she had performed before, with great success, in other places, which would suggest that at this emotionally trying time she chose to turn to works that could be relied upon to be well received, rather than to have to invest time and emotional resource in the anticipation and defence of new pieces.

³⁷⁴ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 148.

However, the critical response to these concerts reveals an interesting facet of the movement of musical works and playing styles across Europe. On the 9th of May 1857 the critic for the musical world wrote of Clara Schumann's performance of Beethoven's 'Appassionata' Sonata that:

In many instances the reading of the gifted artist more than satisfied us – the expression of the *andante con moto* (taken, by the way, 'senza moto') and the fire imparted to the *finale* realizing all that the composer imagined. But the first movement was too much tormented – stretched as it were upon the wheel – but like a courageous sufferer *would not* confess. The *coda* of the *finale*, too, was indistinct, and the abuse of the *pedal* was very remarkable throughout. This is a practice with which such a player as Mad. Schumann might dispense advantageously. Her whole performance produced a great impression and the audience, notwithstanding the analysis of M. Ella (which he recommends them to peruse during its progress), seemed to enter into the beauties of the sonata vividly, if their applause was not altogether discriminate in every place.³⁷⁵

Further to this, in the same publication on the 4th of July 1857, the reviewer wrote:

Bach's Prelude and Fugue in A minor was Madame Schumann's finest performance. It was, perhaps, taken too fast; but the execution, considering the mechanical difficulties it presents, was extraordinary. Chopin's *Nocturne* displayed the style of the Leipsic pianist to less advantage. Such vapourish music is not suited to her manner. Mendelssohn's Prelude was again too quick, and occasionally wanted clearness for that reason. The *Caprice*, delightfully played, left nothing to be desired. In Mozart's *Andante* (a rondo of infinite beauty), Madame Schumann again somewhat injured the effect of her performance, by unduly accelerating the 'tempo'.³⁷⁶

The reviewer for *The Times* also made their feelings known when reviewing the same performance of Beethoven's 'Appassionata' Sonata, writing:

We are aware that it is now the fashion abroad, among a special school of pianists, to play the works of classical masters in a manner of which the composers themselves never had a notion, and which it must be confessed by no means enhances the legitimate effect of their music, since it is less natural than eccentric. We are sorry to find a gifted and accomplished artist like Madame Schumann insensibly falling at this late hour into an error inimical to genuine expression; and we

³⁷⁵ Anon., 'Musical Union,' *The Musical World*, 9th May 1857, 295. [C.1.2.7]. The italics are preserved from the original source.

³⁷⁶ Anon., 'Madame Schumann's Matinée,' *The Musical World*, 4th July 1857, 425. [C.1.2.9] The italics are preserved from the original source.

trust that even the admiration excited by her brilliant talents will fail to make such artifices pass muster in England for real musical sentiment, with which they have little in common.³⁷⁷

These descriptions clearly indicate that there was a settled expectation for the performances of certain works and the style of piano playing more generally. What is especially noticeable in the second review is that even though Clara Schumann had known Mendelssohn personally and had heard him perform many of his works, her interpretations are not seen as authoritative, but rather as incorrect. This would suggest that there was a distinct 'English' style of performing piano music, which had developed in a different way to that of Leipzig, and which the English critics held as superior, although it is unclear what this particular style may have been. Peres da Costa has discussed the differences in national styles of piano playing at various points in his book *Off the Record*, including varying attitudes to the use of rubato and dislocation.³⁷⁸ Therefore, if we consider canonic thinking around performed works to be geographically contingent then we must also understand the mode of their playing, and the reception of those performances to also be geographically contingent. As a consequence, a pianist trained in one location, and adhering to the performance traditions of that place might be judged to have transgressed the limits of 'good taste' when performing elsewhere. For this reason, the performance of the same work, by the same performer, might be judged in more positive or negative terms depending on location, even if the two performances were near enough identical. Although it falls beyond the scope of this thesis to determine what the specifics of these differences may have been, it is important to acknowledge that they did exist.

Overall, Clara Schumann's tours to London during the 1850s were moderately successful. She established a place for herself in the London music scene and was positioned, both through her own programming choices and by the critical press as the interpreter of earlier composers, such as Mendelssohn, and she was able to generate some interest in her husband's music. However, much of this interest was in her interpretation of the pieces rather than in the music itself, which was not yet fully embraced. Furthermore, Clara Schumann's decision to appear largely as a guest in concerts enforced a more succinct expression of her repertoire in London, where in other cities she might have had more opportunity to explore lesser-known works in order to fill all the numbers of her own programmes. This ensured that from the start in London she selected from a narrower group of composers, and as a by-product enforced some level of canonisation in her programming between those whose music she chose to perform and those whose she did not.

³⁷⁷ Anon., 'Musical Union,' *The Times*, 7th May 1857, 7. [C.1.3.9]

³⁷⁸ Peres da Costa, *Off the Record Performing Practices in Nineteenth Century Piano Playing*.

5.3- 1860s- Popular Concerts and Programme notes

For Clara Schumann, the 1860s saw the most significant development in her concert programming since her shift away from virtuoso music, towards more serious compositions, in the early 1840s. This change came not in the form of the music of composers that she would perform, but the venue in which she would perform them. Starting from 1865, the year she returned to London, Clara Schumann began to appear in the Monday and Saturday Popular Concerts, hosted by Arthur Chappell in St James's Hall. The graph below shows how significant these concerts became to her touring schedule in London during this decade.

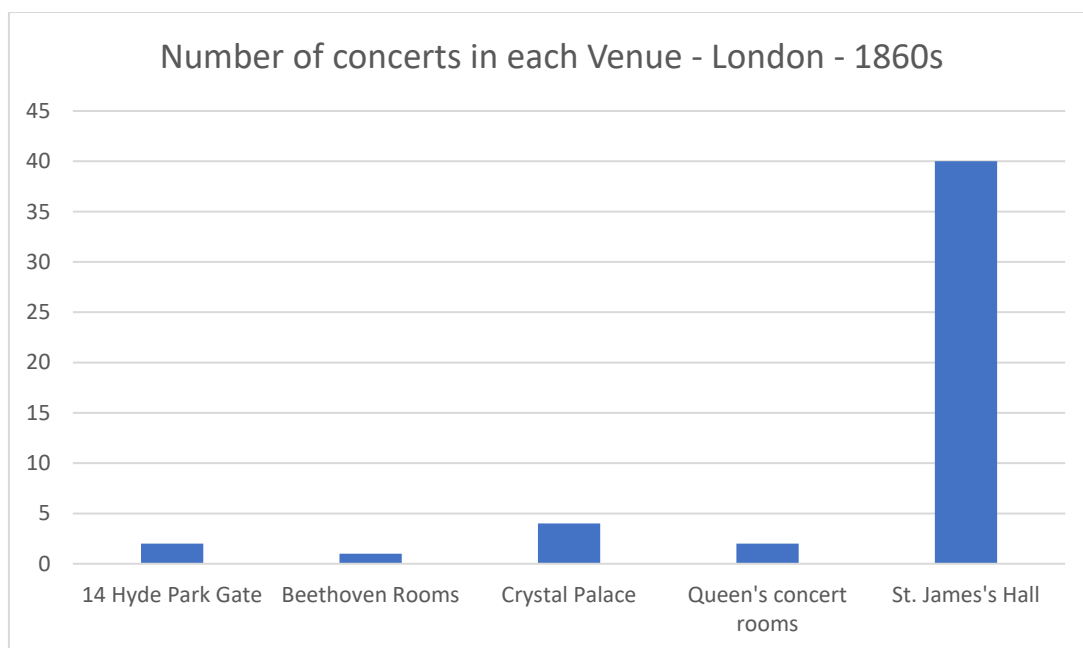


Figure 13: A graph to show the number of venues in London in which Clara Schumann performed during the 1860s

Of the 250 concerts she gave in London, 180 were in St James's Hall. These 180 concerts represent just below 14 percent of her total public appearances, a greater number than even the Leipzig *Gewandhaus*. These concerts as yet have received surprisingly little scholarly attention in relation to Clara Schumann's appearances during them. I shall therefore devote a significant part of the remainder of this case study to this subject.

The Popular Concerts were founded in the late 1859, targeting a specific section of the public as this excerpt from *The Musical World* in 1861 explains:

classical chamber music of the highest order is brought week after week within the reach of the shilling paying masses as it has now been no less than fifty-two times at St James's Hall.... swelling

the total of the Monday Popular Concerts to no less than sixty-three within two years of their foundation.... Such a result is unparalleled in the history of musical entertainments.³⁷⁹

Given the low cost of the tickets, these concerts could be said to be popular in that they brought high art music to the general public and not only because of their commercial success. The 'Pops', as they were affectionately known, positioned their programming in opposition to the Beethoven Quartet Society's newly founded concert series at which the music of only that composer was played. This immediately created a dichotomy between the homogenous style of programming at the Beethoven society and the more varied miscellaneous style of the 'Pops'. The concerts included appearances by singers and virtuosos, as well as performances by small ensembles. Other notable performers at these concerts were the violinist Joseph Joachim and the cellist Carlo Alfredo Piatti, who both made regular appearances as well as other pianists such as Carl Reineke and Charles Hallé.

Significantly for our understanding of the music Clara Schumann performed, she did not select the pieces she performed at these concerts. The programmes were instead constructed by Arthur Chappell, the impresario. The Popular Concerts ran to a general schema of a chamber work, followed by alternating vocal and solo instrumental numbers, although there would be slight variation in this form given the selection of available artists. There would be a process of negotiation between the artists and Chappell as to what they were to play, but the ultimate responsibility rested with him. This makes Clara Schumann's immediate impact on London's musical canon somewhat less clear, given it was in large part no longer her own choice of repertoire that she would perform. However, her reputation would still be enough to all but guarantee a large audience for works new to London, especially by composers with whom she had a personal connection.

A further difference in the London reception of the Schumann couple between the late 1850s and early 1860s was the impact made by George Grove on London's musical consciousness through the writing of his programme notes. As Christina Bashford has noted in her 2007 monograph *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London*, the idea of explanatory programme notes was first introduced by John Ella for his Musical Union concerts, held at the Crystal Palace.³⁸⁰ Grove had been employed by John Ella, at the Crystal Palace, in order to write commentaries on the pieces included in their concert programmes in order that their audiences might gain a deeper understanding of the music presented. As Nigel Simeone explains in his entry on

³⁷⁹ Anon., 'Monday Popular Concerts,' *The Musical World*, 16th February 1861, 108. – This review is not included in the appendices as it does not relate directly to Clara Schumann and her career, but rather to the formation of the Popular Concert.

³⁸⁰ Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Martlesham, Suffolk: Boydell & Brewer, 2007), 120.

programme notes in the Grove dictionary, Grove's writings, after Ella's, were some of 'the earliest serious attempt at analytical programme notes', and 'detailed notes of this kind were largely a British phenomenon until almost the end of the 19th century'.³⁸¹ Colin Eatock, in his article 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance', has explored the way in which the organisers of these concerts conceptualised their activities and the effect this had on the English musical canon.³⁸² In this article Eatock argues that critics at the time, such as Grove, saw themselves as involved in a process of 'artistic discernment', of sorting the wheat from the chaff of the vast expanses of music, rather than of continuously constructing a canon. A canon was the result, but not the original intention.

Grove is now most famous for his dictionary of music, as well as his analysis of Beethoven's nine symphonies and his writings on Schubert. However, as the modern iteration of Grove's dictionary article on him states:

...his long friendship with Clara Schumann and his devoted championship of her husband's compositions began in 1863.³⁸³

It was in fact his championing of Robert Schumann's music that came first, as he and Clara Schumann did not meet until her return to London in the May of 1865, at which point she remarked in her diary:

I find a marked change, since five years ago, in the attitude towards Robert. To my great surprise I now find a large number of Schumann devotees – one of the most zealous is Grove, whom, apart from that, I like more and more, and with whom I feel quite at home.³⁸⁴

This change in the reaction to the music of her husband was not yet universal, and this also shows that the elevation of Robert Schumann's music was not down to Clara Schumann alone. However, this does demonstrate that the appreciation for his music was increasing, and we therefore might expect to see a greater amount of it in her concert programmes in London, from 1865 onwards.

As stated above, a consequence of Clara Schumann's new association with the Popular Concerts was that she now appeared far more frequently as a guest, performing one or two pieces in an evening, rather than as the concert giver. She did give some recitals in London and organised

³⁸¹ Nigel Simeone, 'Grove Music Online - Programme note,' (January 20, 2001). <https://doi-org.ezproxy.lib.gla.ac.uk/10.1093/gmo/9781561592630.article.51278>.

³⁸² Eatock, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance.'

³⁸³ revised by Percy M. Young, C.L. Graves, 'Grove, Sir George,' (January 20th, 2001). <https://doi-org.ezproxy.lib.gla.ac.uk/10.1093/gmo/9781561592630.article.11847>.

³⁸⁴ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 237.

concerts of her own, but this was not the bulk of her concertising activities. Although the balance between these two types of engagement had been tipped towards 'guest' appearances in the previous decade, the contrast between the two became even more extreme in the 1860s. However, her presence in the concerts of others did sometimes affect their programming. For example, on the evening of her first appearance in the Popular Concerts, the programme was entirely devoted to the music of Robert Schumann, with Clara Schumann contributing a performance of his *Etudes en forme de variations*, Op. 13, as well as participating in his Fantasy for Piano and Violin, Op. 73, and Piano Quartet, Op. 47. The act of devoting an entire concert programme to the work of one composer was highly unusual. In their brief chronicle of the history of the Popular Concerts, written in 1884 on the occasion of the 1,000th concert in the series, *The Times* states that the only other concert of note devoted entirely to the work of one composer was the very first in the series, which was given over entirely to the music of Mendelssohn.³⁸⁵

The idea to dedicate the programme entirely to the works of Robert Schumann seems to have been intended as a mark of respect to both husband and wife. This gesture clearly meant a great deal to Clara Schumann, as she wrote in her diary:

The reception given to me was warmer than any I have ever known, and I was really moved by it. It was long before I could seat myself at the piano. Ah! If Robert could have lived to see it, he would never have thought that he (for the greater part of the applause was for *Him*) could have received such recognition in England.³⁸⁶

However, Litzmann does then qualify this with a note arguing that the applause was at least split equally between husband and wife, but it is unclear how this could have been quantified. To only programme the works of a single composer was an unusual step for the Popular Concerts. The Popular Concerts had been founded in specific opposition to this style of programming, when practiced in aid of Beethoven by the Beethoven Quartet Society. This would suggest that the stock of Robert Schumann's music had risen significantly, and the unorthodoxy of the departure from the usual programming form of the Popular Concerts was outweighed by the desire to pay homage to the Schumann couple. Furthermore, it would suggest that Clara Schumann's reputation had not diminished in the five years since her last performance in London and is evidence of her impact on the musical landscape of London. Had she chosen not to tour to the city that year, it is unlikely that Robert Schumann's music would have had an entire concert dedicated to it. The desire of Arthur

³⁸⁵ Herleus le Berbeus., 'The Thousandth Popular Concert,' *The Times*, 5th April 1884, 216. [C.4.1.10]

³⁸⁶ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol 2, 238.

Chappell to pay homage to both artists as special recognition of the presence of Clara Schumann came as a direct result of her decision to tour to London.

Although our main source of information for the audience reception of these works comes from the reviewers, who as we have seen held substantially polarised views of Robert Schumann's music, they all report unanimously that the reaction to Clara Schumann's performances was overwhelmingly positive. It was also common in her concerts for Clara Schumann specifically to be called forth by the audience to perform encores, largely regardless of the repertoire she had played. Finally, the fact Chappell continued to hire her would suggest that she brought his concerts a significant degree of financial success through ticket sales. All of this would tend to suggest that despite the pitched battle over the artistic and aesthetic merits of the music Clara Schumann chose to promote, she maintained a loyal and enthusiastic audience in London.

As discussed above, the form the Popular Concerts generally took derived largely from the miscellany tradition, with the inclusion of various styles of instrumental and vocal music. However, there were some core tenets that were the expected foundations of the Popular Concerts. Bashford has also shown that the form and content of the Popular Concerts derived in large part from those of the Musical Union, run by John Ella. The major difference was the clientele the series sought to attract. Where the focus of the Musical Union was the upper middle class and higher, the Popular Concerts looked to attract the 'shilling public', or those who could afford no more than a few shillings for luxury items, with tickets costing between one and five shillings.³⁸⁷ Typically, they contained between six and nine programmed items (not including encores) with the Saturday concerts, introduced by Chappell so that those who lived further afield might also be able to travel to London to attend, usually containing one fewer instrumental piece than their counterparts on a Monday. The final concerts of the season, given as benefit concerts for Arthur Chappell, tended to be significantly longer, always containing more than ten items. However, these were more akin to end of season celebrations at which artists were invited to take turns performing their 'party pieces'. Usually, a Popular Concert would open with a piece for small ensemble, or an overture. This would then be followed by either a song or aria, or a piece for solo piano. The third number on the programme was almost always reserved for a solo pianist, with only a few exceptions throughout the decade. The fourth number was more mixed, consisting of either an accompanied song, a violin or cello piece accompanied by piano, or for solo piano. The rest of the concert was often divided in a similar way, providing opportunities for the various artists to showcase their skills in different settings. A significant consequence of the reservation of the third programming slot for solo piano pieces was

³⁸⁷ Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London*.

that Clara Schumann did not employ her 'mosaic' style of programming, as discussed by Valerie Goertzen, in these concerts, but instead focused on longer form works, typically sonatas, variations or her husband's suites such as *Kreisleriana* or *Carnaval*.³⁸⁸

Alexander Stefaniak has examined Clara Schumann's use of her husband's early piano cycles more generally, but the way in which she developed their programming in London, specifically, merits some comment. The cycles can be divided into two groups within the 1860s: separable cycles, from which Clara Schumann would draw individual pieces; and inseparable cycles where the majority of the work would remain intact in performance, although often numbers would be omitted. In the first group were: *Fantasiestücke*, Op. 12, from which she drew, at various points, 'Des Abends' (Nr. 1) 'Grillen' (Nr. 4) and 'Traumes Wirren' (Nr. 7); *Kreisleriana*, Op. 16, of which she only performed the second number; and the *Novelletten*, from which she selected the first and second numbers. In the second category were *Carnaval*, Op. 9, and *Kinderszenen*, Op. 15. However, as discussed above in the case of *Carnaval*, these were abridged versions of the works. In a similar manner to her performances of her husband's Op. 9, Clara Schumann chose to omit the sixth piece in *Kinderszenen* when she played it on the 19th of March 1868. Clara Schumann's use of these cycles is reminiscent of the change in the performance of *Lieder* that had taken place through this decade, discussed earlier in the Vienna case study, in that she was moving towards the performance of complete, unbroken cycles, but this was not yet the norm.

Although the content of her first appearance in the Popular Concert was relatively unusual, given that it consisted entirely of her husband's music, the form of the programme was not, still following the broad outline delineated above. Furthermore, Clara Schumann's personal contribution was also not particularly unusual, in that in most of her London concerts during the 1860s she gave only a few pieces in each concert. As the following graph shows, these pieces were often selected from the works of her husband, Beethoven and Mendelssohn.

³⁸⁸ Goertzen, 'Clara Wieck Schumann's Improvisations and Her 'Mosaics of Small Forms'' in *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*.

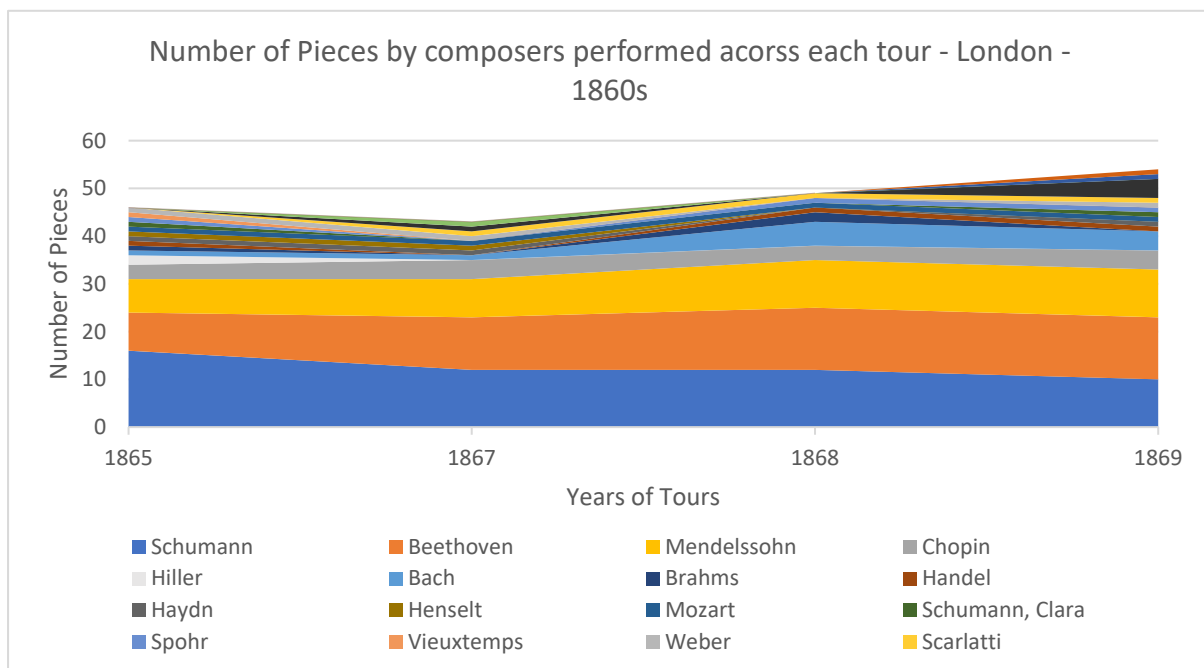


Figure 14: A Graph to show the changing repertoire composition of Clara Schumann's London tours during the 1860s

While she still performed a not insignificant amount of music outwith the oeuvres of these composers, they nonetheless make up the majority of her repertoire, consistently contributing over sixty percent of the pieces she played on each tour. There is a noticeable decrease in the amount of Robert Schumann's music performed by Clara Schumann across the decade. I would argue that this is in part due to the initial surge in concert halls asking her to perform specifically her husband's work in 1865, as this was their first opportunity to do so after its surge in popularity in part due to Grove's writings. Once this is accounted for the apparent downwards trend is in fact much flatter.

Given the number of concerts Clara Schumann performed at St James's Hall, and the influence that pleasing the audience here might have on her repertoire, it is worth pausing for a moment to consider the mechanism by which the pieces were selected for performance, and the way in which these choices were received. As discussed earlier, in the case of the Popular Concerts it is likely that Arthur Chappell selected much of the repertoire, as well as taking responsibility for the overall construction of the programme. Although there are no specific records of exactly how the pieces were chosen in each case, a review of a concert on the 27th of January 1868 offers a clue, as a critic in *The Musical World* writes:

The pieces selected for her were suited to exhibit the finest qualities of her playing.³⁸⁹

³⁸⁹ Anon., 'Monday Popular Concerts', *The Musical World*, 1st February 1868, 78. [C.2.1.9]

It is worth noting that this is a critic who was not involved in the construction of the programmes, and as Katharine Ellis has explored, male critics often found difficulty in dealing with female performers. As Ellis explains, one way in which the critics surmounted this problem was to reduce the agency of the performers.³⁹⁰ It is unclear whether this is true in this case, but this at least shows that it was the perception that pieces were selected *for* Clara Schumann to play, most likely in consultation with her, rather than her having complete control over what she performed. Furthermore, the proportionally larger amount of Mendelssohn's music in her London programmes, compared to those in Leipzig and Vienna in the same decade, would suggest that it is likely that there was at least a negotiation between artist and impresario as to what music would be selected, with the impresario encouraging her to perform a greater amount of Mendelssohn's music. However, it is worth considering such a negotiation from the perspective of Chappell. In engaging Mdme. Schumann, he was presenting the public with the performer who was widely considered the best interpreter of her husband's music. Although her readings of other composers were still admired, they were sometimes subject to a greater deal of scrutiny, especially in London. It would therefore seem reasonable for Chappell to wish for her to perform a good deal of her husband's music, an aim that was shared by Clara Schumann. However, the greater amounts of music by Beethoven and Mendelssohn present in the programmes might suggest that Chappell was taking the approach of asking her to perform music by significant figures of Austro-German tradition, as well as the newly popular music of her husband.

Of the Beethoven that Clara Schumann performed in the 1860s, the vast majority was drawn from the piano sonatas, trios and concertos. However, the distribution of these by tour depended on the other available musicians, as to whether it was possible to attempt the trios. Of the forty-five Beethoven pieces in which she performed during the 1860s in London, twenty of these pieces were solo piano sonatas. However, these twenty performances were drawn from only eight sonatas, necessitating a significant amount of repetition in certain cases.

³⁹⁰ Ellis, 'Female Pianists and their Male Critics in Nineteenth-Century Paris'.

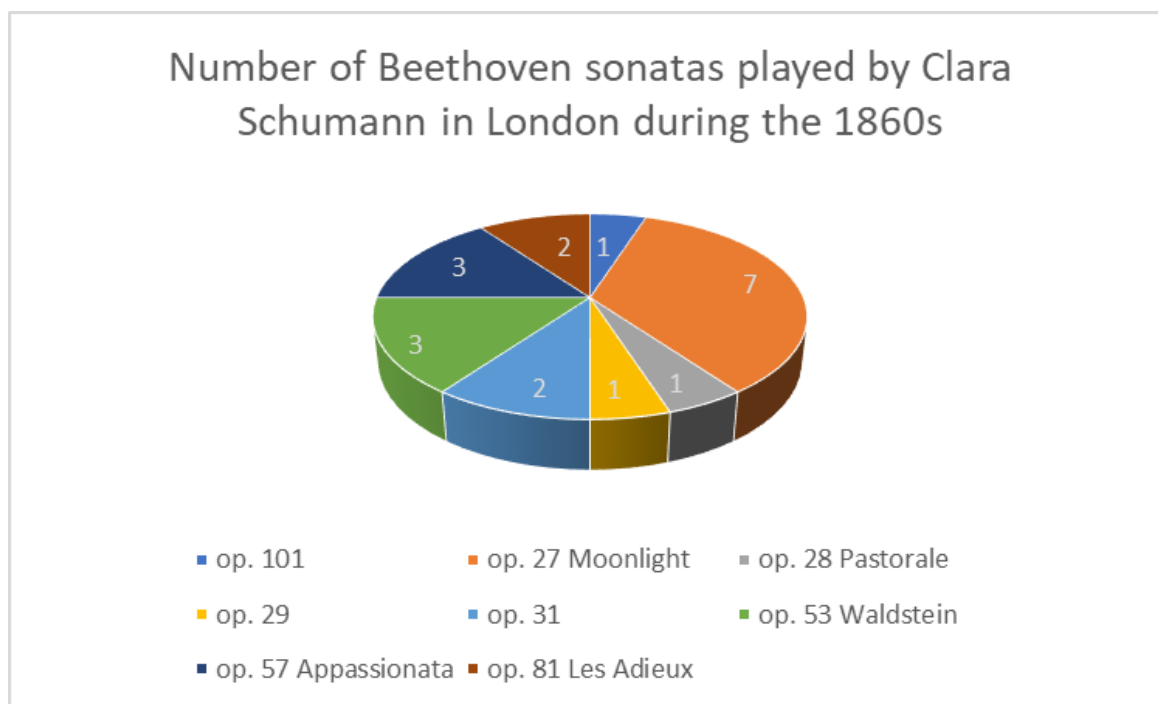


Figure 15: A graph to show the number of different Beethoven sonatas played by Clara Schumann in London during the 1860s

This level of repetition of individual works would in itself further suggest that the pieces Clara Schumann was performing in these concerts were not solely chosen by her. Her practice in many other locations and throughout her career was to perform an enormous variety of pieces, and to very rarely repeat herself. This graph on the other hand, shows a higher-than-normal level of repetition of particular pieces. Furthermore, it is noticeable that of these sonatas, the ones that Clara Schumann performed most often are all 'named', in that they have had a popular name ascribed to them, not originally attached to them by the composer. These names, given as affectionate titles, denote particular sonatas with which the public are most familiar. This might suggest that in the case of Beethoven's sonatas, Clara Schumann was presenting pieces that were reliably successful with the public and that the critical fraternity had deemed as acceptable. It is also worth noting that this selection of sonatas encompasses the early, middle and late periods of Beethoven's compositional output, with only a slight weighting towards the earlier period. This might suggest that Clara Schumann did not necessarily view Beethoven's compositional career as a progression towards greatness, but that all his periods of output were equally worthy of attention. If she had viewed Beethoven's career in terms of linear artistic progress, the pieces he wrote in his later years would have held the greatest aesthetic significance. If this had been the case, we might expect that she programmed these works more often. However, the way in which she did chose to programme his music in London would suggest that she understood all of Beethoven's compositional periods to be of equal value.

The approach to the selection of Mendelssohn's music seems to have been more mixed, as can be seen in the graph below.

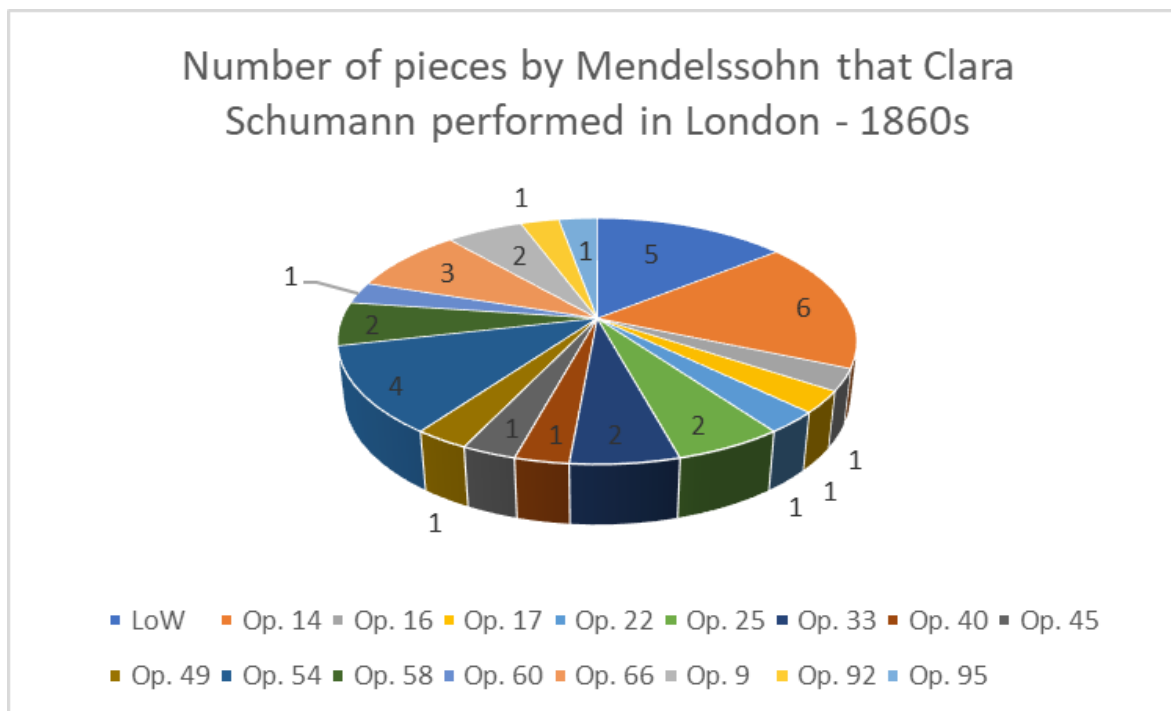


Figure 16: A graph to show the number of different pieces by Mendelssohn that Clara Schumann performed during the 1860s in London

There is a significantly greater level of variety when compared to the selection of Beethoven's music that Clara Schumann performed. However, there is still a reasonable amount of repetition of certain pieces. The number of Lieder ohne Worte (LoW) is difficult to calculate with accuracy, as it was common for these to be included in the programme without specification as to which one was to be performed, so the number of repetitions is inflated. However, Clara Schumann still performed Mendelssohn's Rondo Capriccio, Op. 14, six times, and his *Variations sérieuses*, Op. 54, four times during the 1860s.³⁹¹

I would suggest that what we are beginning to see in both the cases of Mendelssohn and Beethoven within Clara Schumann's London programmes from the 1860s is a move from a 'person-led' canon to a 'work-led' canon. That is to say, it is no longer only the composer that is important, but the individual piece within their output. This would seem to be a logical consequence of Colin Eatock's 'process of discernment', which he discusses in reference to the ideology behind nineteenth-century canonic thinking in his article 'The Crystal Palace Concerts: Canon Formation and the English

³⁹¹ Mendelssohn's Rondo Capriccio is presented as a generic title, as others have now also used this form, notably Camille Saint-Saëns. However, the title of the piece could also be presented as descriptive, therefore placing it in italics.

Musical Renaissance'.³⁹² If at first the composers were sorted into those that would eventually, and as Eatock characterises, 'inevitably – be deemed canonic by consensus', then it would follow that once these composers have been selected, their individual works could be submitted to the same process. This effect can be seen when comparing the music of Mendelssohn and Beethoven selected for Clara Schumann during these tours. There is a far greater variety of pieces by Mendelssohn compared to those by Beethoven. This would suggest that Mendelssohn, as the newer addition to the canon, was not as far down this timeline of piece selection by popular and critical consent.

If we examine the pieces by Robert Schumann that Clara Schumann performed during these tours, we find a different picture, as can be seen in the graph below.

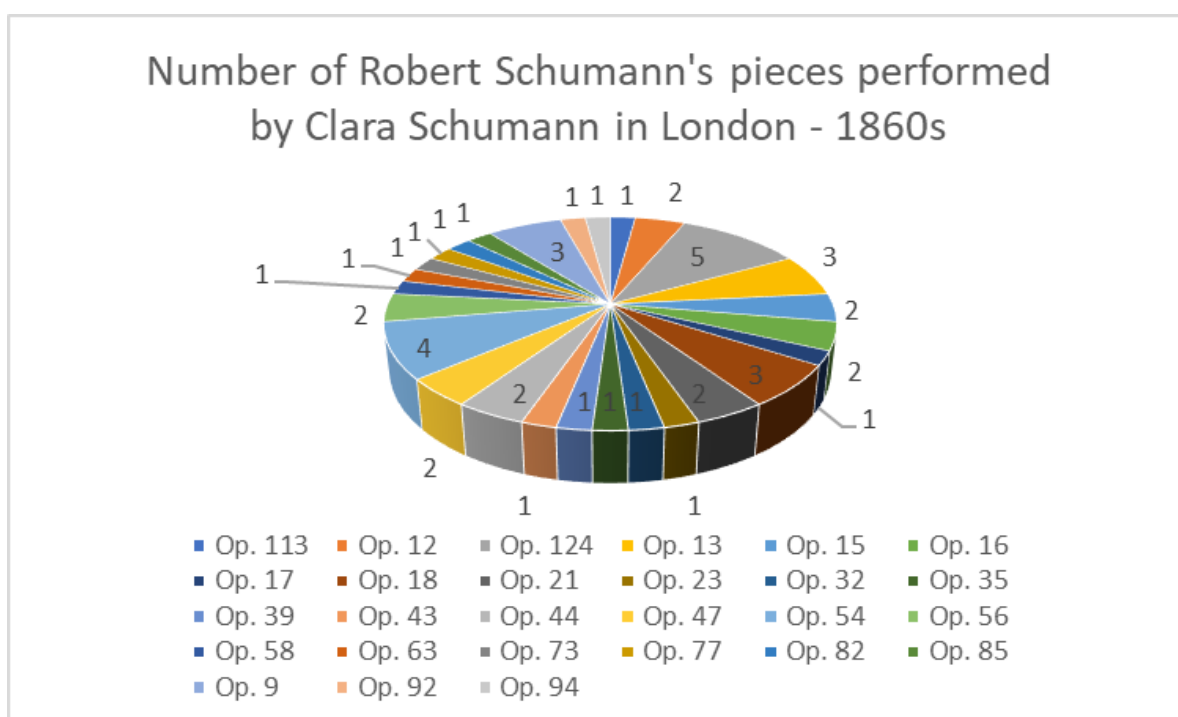


Figure 17: A graph to show the number of different pieces by Robert Schumann that Clara Schumann performed in London during the 1860s

This time, although there are pieces repeated several times, most notably Op. 124, and Op. 54, with five and four repetitions respectively, the overall theme is one of variety, with many pieces being presented to the public just once. This would suggest that it was the intention of those programming the performances, Arthur Chappell and Clara Schumann in tandem, to allow the public to become acquainted with as wide a variety as possible of this composer's music. This more closely resembles Clara Schumann's approach to the repetition of works in her concerts in other locations, where she repeated only works she felt required a second hearing for an audience to understand them.

³⁹² Eatock, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance'.

When we examine the critical response to these concerts, we also find that this trifecta of composers remains associated with Clara Schumann even when she has not included all of them within her programme. For example, on her appearance in the Popular Concert of Monday 4th February, 1867, at which she performed Beethoven's Sonata in D minor, Op. 31, and two of her husband's Romances for Oboe and Piano, Op. 94 (this time with the oboe part played on the violin by Joseph Joachim), as well as Beethoven's Trio, Op. 70, it is Mendelssohn's account of Countess Marie von Erdödy, the dedicatee of the final piece, that one reviewer uses as context for its inclusion.³⁹³ Moreover, in the review of the concert in which she played Beethoven's 'Waldstein' Sonata, from the next week as an advert for the upcoming concerts the reviewer includes that:

At today's Saturday afternoon concert Madame Schumann is to play the *Variations sérieuses* of Mendelssohn, and on Monday evening a selection of pieces by her late husband, whose quartet in F major, never before heard at the Monday Popular Concerts, is the first piece in the programme.³⁹⁴

From this it is clear that Clara Schumann as a performing artist was associated with these three composers in the minds of the London critical establishment.

However, despite Clara Schumann's continued efforts to promote her husband's music from the concert platform, as well as the support of Grove's programme notes, the position of Robert Schumann's music in London was still controversial in the late 1860s. Although Clara Schumann had clearly found a sympathetic audience in St James's Hall, and, in Arthur Chappell and those at the Crystal Palace, impresarios willing to programme her husband's works, there was still a pitched battle being fought in London musical circles over the status of her husband's music. The state of affairs in 1869 was discussed in a note signed only 'G' in a programme at the Crystal Palace of a concert on the 27th of February, at which Clara Schumann performed her husband's concerto. Given the location of the concert, the initial given, and George Grove's long championing of Robert Schumann's music, it would seem likely that he was the author, although this cannot be proved definitively. The text of the note, as reported by *The Musical World*, can be seen below.

³⁹³ Anon., 'Monday Popular Concerts', *The Times*, 5th February 1867, 9. [C.2.2.2]

³⁹⁴ Anon., 'Monday Popular Concerts', *The Musical World*, 16th February 1867, 106. [C.2.1.3]

" With such beautiful compositions as this concerto and the songs included in the present programme before them, the admirers of Schumann can afford to disregard the vague charges levelled at his works; which, after all, amount to no more than this—that those who make the charges are unable or unwilling to recognize the beauties which to others are unmistakable and prominent. The amateurs of England who sing Schumann's songs and play his pianoforte pieces, and listen to his symphonies and chamber music, are now numbered by thousands, where only a few years since not tens had even heard his name, while the sale of his songs and pieces has increased in a like proportion, and is now very large. And why? But because they contain a style and a refinement and a beauty of their own which have gradually won them an audience—and that not the style or the beauty of Beethoven, or Mendelssohn, or Schubert, but of Schumann himself, who is as distinct from each and all of his predecessors as they are from one another. The opposition to any chance of performance of Schumann's music which is shown in some quarters, and the sneers and faint praise with which it is greeted in the same quarters when performed, are difficult to understand or to justify. It is surely desirable to enlarge the circle of our pleasures, to help us to an addition to the delights and glories of which the spirit of man is capable. If it is a good thing for the world that two blades of grass should grow where one grew before, it must be a still better thing to add another field to the domain of our spiritual life—a field, too, which those who have ventured into it know to be full of soft grass, and sweet streams, and whispering trees, and bright flowers, not less delightful than those on the other side of the hedge, though entirely different from them. And even *if less beautiful*, what then? Are no degrees permissible or desirable in mental enjoyment? Because we love Tennyson (or whoever else may be the favourite poet of the reader), are we not also to admire Shelley, Browning, Wordsworth, or Swinburne? Is the splendour and mass of Shakspeare to overwhelm and extinguish all his lesser brethren? And if not in poetry, why in music? Why are Beethoven, and Mendelssohn, and Schubert to be made to keep the ground to the absolute exclusion of all other composers? We, who ask for the admission of Schumann because we know what pleasure we have gained from his independence of thought and originality of expression, and desire that others should share in that pleasure—why are we to be stigmatized as 'Schumannites,' and misrepresented as if we were endeavouring to gain an exclusive place for him? If we are Schumannites we are also Beethovenites and Mendelssohnites. The exclusiveness is not with us but with our opponents; and those who introduce that ugly vice into music commit a crime, and not only a crime but a blunder, which is sure sooner or later to recoil on themselves. Meantime, we end as we began. Schumann has plenty to say; and those who will not listen to him have simply themselves to thank for a great loss which is wholly their own. "G."

Figure 18: An article written in support of Robert Schumann's ascent to the canon in London

The comparison drawn by 'G.' to the expansion of the literary canon to include authors beyond Shakspeare [sic] shows that there was clear precedent for the inclusion of more recent artists into the ranks of 'revered masters', and his impassioned defence of the enjoyment of Robert Schumann's music would suggest that he believed Schumann's music should be included in the musical

firmament. The grounds given for Robert Schumann's inclusion in the canon are his 'independence of thought and originality of expression'. We might therefore understand that at this point, in London, to be viewed as a canonic composer, mastering the craft was not enough. A composer also had to be seen not to fit into the niche of another. It is the distinct nature of Robert Schumann's compositional style that makes his music attractive to 'G.'. This might further suggest a more capitalistic slant on canon formation in London, as each composer would have to find their own market niche in which their music could be commodified, as well as an artistic niche.

However, there were signs of the opposition to Robert Schumann's music beginning to soften, and of Clara Schumann's influence on that process. In a review of the Monday Popular Concerts published in the February 5th, 1867, edition of *The Times*, the reviewer writes:

Space will not permit, at this busy time, of our discussing the merits of so many works of importance from the pen of a composer the question of whose claims to consideration still divide the opinions of thinkers on music. But the reception awarded to every effort of Madame Schumann, who stood valiantly forward as the champion of her regretted husband, and played from beginning to end with an enthusiasm that never flagged, was according to her deserts. She was applauded wherever applause would find a vent, and several times called forward.³⁹⁵

In previous decades the critics for *The Times* had not shied away from direct and scathing criticism of Robert Schumann's music, even while praising Clara Schumann. It would seem here that her energy as a performer and commitment to the cause of his music had at least bought some respite from direct critical attacks.

Stefaniak has highlighted one final event that would have a major impact on Clara Schumann's programming in London. In 1868 she signed an exclusive contract with Arthur Chappell to play in his Popular Concerts. Although Chappell would, a few weeks later, give his permission for her to play with the Royal Philharmonic society, this still meant that from 1868 the requirements of the Popular Concerts would dominate the pieces that Clara Schumann would perform.³⁹⁶ Typically, this would manifest as a greater number of larger scale works, by a more limited number of composers, rather than her earlier mosaic pattern of programming. This change in itself would have a canonising effect, as the works of fewer composers could be selected for the reduced number of pieces she would perform.

³⁹⁵ Anon., 'Monday Popular Concerts,' *The Times*, 5th February 1867, 9. [C.2.2.2]

³⁹⁶ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 236.

5.4- 1870s – A second, musical home

In his chapter 'The history of the Musical Canon', William Weber describes the years around 1870 as the period in which a collection of model works became central to European musical life, dominating the performing, pedagogical and critical canons.³⁹⁷ Furthermore, in *The Great Transformation of Musical Taste*, Weber argues that the way in which the critical elite understood their place in the musical realm, and the way in which classical music was interacted with, had changed utterly from the early days of figures such as Charles Burney. He writes:

The musical intelligentsia, from George Grove to correspondents to minor magazines, claimed an intellectual authority the likes of which eighteenth-century authors such as Charles Burney probably did not even imagine. Classical music, now associated with a set of timeless norms, migrated from the scholar's study to public places.³⁹⁸

As Weber delineates, by the 1870s, canonic thinking had arrived, and although still a dynamic process, the underlying assumption was one of timeless genius handed down through master works. Although Clara Schumann had been working within this paradigm for some time, her audiences would now understand her concert programmes in the same terms.

It is also increasingly clear from the beginning of the decade that the London critical press was aware of a certain stagnation in the repertoire presented in their city, when compared to their European counterparts. *The Monthly Musical Record*, a relatively new periodical at this juncture, devoted an entire article to the issue, in which they criticised the spirit of 'conservatism' which was, in their view, pervading the concert programmes of London. Although they did specify that Arthur Chappell's Popular Concerts were less guilty than others, these were still none the less included in the criticism.³⁹⁹ Performers were much more insulated from this criticism than they may otherwise have been in other cities, as it was the societies and impresarios who were seen as in control of the programming choices. However, even in this article railing against conservative tendencies in programming, the critic only suggests broadening the repertoire to include more works by the same composers. For example, he proposes including more of Handel's oratorios or Bach's St John Passion, as well as the St Matthew. This would suggest that the critic is arguing for a broadened repertoire within a 'person-led' canon, rather than the narrowing from a 'person-led' to a 'piece-led' one, which was the result of the continued process of 'discernment' of 'great works'.

³⁹⁷ Weber, 'From miscellany to homogeneity in Concert Programming.'

³⁹⁸ Weber, *The Great Transformation of Musical Taste: concert programming from Haydn to Brahms*, 240.

³⁹⁹ Anon., 'Concert Programmes,' *The Monthly Musical Record*, 1st April 1871, 39. [C.3.2.1]

The 1870s saw Clara Schumann establish herself as a fixture in the London musical world, with her return to the city becoming a highly anticipated moment in the Popular Concerts' annual programme. Her performances in London became so numerous that she, in fact, appeared in more concerts in Britain during this decade than she did in Germany. The extent to which Clara Schumann had been accepted by the English musical intelligentsia and the wider public can be seen in comments made in the *Birmingham Daily Post*, reproduced in *The Musical World* in response to a concert she played alongside Joseph Joachim. It is important to note for context that during the 1860s it was Joachim's star that was considered brighter by the English public. The critic wrote:

The former has long been acknowledged by every nation in Europe as the foremost violinist of the day; the lady's fame in this country is of more recent growth, but already she ranks among our best pianists; and even those who turn a deaf ear to the charm of her deceased husband's music freely recognize the rare executive talent of Madame Schumann. Beyond the perfection of their technical skill, their earnestness, intelligence, and general musical culture, the two artists have not much in common, Herr Joachim, with all his versatility and intensity, being as essentially phlegmatic and reserved as Madame Schumann is ardent and enthusiastic.⁴⁰⁰

Firstly, the reviewer refers to Clara Schumann as 'among our best pianists'. The clear implication of this is that the critic, at least, felt, given the frequency of her tours to England, she could at this stage be considered part of English musical life. Furthermore, the contrast between the performing styles of the two musicians is notable, especially when we consider that they had performed together for close to three decades. The enthusiasm shown by Clara Schumann in her performances is a theme throughout the reviews of her concerts in London, and although often framed in a positive light, is seen as something a little foreign to the tastes of English audiences.

⁴⁰⁰ Anon., 'Herr Joachim and Madame Schumann,' *The Musical World*, 26th February 1870, 149. [C.3.1.1]

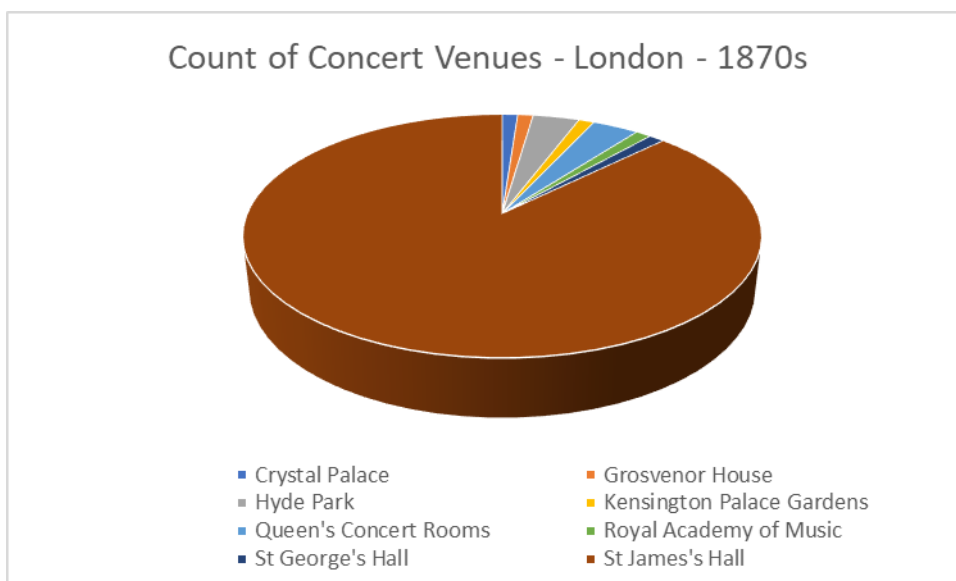


Figure 19: A graph showing the distribution of Clara Schumann's London concerts during the 1870s

As can be seen from the above graph, her concert activities once again centred overwhelmingly on St James's Hall, where she made seventy-six of her total eighty-seven concert appearances in London throughout the decade.

If we dig deeper into the types of concerts that Clara Schumann was involved in performing in St James's Hall during the 1870s, we find a more mixed picture than in the previous decade.

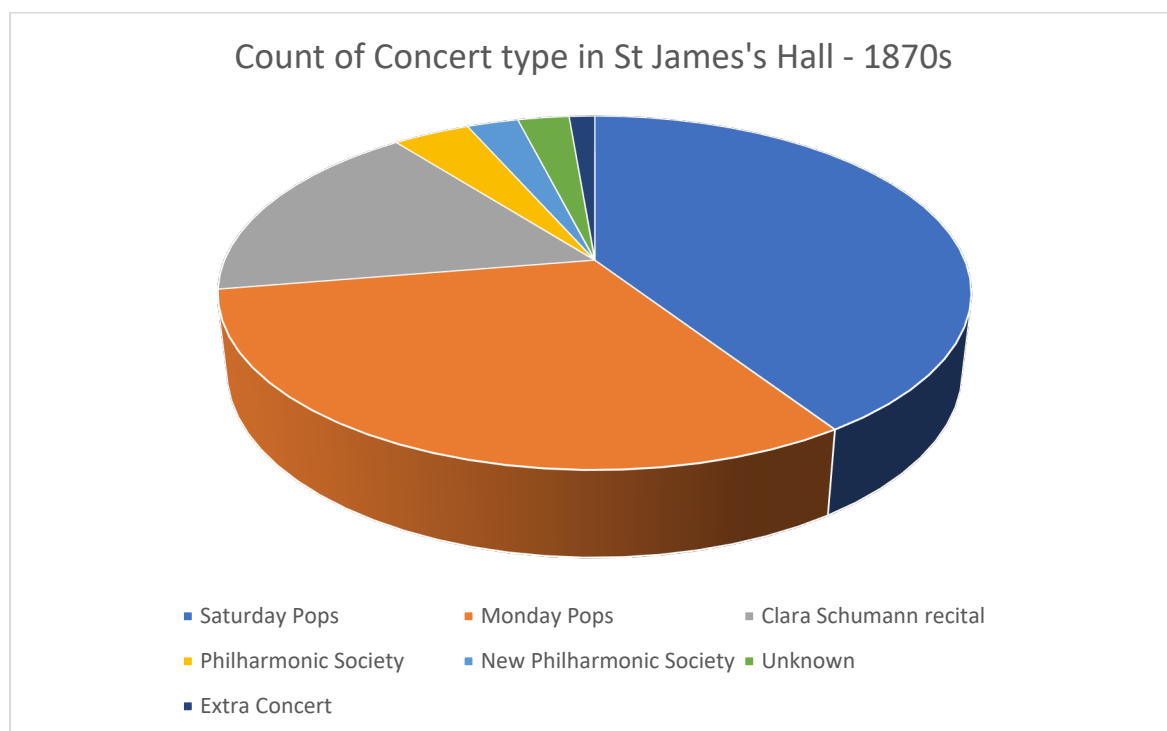


Figure 20: A graph showing the various types of concerts in which Clara Schumann performed in London during the 1870s

As can be seen in the graph above, the lion's share of the concerts is still taken up by the Popular Concerts, with Clara Schumann performing fractionally more often in the Saturday concerts than the Monday, by thirty-one to twenty-four. An area of significant growth is her own recitals, of which she performed thirteen throughout the decade. Furthermore, both the New and old Philharmonic Societies also began to hold concerts in St James's Hall, in some of which Clara Schumann was invited to perform as a guest. The greater number and variety of concerts being produced at St James's Hall suggest it was at this point a thriving business. Its lower ticket prices were bringing in several large audiences a week, for both Popular Concerts and these extra concerts, and it would seem likely that there were other concerts performed at this venue in which Clara Schumann did not appear.

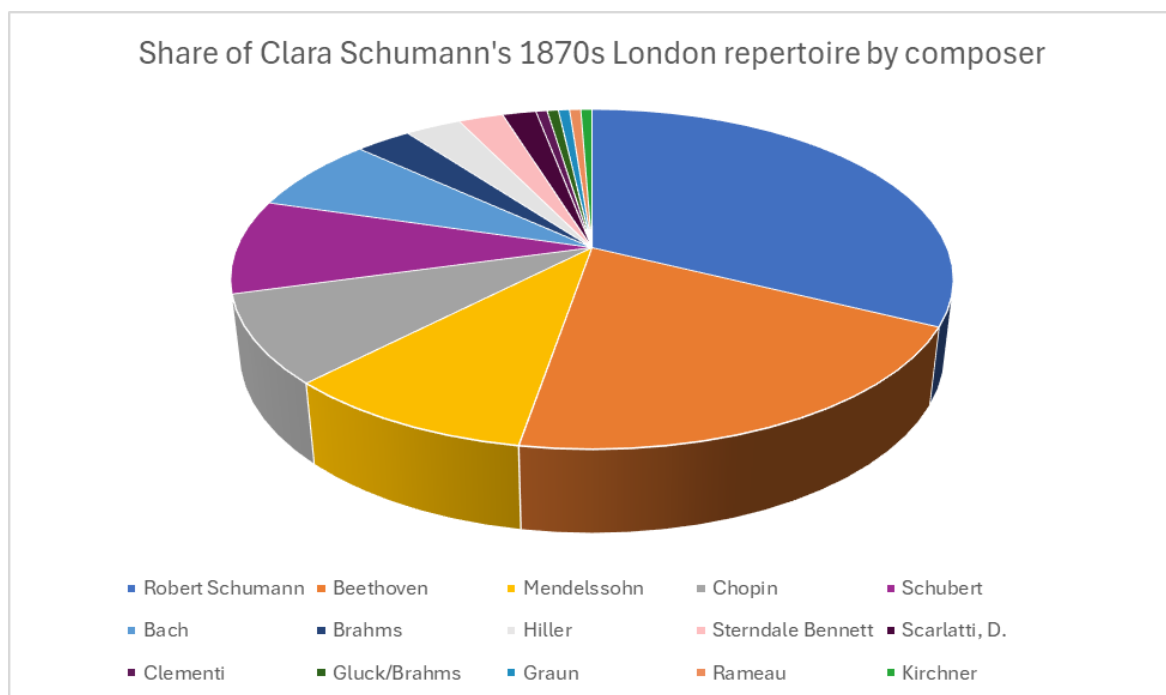


Figure 21: A graph showing the share of Clara Schumann's London repertoire, commanded by each composer in the 1870s

As Kopiez et al. have shown, the 1870s signalled a decrease in the variety of music programmed by Clara Schumann, with an even greater proportion drawn from dead composers.⁴⁰¹ This was primarily a continuation of the trends of her programmes in the 1860s and a consequence of the process of 'discernment' described by Eatock. As the above graph shows, Clara Schumann's repertoire continued to be based around the music of her husband, Beethoven and Mendelssohn in the 1870s. However, Robert Schumann's music was beginning to take a larger share, compared to the previous decade. A second slight shift in her repertoire, when viewed across the whole decade, is the emergence of a secondary group of composers, namely, Chopin, Schubert and Bach. Although Clara

⁴⁰¹ Kopiez, Lehmann, and Klassen, 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization', 50.

Schumann did not perform the music of these three composers as often as she did the major trio, their compositions now combined to form approximately a fifth of her repertoire, with significantly more performances each than the composer whose music she played next most often, Brahms. The appearance of Clementi and Rameau's music in her repertoire arises as the result of her recital on the 8th of February 1871, in which she performed Clementi's B minor Sonata, Op. 40, and a Rameau Gigue, Musette and Tambourin. This excursion into the oeuvres of these two composers does not seem to have lasted long within Clara Schumann's London repertoire. The piece by Clementi, according to *The Times*, was 'well enough received, though without any special marks of approval', and they only note that Rameau's Musette was 'the well-known one'.⁴⁰² Given that these pieces do not reappear in Clara Schumann's repertoire for the remainder of the decade, it would seem likely that the lack of a particularly enthusiastic audience reaction did not merit their continued inclusion in her concerts. However, that she was willing to include these pieces in the first place would indicate that she was still actively developing her London repertoire, in particular including pieces that were 'well-known' in London.

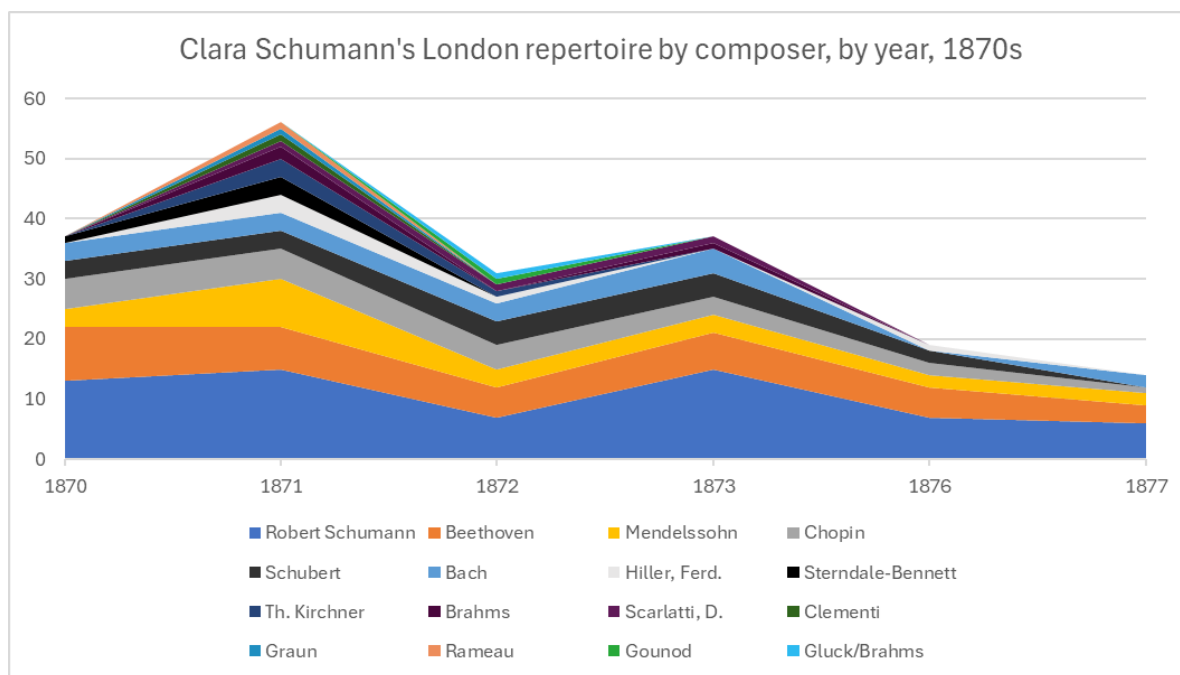


Figure 22: A graph to show the development of Clara Schumann's repertoire in London throughout the 1870s

If we examine the programmes of individual concerts, we find that even though the number of composers from whose works Clara Schumann was selecting diminished, she still found opportunities for experimentation within her programming. For example, in a Popular Concert, at St James's Hall, on the 6th of March 1870, she performed a Bach Prelude in B minor (the programme

⁴⁰² Anon., 'Madame Schumann's Pianoforte Recitals', *The Times*, 9th February 1871, 10. [C.3.3.4]

does not specify which one) followed by Robert Schumann's Canon in A \flat major, and finally Schubert's Impromptu in F minor. This represents a sort of return to her earlier use of 'mosaics' in her programmes. However, she now uses three substantial and serious works, rather than softening the listening experience with more virtuosic, less serious pieces, as she might have in previous decades. The combination of works was the source of comment in a review of the concert, published in *The Musical World*, which stated:

Our readers have already detected the strange combination of names and keys in Madame Schumann's solo. Its effects resembled that of eating ice cream after a hot 'joint.' From Bach to Schumann, and from the one in B minor to the other in A \flat major! What a leap was there! The music, however, was capitally played, with an absence of fuss, a neatness of execution, and a high intelligence not often – as regards the first two qualities – observed in the artist. This time Madame Schumann earned, as well as obtained, boisterous applause.⁴⁰³

The reviewer seems to somewhat overstate the juxtaposition of Bach and Robert Schumann's music, especially when these were in fact part of a trio of pieces, not the two pieces alone. The logical progression through the trio seems to have been two pieces linked by their contrapuntal style, in the Bach and the Robert Schumann, and then a final piece linked through a related key (moving to the relative minor) for Schubert's Impromptu in F minor. However, that he finds this so incongruous does

Part 1

Schubert - Quintet, in C major, for two Violins, Viola, and two Violoncellos – Joachim, Ries, Straus, Daubert and Piatti

Mozart – Air 'A te fra tanti affanni' – Mr. Byron – B \flat major

Bach – Prelude in B minor – Madame Schumann

Schumann – Canon in A \flat major – Madame Schumann

Schubert – Impromptu in F minor for Piano Solo – Madame Schumann

Part 2

Beethoven – Trio in E \flat Op. 70, No. 2 for Piano, Violin and Violoncello – Madame Schumann, Joachim and Piatti

Schubert – Gute Nacht – Mr Byron - D minor

J.S. Bach – Concerto in D minor for two Violins with accompaniment of double String Quartet – Joachim and Sinton as soloists

Figure 23 Concert programme from the 6th of March 1870, St James's Hall

suggest that even within the more 'miscellaneous' style of programming, there was still a significant level of thought given to the construction and ordering of programmes with respect to key

⁴⁰³ Anon., 'Popular Concerts,' *The Musical World*, 12th March 1870, 183. [C.3.1.3]

relationships as well as genres of music. Despite the surprise expressed by the reviewer, what might be considered 'correct' is never made explicit in this publication.

The entire programme, which is given in the review, would support this suggestion, as apart from the transition between the Bach and Robert Schumann pieces, each composition selected is within a tone of (or has a strong key relationship to) its predecessor. Given these strict parameters within which the programme is constructed and the critic's surprise expressed at Mdme Schumann's transgression of these standards, 'miscellaneous' programming during the 1870s may begin to be considered significantly less miscellaneous. The key and genre of each piece are dictated by what has come before, and therefore the construction of the programme becomes a 'meta-composition' in its own right, within which individual pieces are placed. This can be seen as an extension of the tonal architecture that began to be present in Clara Schumann's concert programming during the 1860s.

Both Goertzen and Stefaniak have argued that concerns for maintaining key relationships were a significant factor in Clara Schumann's choices from as early as the 1840s, and that these relationships form the foundation of her 'meta-compositional' approach to her programmes.⁴⁰⁴ It would seem from the above review that by 1870 this was common practice in London too, as Clara Schumann's relatively small departure from this as an expected norm is commented on. This progression towards a more intricate style of programming seems to have been by design, as in a review for the *Pall Mall Gazette* of the final concert of the 1871 season, which would by tradition be a benefit concert for Arthur Chappell, the reviewer describes the programme as being 'of the purely miscellaneous order customary on such occasions'.⁴⁰⁵ This implies that to have a truly 'miscellaneous' programme was a sign of informality in the concert, signalling an occasion of celebration. In a similar concert, this time given for the end of the 1877 season, Clara Schumann instead elected to perform a selection of pieces from her husband's Op. 9, *Carnaval*.

A letter Clara Schumann wrote to her youngest daughter Eugenie on the 30th of March 1872 at the conclusion of her 1872 tour to London that year, is of particular significance to the current discussion as it describes the process by which works might be selected for concerts, and how these selections might be derailed. She writes:

But I will tell you one thing. In the penultimate concert, the 'director's benefit', Halle was to play Bach's Concerto for 2 pianos with me, and I should play Schubert's Fantasy. Suddenly he writes to

⁴⁰⁴ Goertzen, 'Clara Wieck Schumann's Improvisations and Her 'Mosaics of Small Forms''; Alexander Stefaniak, 'Clara Schumann's Compositional and Concertising Strategies, and Robert Schumann's Piano Sets,' in *Clara Schumann Studies* (Oxford: Oxford University Press, 2022).

⁴⁰⁵ Anon., 'Monday Popular Concerts,' *Pall Mall Gazette*, 15th April 1871, 22. [C.3.1.8]

me: 'Halle begs to allow him to play the *Arabeske* and D minor Novellette of your husband's, no more mention of my *Fantasie*, only would I like to choose any ensemble with Piatti or Joachim. I was very upset at first and wanted to give up the concert altogether, but, doing Halle a favour and not my wallet, it would have seemed petty, and, truly, it couldn't do me any harm. He plays things miserably, and has had little success. Miss Burnand took it, like almost everyone who heard it, as a trick Halle wanted to play on me, showing in my presence that he might as well charm the audience with Schumann as I, but H. Burnand says 'he will pay you a compliment' - I was beside myself about this, because it seemed downright incomprehensible to me; for the rest Halle was never polite to me, never left a card with me, and then Chappell and Halle themselves, when I spoke to him in concert, would surely have told you so.⁴⁰⁶

The process described here suggests that the final programmes for the Popular Concerts were the product of negotiations between artists, not necessarily the singular vision of an individual. However, given that this is an event significant enough to comment on, we may infer that this was not the standard way concerts were organised. Furthermore, that Halle was willing to risk upsetting Clara Schumann, and possibly Chappell as well, for the opportunity to show his prowess as an interpreter of Robert Schumann's music, would suggest, as much as the positive reviews and increased number of performances of his works, that Robert Schumann's music was truly accepted as part of the London musical canon. Performers were now actively seeking to base their reputations on their ability to interpret his compositions.

Further to this, two passages from *The Monthly Musical Record* show the development of Clara Schumann's place within the London musical scene, and her wider impact on it. The first, written in a review of a concert given by Hans von Bülow, another German pianist, credits a new style of piano playing in England to Clara Schumann, saying:

Henceforth a revolution in the style of our pianoforte playing may be looked for. As it has often been remarked that Mdme. Schumann's warmth of style, since her acceptance here as the greatest pianist that has regularly visited us of late years, has influenced that of several of our representative resident pianists....⁴⁰⁷

If we understand the musical canon as not only the works performed but also the manner in which they are played, insofar as there is a 'standard' reading of a particular work, then Clara Schumann's

⁴⁰⁶ Heinemann, *Schumann Briefedition: Serie 1 Familienbriefwechsel, Band 8, Clara Schumann in Briefwechsel mit Eugenie Schumann: Band 1 1857 bis 1888*, 199.

⁴⁰⁷ Anon., 'Dr Hans von Bülow's Recitals,' *The Monthly Musical Record*, 1st June 1873, 79. [C.3.2.9]

influence being felt in the playing of other pianists would also have a strong bearing on the way in which works were received within the canon. This idea of a standard performance goes to the heart of what constitutes a musical work. If we conceptualise a piece of music as a text, in some form, in need of interpretation, then by exerting influence on the way in which that work is interpreted, and thereby its success with the public and its chance of receiving another hearing and continued performances, Clara Schumann's style of playing, as adopted by other pianists too, would have had a great deal of influence on the works deemed to be worthy of canonic status.

Further to this, in a review of an edition of a new publication of Robert Schumann's piano works, edited by Ernst Pauer, the critic for the same *Monthly Musical Record* writes that:

Thanks however, to the exertions of many talented artistes in this country – foremost among whom we must name the composer's gifted widow, and (in a different way, as conductor) Mr. Manns, at the Crystal Palace – we are now able to talk of the depreciation of Schumann's genius as a thing of the past. He is now generally acknowledged to stand in the first rank of the tone-poets of the present century.⁴⁰⁸

What this review clearly shows is that by the 1870s, part of the narrative of the acceptance of Robert Schumann as a musical great was the perseverance and struggle of his wife in continuing to perform his music in the adverse critical climate of previous decades. In this case the struggles that must be overcome in order for the music to have passed Eatock's 'test of time' were acknowledged to have in large part been undertaken by performers, not the composer himself, with Clara Schumann taking a lead part. The recognition of her role in the acceptance of his music is crucial to our understanding of the reception of both artists in London. Due to the more recent nature of the introduction of Robert Schumann's music to the London musical scene, and the particularly venomous criticism thereof, the efforts of Clara Schumann in bringing this music to public and critical attention tend to be valued more highly in London than in other European cities. This is further enhanced by the fact Robert Schumann never visited the city, as he had done with Vienna, or even lived there as in Leipzig. This heightens the sense that it was largely Clara Schumann's struggle, alongside Manns, Grove and to some extent Sterndale Bennett and Chappell, that allowed this music to be subjected to the test of time, rather than the work of the composer himself. Because of the London critics' expansion of the canonic story of Robert Schumann's compositions to include their promotion by performers and defence by critics, we are much more clearly able to see all the actors at play in the canonisation of

⁴⁰⁸ Anon., 'Reviews - Robert Schumann's Piano Works Edited by E. Pauer Volume 1,' *The Monthly Musical Record*, 1st November 1873, 147-148. [C.3.2.10]

works, rather than this status being solely attributed to the 'genius' of a single composer, as is often assumed by critics in the case of Beethoven and Mendelssohn at this time.

5.5- 1880s – The ending of an Era

During the 1880s in London, there was a distinct evolution in the reception of Clara Schumann, and her concert appearances, when compared to earlier decades. This, in part, was due to a hiatus of four years between tours to London, from 1877 to 1881, in which time her reputation was left to grow in her absence. As well as representing herself and her husband, she also came to stand as a link between the past and present, inducing increasingly reverential writing from the English critics. This is best encapsulated by a review of her concert on the 6th of March 1882, published in *The Musical World*, in which the reviewer writes:

Robert Schumann's widow, and the great artist who, more than a generation ago, made the name of Clara Wieck famous, will command increasing interest as long as she appears before the public. It is natural that this should be. The period she more particularly represents is rapidly receding towards that point in the past where venerated traditions begin to form, and where a nimbus of heroism akin to that of divinity encircles with a growing radiance illustrious heads.⁴⁰⁹

The quasi-deification of past composers and the acknowledgement of Clara Schumann's direct link to them once again conjure images of her as the 'priestess of art', as opposed to Lalonde's characterisation of her at the beginning of her career as an ancient 'sibylline' priestess. By this time her long service to the works of venerated composers is understood in more traditional terms. Her interaction with a 'lost world' of musical giants lends her performances a further dimension, as historical artifacts, as well as demonstrations of music and interpretation. There is a sense throughout the reviews of her concerts in London during the 1880s, that with her advancing years and the uncertainty of her continued performances in the city, the public are witnessing the passing of an age, and that they accordingly came in even greater numbers to witness the great lady play, possibly for the last time.

This sense of an ending era is felt increasingly acutely throughout the decade, especially as there seems to have been a lack of new players who quite lived up to the executive skill of the previous generation. In ending their reflections on the season of 1886, the critic for *The Times* writes:

⁴⁰⁹ D.T., 'The Popular Concerts,' *The Musical World*, 11th March 1882, 150. [C.4.1.4]

Who is to take the place of Madame Schumann and Herr Joachim and Signor Piatti when these artistes retire from the platform is as difficult to foresee as it is to name the composer of the rising generation who is to write our operas and symphonies and quartets of the future.⁴¹⁰

In the absence of a particular composer shaping the aesthetic landscape of the Popular Concerts, these three artists, alongside Arthur Chappell had brought deliberately highbrow music to the London public for the previous three decades. Their combined effort had significantly shaped the development of canonic thinking around chamber music in London, promoting certain composers whilst almost entirely excluding others, defining that particular epoch in the musical history of the city. *The Times's* critic may, to some extent, have fallen into the trap of 'classical music's imminent downfall being its oldest tradition' in this article; however, that he defines these concerts in terms of the performers who took part in them, rather than the composer's music that they played, shows the significant impact performers had on the musical history of London.

A significant theme of Clara Schumann's correspondence during the 1880s is her deteriorating physical condition. Although she had suffered from rheumatism since the 1870s, it seems to have continued to worsen throughout the next decade. Almost every letter she wrote to her daughter Eugenie mentions that either her hand, arm or chest was causing her some discomfort. The discomfort was as so great as to curtail her concertising, as she wrote to Eugenie on the 15th of March 1881 that:

Yesterday I played very happily for the 4th time – Chappell pressed me to play twice more – he wanted a recital too, and would have given me £150, but I am certain I can't do anymore as I have a lot of pain in my arm and in the breast bone.⁴¹¹

This was not an insubstantial amount of money to forego, and given her drive to support her family financially, it must have been a difficult decision for Clara Schumann to choose not to perform. While this injury did not necessarily inhibit the ambition of the programmed works she played, what it did curtail was her giving of encores. In previous decades she had almost always been called upon to give encores, providing many more performances of the shorter form works by Robert Schumann and Chopin. However, in the 1880s, although the calls for her to give encores, as reported by the various critical sources, did not subside, she chose instead not to answer them.

By 1881 the programmes of the Popular Concerts had a definitely settled pattern. When Clara Schumann appeared during this as a soloist it was almost invariably in the third number on the

⁴¹⁰ Anon., 'Monday Popular Concerts,' *The Times*, 20th April 1886, 10. [C.4.3.10]

⁴¹¹ Heinemann, *Schumann Briefedition: Serie 1 Familienbriefwechsel, Band 8, Clara Schumann in Briefwechsel mit Eugenie Schumann: Band 1 1857 bis 1888*, 436.

programme. She only once varied from this in the final concert of the tour, appearing in the fourth slot, playing her husband's *Carnaval*, Op. 9, before the interval. For her eleven public appearances on this tour, she selected from the music of only five composers, mostly from Robert Schumann, Mendelssohn and Beethoven. In this decade, Clara Schumann also showed a clear preference for performing a single, multi-movement work, either in the form of a sonata, variation set or one of her husband's piano cycles. The two composers whose music she treated differently were Chopin and Bach. When performing Chopin's music, she selected a Nocturne and Polonaise, and for Bach a Prelude in B minor, followed by a prelude and Fugue in E minor. Although the programme does not specify keys for the pieces by Chopin, it is clear that there is a sense of tonal unity in the Bach pieces she chose to present, creating a sense of a larger-scale work, even when they are performed as a quasi-mosaic.

During her 1882 tour, Clara Schumann narrowed her scope even further, choosing only from the music of Robert Schumann, Beethoven, Chopin and Mendelssohn. Of Beethoven's works she elected to perform only three sonatas, all of which she had performed in London before; from Mendelssohn his Andante and Rondo Capriccio, Op. 14 and G minor Concerto, Op. 25. In her final concert she chose to combine her husband's Novellette No. 1, Op. 21, with Chopin's Nocturne No. 2, Op. 27, and Waltz in A ♭ major, Op. 42. This offered a slight echo of the earlier mosaic programming; however, the Robert Schumann piece was separated from the two Chopin numbers in the programme, implying two separate entities, rather than one larger mosaic.

On the 13th of March 1882, Clara Schumann participated in a performance of her husband's *Fantasiestück* Quintet, Op. 73, which was the first time it had been heard in the Monday Popular Concerts. In their review of the evening, the critic writing for *The Musical Times*, giving only the initials 'D.T.' argued that:

The novelty of the piece may have aroused suspicion as to its merit, since it was reasonable to argue that a good work by such a master would long ago have obtained a hearing. We are not going to contend that, in the light of facts, the suspicion appears unreasonable. The composition, though full of interest, is not one of Schumann's best.⁴¹²

There is a clear development here from discerning the 'great masters' or musical geniuses of the past towards a similar process of discernment among their works. The novelty of a piece, even by an already accepted composer, is no longer a cause for excitement, but trepidation. The critic here articulates the concern that this work will not measure up to Robert Schumann's more well-known

⁴¹² D.T., 'The Popular Concerts,' *The Musical Times*, 18th March 1882, 172. [C.4.1.5]

compositions, and later in the review he delineates the ways in which it does not. This would suggest that the conception of the canon was shifting from 'composer-led' to 'piece-led' at this time in London.

'D.T.' goes on to explore Clara Schumann's performance of the work, still separating the work of the performer from that of the composer. He writes:

Throughout the work prominence is given to the pianoforte, and, as may be supposed, Mdme Schumann took advantage of it not only to show her own executive genius, but her passion for the genius of her illustrious husband. Notwithstanding the much-vaunted 'higher development' of pianoforte playing, the one 'prophet' of Robert Schumann is still Robert Schumann's widow. Mdme Schumann was further heard in Beethoven's Sonata in E \flat (Op. 27) – a comparatively modest and easy work, familiar, perhaps, to every amateur present on Monday night, and certainly the intimate acquaintance of all those who most appreciated the simple dignity and perfect interpretative art with which it was played. Every such performance is a valuable lesson at the present juncture. It shows what a grand school was that in which Clara Wieck learned her lessons, and how far below it is the more modern academy which inculcates the virtue of muscular exercises and nervous spasms.⁴¹³

In this reviewer's estimation, the passage of time seems to also have elevated Clara Schumann's playing style, developed in the early decades of the 19th century, over the supposedly more advanced techniques of the performers contemporary with this concert. This might suggest a more general attitude of veneration for the past and past models of practice. Furthermore, for this reviewer, the performance of both Robert Schumann's Quintet and Beethoven's 'modest' Sonata are made all the more worthwhile through the 'interpretative genius' of Clara Schumann. It is her capacity to invigorate and enliven the works that is special, not necessarily the repertoire itself.

Aside from the first performance of her husband's Quintet, Clara Schumann's programming choices on this tour were generally conservative, offering her audiences pieces from reliably well appreciated composers. A major impulse behind this choice may have been the fact that she was touring with Antonie Kufferath, a singer making her public debut and the daughter of a friend. At various points in her letters to Eugenie Schumann during the tour, Clara Schumann comments on the singer's lack of breath control and also that her nerves would cause her voice to waver as she sang. Perhaps this suggested a more prudent choice of pieces to the pianist in order to ensure a successful concert, rather than gambling when programming as well as the risk of the singer's performance.

⁴¹³ D.T., 'The Popular Concerts,' *The Musical Times*, 18th March 1882, 172. [C.4.1.5]

Clara Schumann's final programming choice of note on this tour was her performance of Mendelssohn's Piano Concerto in G minor, Op. 25, at a Philharmonic concert on the 23rd of March 1882. The Popular Concerts favoured chamber music, and so did not have a standing orchestra, and therefore it was relatively rare for her to perform concertos in London. However, despite the rarity of these performances, it still seems to have been well received by the audience at the Philharmonic Concerts, who were 'more mixed than in the Pops' according to Clara Schumann.⁴¹⁴ This performance by Clara Schumann would suggest that it was lack of opportunity for concerto playing in London that steered her repertoire particularly strongly towards chamber and solo pieces, rather than a desire not to perform in this genre.

Of particular note to the discussion of Clara Schumann's contribution to the musical canon over her next two tours to London were her performances of Beethoven's 'Waldstein' Sonata, Op. 21. She played this piece once on each tour. However, rather than her influence through repeat performances, it is the effect her playing had on the interpretation of pianists around her that is of particular interest here. In a review of her appearance at the Popular Concerts on the 29th of March 1886, where she performed the Sonata, the critic writes that:

Her interpretation of this sonata has been so generally adopted by players of almost every school, that the *accelerando* which she was the first to introduce in the passage leading to the last movement seems now to be the obvious rendering.⁴¹⁵

The idea of 'the obvious reading' of a passage, or that players were adopting one another's interpretative styles, would suggest that musicians were beginning to tend not only towards a standard repertoire, but also to a standard interpretation of that repertoire. Furthermore, despite Clara Schumann's commitment to the *Werktreue* ideal, it is clear that she must have added elements that were not specified by the original composer in their score, for example the *accelerando* alluded to by the reviewer. These extra-textual elements of a 'standard interpretation' can be exceedingly hard to trace, especially in the pre-recording era as it is largely impossible to tell when, where, why or with whom a particular nuance originated. However, by attributing this particular interpretative detail to Clara Schumann's reading of a piece, and acknowledging its spread to other musicians, this reviewer is also signalling that she had a direct and tangible impact on the perception of a canonic work, and thereby canonic thinking more generally.

⁴¹⁴ Heinemann, *Schumann Briefedition: Serie 1 Familienbriefwechsel, Band 8, Clara Schumann in Briefwechsel mit Eugenie Schumann: Band 1 1857 bis 1888*, 449.

⁴¹⁵ Anon., 'Concerts - Monday Popular Concerts,' *The Musical World*, 3rd April 1886, 220. [C.4.1.14]

Clara Schumann made one more programming choice of note in 1886, namely her decision to perform her *Variations on a Theme by Robert Schumann*, Op. 20. These variations had originally been composed as a birthday present for Robert Schumann in 1854, only a month or so before his mental health began its final decline. Aside from her songs, this variation set was one of her only compositions to survive in her public repertoire beyond her husband's death, but even so it was a rare occasion on which she would choose to perform it. Indeed, as the reviewer for that concert points out:

Madame Schumann's own contribution had not, we believe, been previously given at St. James's Hall. It consists of a series of variations, seven in number, on a theme taken from No. 4 of Robert Schumann's *Albumblätter*, the same which has already been utilized by Brahms, in his Op. 9, for a similar purpose. The variations which display considerable diversity and freedom of treatment are written with much skill and ingenuity, and like the other two pieces mentioned above were played with consummate grace and brilliancy, the executant being twice recalled to the platform on the conclusion of the performance.⁴¹⁶

The other piece she participated in on this occasion was the Mozart Violin Sonata, alongside Joseph Joachim. A mistake by the reviewer, namely that the Brahms Variations on the same theme antedate Clara Schumann's, demonstrates an important role performance plays in the perception of influence within a composition. As the Brahms Variations had been performed previously in London, the reviewer assumed that they had influenced Clara Schumann's own work, when in fact the reverse was true: Clara Schumann's composition had inspired Brahms's. This may be a result of Brahms's work having been performed first, but it is also possible that the gender of the two composers played a role in the critics perception of the two pieces. Just as Clara Schumann's work had been assumed to be inspired by that of her husband, as discussed earlier, it was now assumed to be in response to that of Brahms. If we accept the argument put forward by 'G', explored earlier in this thesis, that to gain canonic status a composer must be seen as the origin or perfecter of a style or idea, then differences in the dates of publication or premiere of a piece, as opposed to its initial composition, could lead to the misattribution of the genesis or perfection of that style. As Clara Schumann found, both in Vienna in the 1840s and to some extent London in the 1850s, if a public is not ready to hear a work, then it will not gain popularity. However, as we see here, the converse can have just as significant a consequence, in that an idea can be seen to be derived from the work of another, rather than gaining the recognition it deserves for its originality. We might therefore place greater emphasis on a performer's skill in understanding the right moment to present a work so that it is received most

⁴¹⁶ Anon., 'Concerts - Monday Popular Concerts,' *The Musical World*, 10th April 1886, 236. [C.4.1.15]

advantageously, but also so that it is still perceived as original enough to warrant canonic consideration.

Further to this, the tour of 1886 was marked by an even further heightened awareness of the impending end of the career of Clara Schumann, as *The Times* explained:

The visit of Madame Schumann is all the more welcome this season because it is unexpected. Various rumours as to the great artist's failing health had got abroad, and at her age it would not be a matter for surprise if she preferred her quiet, though by no means idle, life in Frankfort to a voyage across the Channel followed by the excitement of a London season. Madame Schumann, however, did not wish to disappoint her English admirers, and how great that disappointment would have been was sufficiently proved by the salvoes of applause which greeted her appearance on the platform on Saturday afternoon and again at last night's Popular Concert.⁴¹⁷

The fact these rumours had existed in the first place would suggest that this was a more broadly held anxiety. The importance of her tangible connection to the earlier age of music in which many of the 'great masters' had walked was brought into ever sharper focus for the London public, especially as there was no evident new generation to replace her. This is a distinct difference in tone between the London critics and the Viennese. Although Clara Schumann's performing career came to a much earlier end in Vienna, there is no sense of the ending of a wider age at the end of her performances in that city. There is certainly a sense of sadness, and fondness for a great artist, but not quite the same acknowledgement of the onward march of time and the receding of the past as there is in London.

Clara Schumann would tour twice more to London in 1887 and 1888. Her programming would remain much the same in that she performed works by her husband, Beethoven, Mendelssohn and Chopin in much the same manner she had throughout the decade. Her final public appearance in London was to perform Robert Schumann's *Carnaval* Op. 9, at a Popular concert on the 26th of March 1888. In her own words, in a letter to Eugenie she wrote that:

I call tell you that everything went wonderfully happily last night, I played the *Carnaval* very well, I have to say it myself. The enthusiasm was enormous, but the effort was very great, after many sleepless nights.⁴¹⁸

⁴¹⁷ Anon., 'Madame Schumann,' *The Times*, 30th March 1886, 5. [C.4.3.8]

⁴¹⁸ Heinemann, *Schumann Briefedition: Serie 1 Familienbriefwechsel, Band 8, Clara Schumann in Briefwechsel mit Eugenie Schumann: Band 1 1857 bis 1888*, 595.

However, her final performance in London came a day later, in private on the 27th of March. She wrote to tell Eugenie that:

Today there is an 'at home' in the house; I play Papa's Quartet plus some knick-knacks, [Fanny] Davies, [Natalia] Janotha, Lehmann will all do their bit to entertain....⁴¹⁹

This last performance would bring a fitting end to her career in London, playing the music of her husband with friends, whilst her students, many of whom would carry the torch of the Schumann legacy into the twentieth century, also performed for this same audience.

As discussed above, a particular feature of the reception of Clara Schumann in London during the 1880s was the realisation that her concert career would soon be over, and its end would bring down the curtain on the era of composers such as Chopin, Mendelssohn, and Robert Schumann. The below excerpt, from the April 8th, 1882, edition of *The Musical World*, is the first time that the closing of her career was acknowledged in this publication, and the consequences of her retirement for the wider musical public are articulated in detail. Once again, a reviewer invokes a religious metaphor in order to articulate Clara Schumann's position in relation to a canon of composers and experience of 'the Augustine age of music'. However, the link to the past which the reviewer understands Clara Schumann to represent is not merely a spiritual one, but also a physical one, as he explains that:

when Mdme Schumann played her husband's Novellette in F, she awoke a thousand echoes of a noble past, with which not sound alone, but her own bodily presence, linked us.⁴²⁰

The notion of the preservation of the voice of the deceased was relatively new in the 1880s and had begun with the use of Edison's early recording technologies. However, this also highlights the ephemeral nature of musical performance, as the reviewer is keenly aware that in only a short time, the link to the earlier age will be forever lost.

⁴¹⁹ Ibid, 595

⁴²⁰ Anon., 'Popular Concerts,' *The Musical World*, 8th April 1882, 210. [C.4.1.6]

The crowded hall on Monday night signified a wide-spread desire to gather the last fruits of the season, and to say "good-bye" to the artists who have so long supported the enterprise. Nearly all of them we look to see again. Herr Joachim, still in the zenith of his powers, may come to us every year for yet many years. So with Herr Straus, Signor Piatti, Miss Krebs, Miss Zimmermann, Mr Santley, and the rest of the proved and faithful ones. Not so, however, with Mdme Schumann; of whom, there is reason to fear, English amateurs saw the last on Monday night. Mdme Schumann has taken no formal leave of her British friends. Had she chosen, the great artist might have courted and obtained a special "ovation," given only to those whom universal suffrage has raised to heroic rank. It was well, perhaps, that she did not so determine. Farewell tours and farewell appearances are now-a-days so abused that the public have lost faith in them, and nearly regard them as on a level with a "selling-off" of commercial procedure. But though nothing was said of Mdme Schumann's performance as valedictory, the best informed among the audience so regarded it—with how much interest and regret we need not say. There is always pain in parting with a great artist, who for many years has shone like a star in the firmament of music. The absolute "last" of anything brings grave reflections to thoughtful minds; but the drying up of a spring of pleasure and edification, the withering of a tree from which, year by year, grateful fruit has been plucked, is in its measure a catastrophe. How much more in this case, where we not only lose the last representative of a great classic school and the noblest witness against the boastful quackery that has succeeded it, but nearly the final link between ourselves and an Augustine age of music. Take away Mdme Schumann, together with the veteran Ferdinand Hiller, and what remains of the generation in which flourished a host of brilliant men, whom only to name would be to stretch this article beyond due length. Around the few representatives of that era gathers "the tender grace of a day that is dead." They make us hear "The sound of a voice that is still," just as on Monday night, when Mdme Schumann played her husband's Novelette in F, she awoke a thousand echoes of a noble past, with which not sound alone, but her own bodily presence, linked us. Possibly these thoughts did not take a well-defined form in the minds of many among her audience. But the spirit of them must have pervaded the place, in however vague a form, and hence the overwhelming signs of more than admiration and regard when Mdme Schumann had completed her evening's work, by adding two of Chopin's pieces to the Novelette. Again and again was the illustrious artist called back to the platform by a public loth to look their last upon one whose memory will be cherished more and more as years go on. Mdme Schumann will carry back to her German home pleasant recollections of her English friends, and she will be cheered in her declining years by remembrance of an affection no less honestly gained than ungrudgingly awarded.

Figure 24: *The Musical World's* review of the closing popular concert of the 1882 season

Clara Schumann's position in the estimations of her London audience by the end of her career in the city is made clear in the following review from *The Times*, reprinted in *The Musical World*, written in response to her first appearance of the 1887 season. This would be her penultimate tour to the city, before her final appearances as a performer in London in 1888. The critic writes that:

When [Robert] Schumann heard little Clara Wieck for the first time he at once recognized her genius, and his prediction of future greatness for her proved, as in the case of Brahms, prophetic, although at that time he could not foresee [sic] how intimately that greatness would become connected with the fortunes of his own music. It was as the interpreter, and for a long time almost solitary champion, of her husband's genius that Madame Schumann gained for herself that permanent place in the history of the art which is denied to the ordinary virtuoso. In this country also, which she visited for the first time thirty-one years ago, she was faithful to her mission, and had indeed for a considerable time to suffer from the ill-will of those who looked upon Schumann's music not only as something worthless but as something pernicious. Nowadays, time having wrought its changes the great pianist seldom fails to identify her annual visit to England with the masterly rendering of some of Schumann's compositions, and thereby to increase her popularity.⁴²¹

This excerpt encapsulates several tenets of canonic thinking, in that it invokes for Clara Schumann a 'permanent place in the history of the art' after the passage of a significant amount of time in which the popularity of her performances as well as the music she played could be tested. In essence, this is a defence of the idea that Clara Schumann had withstood the 'test of time' to join the musical canon in her own right. Not only had she elevated her husband's music to this status through her continued devotion to its performance, but in London at least, and at least for the final years of her career she had won for herself a place at the highest table of the musical world.

⁴²¹ Anon., 'Madame Schumann,' *The Musical World*, 12th March 1887, 193. [C.4.1.18]

6- Conclusion

6.1- Summation of arguments

In the final paragraph of her chapter on Clara Schumann, the concert artist, Reich quotes a letter between Clara Schumann and Brahms, in which she wrote:

You regard it [performance] *only* as a way to earn money. I do not. I feel a calling to reproduce great works, above all, also those of Robert, as long as I have the strength to do so. . . The practice of art is, after all, a great part of my inner self. To me, it is the very air I breathe.⁴²²

This thesis has attempted to understand Clara Schumann in these terms – as a performer first. This conceptualisation of Clara Schumann considers her in the way she identified herself, rather than distorting the relative proportions of her artistic activities in order to make her more acceptable to a ‘composer-led’ canon. While studies of her compositions have offered invaluable insights into her musicking, the vast majority of Clara Schumann’s artistic work was as a performer, not a composer. It is also important to recognise that unlike many other performer-composers of the nineteenth century, Clara Schumann’s primary goal was not the promotion of her own works, as we might see with Liszt or Brahms. Instead, her work promoted that of her husband and composers whose music she believed allied itself to her aesthetic ideals. By examining Clara Schumann on her own terms, we are better able to understand the impact she had on the musical world she inhabited.

In the Epilogue to *Becoming Clara Schumann*, Stefaniak writes that:

Valuing Schumann, then, does not require us to radically change how we designate musicians as integral to the history and present-day practice of classical music. I would speculate, in fact, that Schumann holds broad interest in part because she appeals as much to those who desire the transformation of classical music as she does to those who are deeply invested in its values and traditions.⁴²³

While I would agree in general terms with this statement, I would argue that Clara Schumann offers us the opportunity for exactly this radical change in the designation of musicians integral to the history of music. Through the sheer volume of performances she gave and how well recorded these events were, Clara Schumann offers us the opportunity to consider the impact of performers on the history of music, how their decisions shaped our modern canon and the necessity of their activities to the continuation of the reputation of a composer. The detail of these records also invites the use

⁴²² Reich, *Clara Schumann: the artist and the woman*, 274.

⁴²³ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 281.

of new methodologies in order to examine historical aspects of music. To this end I have sought to build upon the quantitative approach Kopiez et al took to Clara Schumann's repertoire to deepen the scope of this analysis through a consideration of the effect of place. By examining the well-established history of Clara Schumann's life and career through a different methodology I have been able to demonstrate the intricacies of her concert programming, her adaptability as a performer, and the complex dance between performers, impresarios, critics and the musical public at large which contributed to the emergence of canons in different locations.

Whilst not every performer leaves such a complete record of their professional and personal life, there are others for whom similar records exist, for example Jenny Lind-Goldschmidt, Julius Stockhausen, Franz Liszt and Joseph Joachim. Through this work on Clara Schumann, I hope to offer a blueprint for how the work of performers may be considered as integral to the history of music, and to the formation (and reformation) of ideas of canonicity. Although their impact is harder to measure than the obvious case of a single piece, beloved by audiences through generations, it is no less tangibly felt in the choices made by musicians in the present day.

Stefaniak also makes this argument for the importance of performers to the history of music in the final paragraph of his book, stating that:

Schumann invites us to view the canonic tradition not only as a body of musical works but as a dynamic, evolving reality in the everyday professional lives of performers.⁴²⁴

The work in this thesis highlights the dynamics at play in the life of one performer, dynamics that led her to make particular choices. However, these ideas could be expanded to include the work of performers at large. In the individual case of Clara Schumann, as explored throughout this thesis, we find that a significant factor in her decision making were the places in which she chose to play, on the levels of individual performances, concert halls, cities, and countries. It is worth dwelling here for a moment on the adaptability of Clara Schumann as a performer, both in terms of the number of different pieces she was able to present across her career but also her ability to adjust to local concert customs. As we have seen in the three case studies, Clara Schumann was able to present repertoires where different composers works were emphasised within the same year in three different cities, rather than touring with one or two particular concert programmes as we might expect from a modern concert pianist. This adaptability allowed her to attune her concertising to the local musical tastes, and so to bring the music she wished to promote to audiences in the most acceptable format for them, rather than assuming tastes would be the same across the three cities.

⁴²⁴ Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*, 281.

Understanding the adaptability of Clara Schumann's concert programming is crucial to understanding her canonic contribution, in that had she been less flexible, she would merely have presented the same works in different locations. However, her ability to situate her choices within the local dialect of concert programming allowed her to present new works in places they might not otherwise have been accepted.

When each layer of concert hall, city and country is separated, we find the individual factors that contributed to her overall oeuvre. For example, these factors included: performances for a particular anniversary or at the end of season gala concerts; the tastes of a musical director in the case of Jadassohn in Leipzig, or an impresario as with Chappell in London; the mercantile nature of London's musical climate; and the particular national dynamics at play in Saxony and Austria during the years of revolution in the middle of the nineteenth century. Negotiating all of these factors contributed to Clara Schumann's concert repertoire, and in order to understand her decisions on a career spanning, macro, level, we must also understand them at each level below this.

In part the desire to understand Clara Schumann as a composer is driven by the way in which canonic works are often conceptualised as a single entity, unchanging and fixed, written by a single composer as in Goehr's imaginary museum.⁴²⁵ However, as has been demonstrated throughout this thesis, it is an entire community of people, from performers, critics and impresarios to concert-going publics who paid for tickets that all collectively contribute to the wider understanding of a work and imbue it with a greater level of cultural cachet. Perhaps then, when considering one of Goehr's museum pieces it is also worth considering who decided it was worthy of its place in the exhibit in the first place, how their opinion come to be valued by enough people that they agreed to its continued display, and what work of their own went into the particular way in which the work is currently understood. The effects of a lifetime of concert performances is not one that can be easily distilled into a museum piece. However, this does not mean that this effect is any less consequential for the history of music, and so when the skill of a composer is acknowledged by their work's placement in the pantheon of greats, it is equally important to acknowledge the work of others who allowed it to be placed there. In this area this thesis has sought to demonstrate the specific impact an individual performer had on various musical canons, and how that impact changed throughout their career. To a lesser extent this thesis has also contended with the idea of what a 'canon' is, demonstrating that it is an ever-evolving set of relationships between performers, composers, critics, pedagogues and the musical public, all with competing interests. The canon is situated between these relationships with the composers most widely considered 'geniuses' or 'great' at any particular

⁴²⁵ Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*.

time or place forming that particular canon. This thesis has then investigated the impact individuals could have on these relationships, and how they can thereby reform canonic thinking more broadly.

Throughout the three case studies presented in this thesis, we have seen how Clara Schumann's strategies for concertising, her choices of repertoire and the locations in which she chose to perform developed and changed across her career. In her early years as a concert artist, as discussed by Pettler, she played mainly virtuoso showpieces, before transitioning to presenting more serious 'art-music' in the early 1840s.⁴²⁶ More recently, Kopiez, Lehmann and Klassen provided a broader overview of her entire performing career, separating it into four distinct phases: one before her marriage; from her marriage to the death of her husband; before rheumatism in her arm; and after the onset of rheumatism.⁴²⁷ Kopiez et al also explored the development of Clara Schumann's repertoire across her career, finding, as Pettler had done that there had been a significant change during the years of her engagement and marriage before a transition to works largely by Robert Schumann, Chopin, Beethoven and Mendelssohn. The evidence set forth in this thesis clearly shows that the delineations in Clara Schumann's concert programming are not only temporal but also spatial, in that her repertoire shows significant differences depending on where she was performing, and this mobility and adaptability is crucial to her role as a canon-maker. We might draw a dividing line in her career between her touring before London and then her career after she began to regularly visit the city, for example, as well as the divide between her repertoire pre- and post-engagement. Although the substance of her repertoire, in terms of the composers whose work she chose to perform, remained relatively static throughout most of the last sixty years of her career, the environments in which she chose to play changed radically. Her reputation grew and changed and her relationship to the music altered, transitioning from the virtuoso performer to the living link connecting audiences to an earlier age by the end of her career. By considering a range of these factors, this thesis has sought to demonstrate that Clara Schumann's contribution was not only a determined, repeated performance of her husband's and other's works, but also that it was a dynamic and active response to the world in which she toured, involving a certain malleability on her part in order that she might progress her musical aims by winning over audiences across Europe.

⁴²⁶ Susskind Pettler, 'Clara Schumann's Recitals, 1832-50.

⁴²⁷ Kopiez, Lehmann, and Klassen, 'Clara Schumann's collections of playbills: a historiometric analysis of life-span development, mobility, and repertoire canonization'.

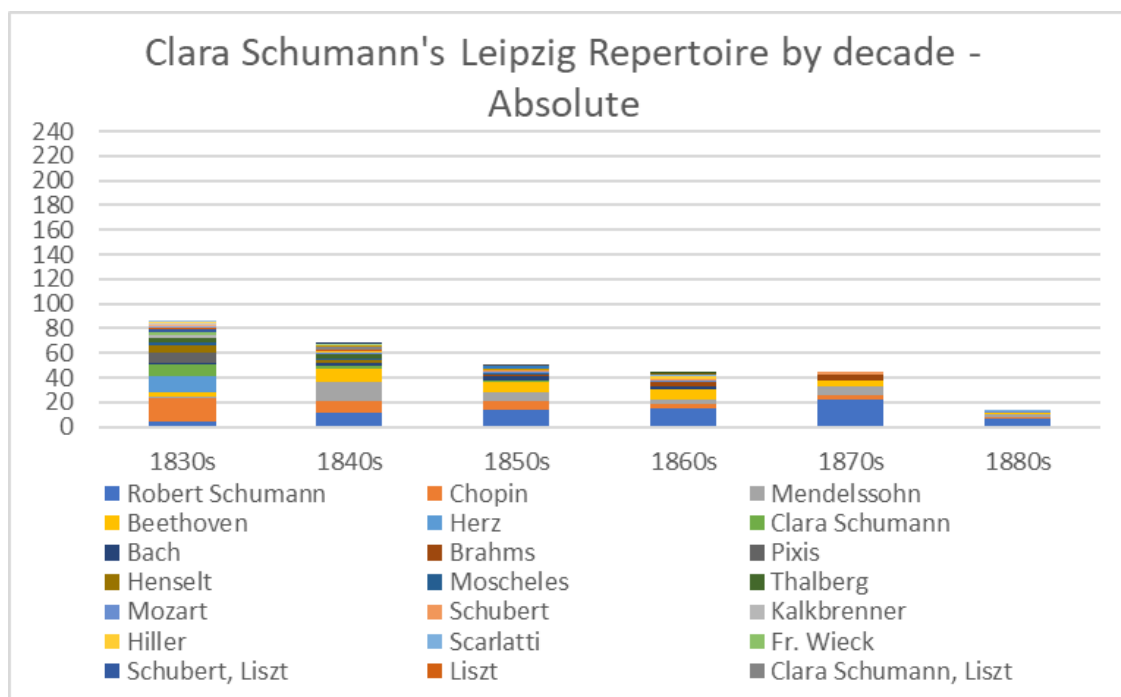


Figure 25: A Graph to show the development of Clara Schumann's repertoire in Leipzig over time

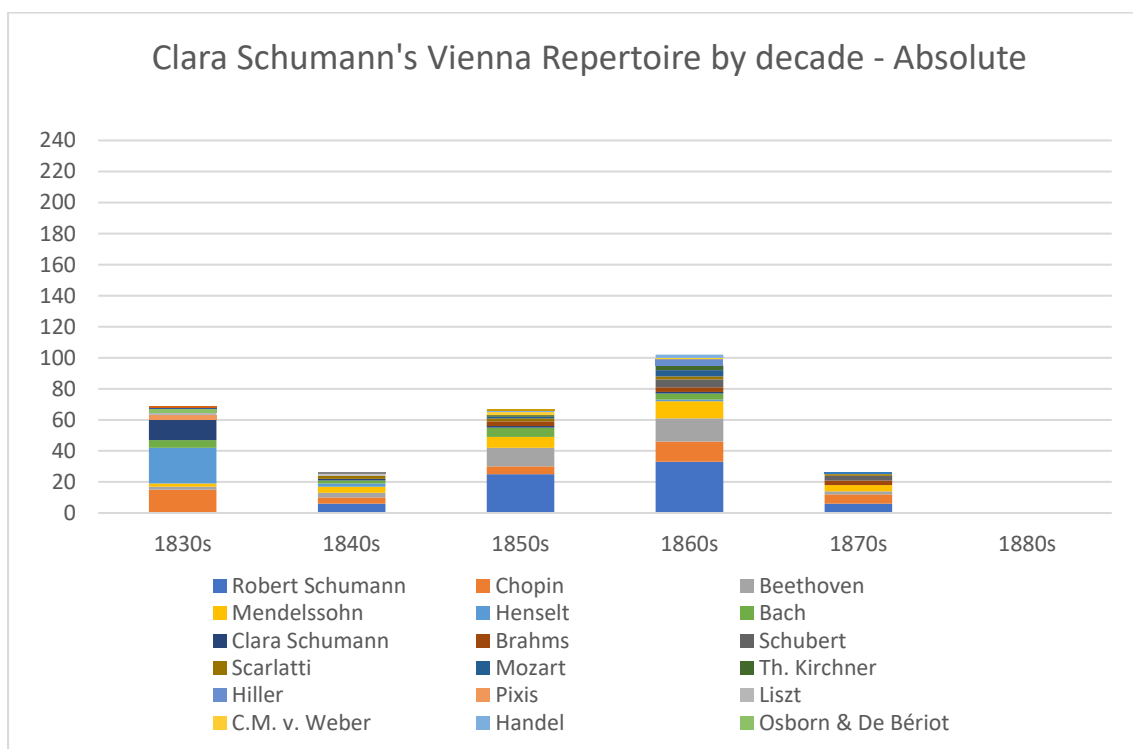


Figure 26: A graph to show the development of Clara Schumann's repertoire in Vienna over time

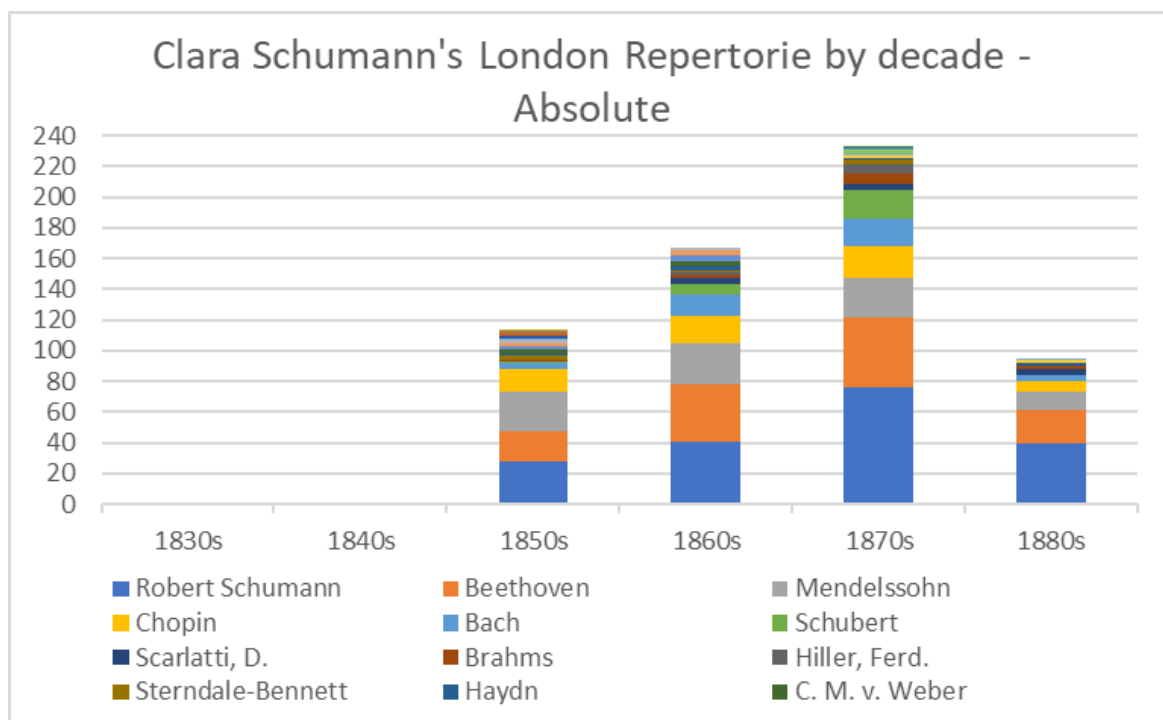


Figure 27: A graph to show the development of Clara Schumann's repertoire in London over time

As a distillation of the data presented in the three case studies, the above graphs show the different profiles of Clara Schumann's repertoire in the three cities, giving a clear visual representation of the arguments made throughout this thesis. When placed side by side, these graphs show the clear distinctions between Clara Schumann's approach to concertising in the three cities. All the graphs are drawn to the same scale, and this immediately highlights the influence that the music she performed in London would have on any study of Clara Schumann's repertoire. The sheer scale of her concertising in the city, and its concentration in the second half of her career, are plain to see. In all three cities, Robert Schumann's music provides the foundation for her repertoire. However, the organisation of other composers above this foundation is rather different in each city. In Vienna and Leipzig, Chopin was Clara Schumann's second composer of choice, followed by Beethoven in the Austrian capital and Mendelssohn in her home city. In London, this trend is reversed, with her repertoire outside of her husband's music based on Beethoven's music, then Mendelssohn's, with Chopin being a distant fourth.

These graphs serve as big picture illustrations of the arguments made in much more detail throughout this thesis. What they particularly show is that, although her repertoire underwent a significant change in the late 1830s and early 1840s, as demonstrated by Pettler and Kopiez et al, it continued to develop in significant and different ways across the three cities which this thesis has examined. Further to this, although the contents of her programmes became more standardised with the passage of time, in all three cities there are clear examples in which the construction of the

programmes themselves could be thought of as 'meta-compositional' ideas, with overarching tonal themes interlinking the individual works. This is clear evidence that Clara Schumann was finding new ways to innovate in her organisation of concerts, beyond her specific championing of particular composers.

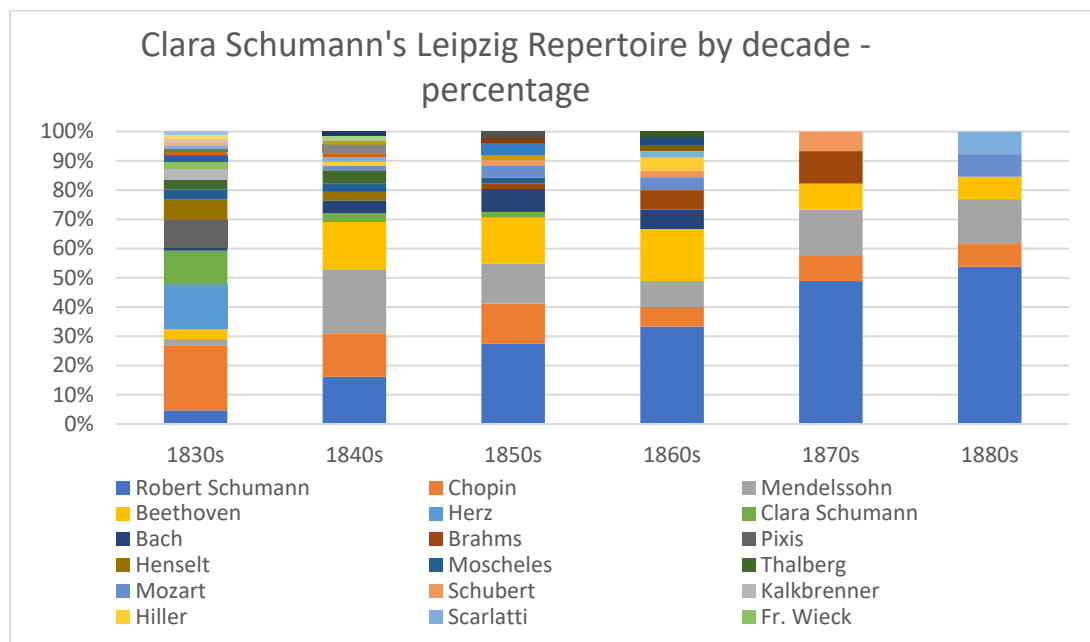


Figure 28: A Graph to show the development of Clara Schumann's repertoire in percentage terms in Leipzig over time

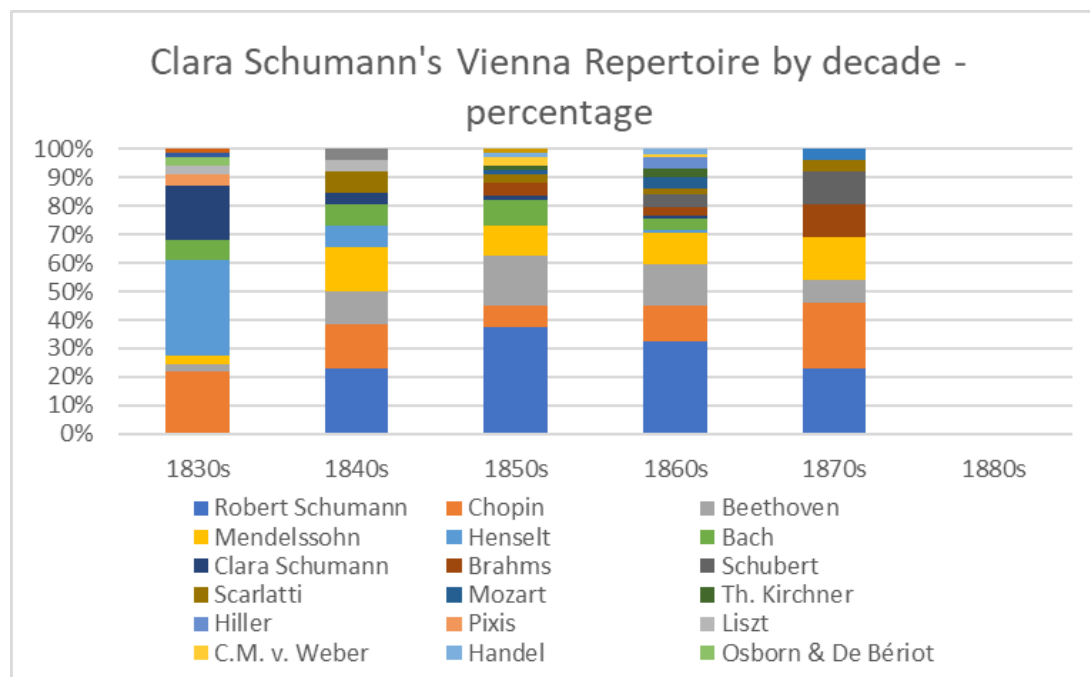


Figure 29: A Graph to show the development of Clara Schumann's repertoire in percentage terms in Vienna over time

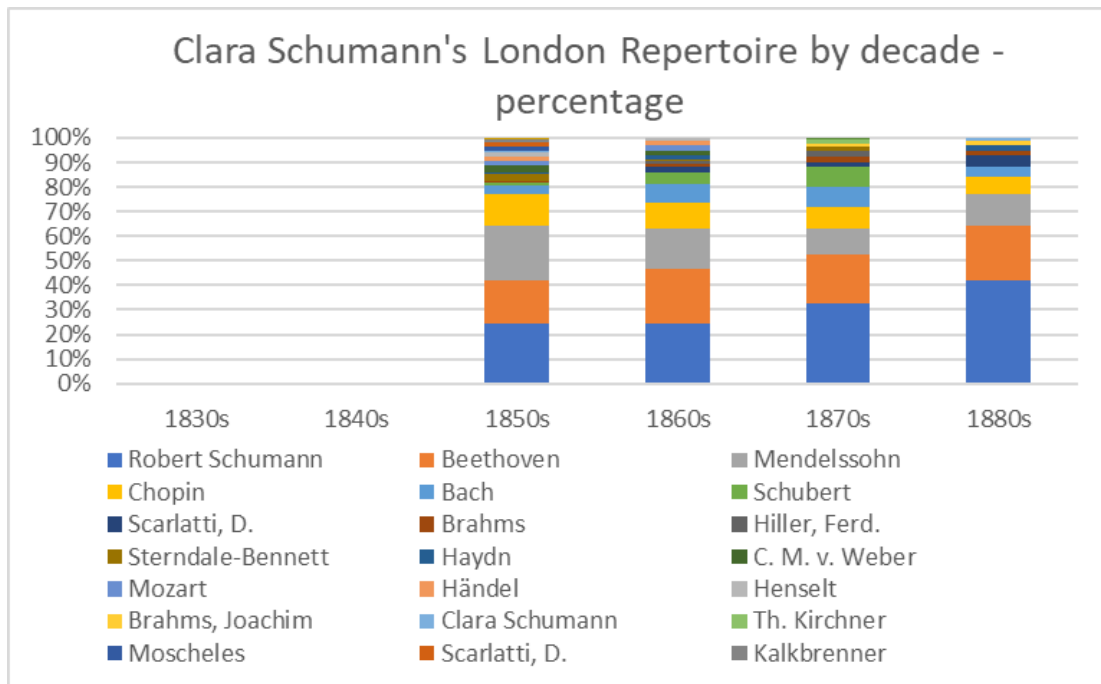


Figure 30: A Graph to show the development of Clara Schumann's repertoire in percentage terms in London over time

If we now consider Clara Schumann's repertoires in the three cities in terms of percentage share, rather than absolute numbers of pieces performed, we find that another picture emerges. For a model of 'discernment' leading to canonisation as proposed by Eatock, we would expect to see certain composers taking an ever-increasing share of Clara Schumann's repertoire, at the expense of those whose music was perceived to be less aesthetically pleasing.⁴²⁸ To some extent this is the picture that emerges in all three cities, most clearly in London, where the percentage share of the top four composers in Clara Schumann's repertoire increases decade on decade, although only slightly, and these four composers maintain an approximately constant ratio of percentage share. However, in the other two cities we see quite different pictures.

In Leipzig, the 1830s is a decade of dazzling diversity in Clara Schumann's repertoire, before her aesthetic shift towards composers of the Romantic school during the early 1840s sets the tone for the decades to come. If we then examine her repertoire in Leipzig between 1840 and 1860, we see a slightly different progression from that in London, in that both Chopin's and Mendelssohn's music has a decreasing share, while Clara Schumann selected Beethoven's music more often. This trend is then somewhat reversed as Clara Schumann began to play more of Mendelssohn's music during the 1870s, although Chopin's share of her repertoire continued to decrease. These differences aside, Clara Schumann's repertoires in Leipzig and London followed a similar trajectory in that the overall diversity of the music she performed decreased over time.

⁴²⁸ Eatock, 'The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance.'

The most interesting case, when viewed in this light, is Vienna. What can be seen here is the larger arc of canon formation, then reaction against this leading to greater diversity. The increasing share of Clara Schumann's repertoire held by composers other than Robert Schumann, Beethoven, Chopin and Mendelssohn in the later tours, is testament to this fact. The 1840s show the least diverse set of programmes offered by Clara Schumann in the city, with each subsequent decade having a greater diversity of composers by percentage. This pattern emerges in part due to the unsuccessful tour during the 1840s, meaning that this was the decade in which Clara Schumann played least concerts in the city, and consequently had least opportunity to select from a wider range of music. Notwithstanding this fact, the stratification of the relative importance of composers within Clara Schumann's Vienna repertoire is considerably different decade on decade, with her husband's share of her performances decreasing from the 1850s, in direct contrast to the trends in her London and Leipzig repertoires. Vienna offers a clear demonstration of local trends influencing Clara Schumann's decisions when organising her programmes, and the cumulative effect of these decisions when viewed over the course of a career.

As has been discussed throughout this thesis, a multitude of factors, including the economic organisation of concerts in a particular city, the availability of particular musical forces (for example orchestras with whom to play concertos), and the local critical and public perception of particular composers, would impact the choice of pieces Clara Schumann performed. Further to this, in certain cities, for example London, she would be invited to perform specific repertoire, with a much lesser degree of agency over the selection. When considered in this way, Clara Schumann's concert repertoire ceases to appear as a monolith, but instead as a river, with many individual obstacles obstructing or altering the course of tributaries eventually impacting on the collective trunk stream into which they flow. By investigating the individual geographical strands of Clara Schumann's repertoire, such as those in Leipzig, Vienna and London, we can better understand the broader trend in her choices for the concert platform.

What marks Clara Schumann out from many other concert performers and impresarios was her particular dedication to the cause of her husband's music, along with that of Chopin, Mendelssohn and Beethoven, and her overarching aesthetic ideal. The consequence of this facet of her decision-making was that, although her programming choices were informed by the local concert practice, her ultimate aim with her choices from the concert platform was to have the music she believed to be worthy of canonic status raised to this height by her audience as well. This sits in contrast to impresarios like Arthur Chappell, whose choices were guided by box office concerns first and by aesthetic considerations second. While it is true to say that any performing artist is to some extent

shaped by their circumstances and must in part adapt to them, Clara Schumann's adaptations often served a larger aim, which is what sets apart her canonic contribution.

The most musically progressive of the three cities, certainly in the early part of the nineteenth century, was Leipzig. As much of the impetus behind the concert scene in that city was driven by composers and performers, such as Mendelssohn and the Schumann couple, it was in their interest to be at the cutting edge of new musical trends. However, as Jadassohn took the reins of the *Gewandhaus*, his self-interest helped to accelerate canon formation in Leipzig. This was due to his unwillingness to include the music of rival composers in the *Gewandhaus* concerts, which led to the greater number of performances of music by composers who had recently died. While this certainly did not go uncommented on by critics, and was not necessarily a popular choice, the lack of an alternate concert space for the Leipzig public, and the overwhelming cultural capital of the *Gewandhaus* orchestra in Leipzig, meant that this became the city's normal concert practice. As a concert artist representing a tangible link to these past composers, and also as someone not posing a threat to Jadassohn as a compositional rival, Clara Schumann was ideally placed to continue to enjoy her elevated position within Leipzig musical circles.

While London also operated without an aristocratic stratum monopolising the musical world, it was the most musically backward-looking of the three cities. We might explain this discrepancy as the difference between a musician-led city (Leipzig) and an audience-led city (London). Given that the primary focus of musical activity in London was in effect the marketing of a product, impresarios instead chose to offer pieces which could be relied upon to entice audiences to spend money on tickets. While the making of profit was, and remains, a central point of any professional music-making activity, the way in which that profit might be sought, and the extent to which programming risks could be endured, was judged to be different by those responsible for curating concerts in each city. Furthermore, by the time Clara Schumann arrived in London, she had an already established reputation as a performer of works by Beethoven, Robert Schumann, Chopin and Mendelssohn, which had been reported to the London public through the critical press. Consequently, even before hearing her play, the public in London would have had a pre-conceived expectation of what they might hear when she did arrive. It would have been in any impresario's interests to conform to their audience's expectations by requesting that she play works by these composers, who formed the vast majority of her repertoire in London.

In part this pre-established reputation allowed Clara Schumann to introduce certain works to the London public in ways she might not otherwise have done. For example, *Carnaval*. It was normally her practice to begin with some of her husband's more acceptable and conventional works early in

her performances in a city, before introducing his more innovative works. However, having recently introduced *Carnaval* into her repertoire in Vienna in 1856, to critical and popular acclaim, she subsequently used this piece in her first tour to London. I would argue that this decision by Clara Schumann shows the importance of a press that reported on concerts across Europe, something common to all three cities. In this particular case, reports on her Viennese concerts earlier in 1856 had preceded her arrival in London. The favourable view of *Carnaval* reported from Vienna, whose inhabitants were considered to be highly cultured and of refined tastes, would have encouraged the London public to be more accepting of the work. This interconnected press is one of the pillars on which interrelated canons can be built. The tastes of a critic and a public in one city could influence the fate of a performance of a piece in another. However, as the Viennese reaction to Robert Schumann's music in the 1840s shows, the approval of one musical public and critical press did not guarantee that of another. Although these wider relationships lie beyond the specific scope of this thesis, the untangling of these threads would also prove useful to understanding the emergence of broader canons from the interrelated ones of different cities.

Vienna also offers an interesting counterpoint to the progression of the canon as it is seen through Clara Schumann's concert programmes, in that the two converge through the 1850s and '60s but then diverge again in the 1870s and 80s, as Wagner and the Viennese school became more popular in the Austrian capital. As Clara Schumann wrote several times in her letters, she was vehemently opposed to Wagnerian music on an aesthetic level, viewing it as anathema to the artistic outlook which she and her husband had championed. The curation of a canon requires, to some extent, the calcification of a performer's repertoire, and therefore their artistic offerings may become outmoded. To a certain extent, this is true of Clara Schumann's repertoire in Vienna. As the Viennese public moved on to the appreciation of new music, they left behind concerts of performers who presented the music of earlier in the century. A lot of this thesis has been devoted to Clara Schumann's skill at knowing when to introduce the new to an audience, but it is worth pausing here to consider that she was also highly successful in knowing when the time was right to find a new audience more likely to appreciate the works she wished to present. In some cases, this may have been more by luck than judgment. In London for example, it seems that it was the entreaties of friends which brought her to the city, rather than a particularly sharp instinct for what the latest musical trend was in that city. However, once there, Clara Schumann shaped musical trends with her performances and was well able to match pieces in her repertoire to the style wished for by the public.

As we have seen throughout this thesis, the changing local environments required different approaches from Clara Schumann, both in terms of how she organised her concerts and the content

of the pieces she played within them. Consequently, when examining her performances, to truly understand the significance of a particular decision it must be placed in its geographical context. Although a piece may have been in her repertoire for many years, she would continue to give first performances of the work if she toured to a new location or decided the time was right to introduce it to a new audience.

A particular aspect of the performances discussed in this thesis and Clara Schumann's wider concert programming that stands out is the sheer variety in her repertoire. Although she played fewer pieces per concert in London, the lack of repetition of works within a tour, and even across the span of decades, is still striking. She did have some tested favourites, for example her husband's *Carnaval*, and Mendelssohn's *Variations sérieuses*; however, these were very much the exception rather than the rule. The dazzling array of pieces she was able to present within a short timeframe was a key factor in her being able to tailor her concerts to local public tastes. Had her repertoire been smaller, she would likely have had to repeat works more often in different cities, where they might be less likely to meet with a warm reception. Instead, the sheer volume of different music she was able to offer to her public ensured that each programme could be precisely calculated to best suit the public mood. As described in the Vienna case study, during the 1840s these calculations were not always successful, and occasionally she misjudged the wishes of the public. However, given the longevity of her career and the diversity of locations in which she gave wildly successful concerts, we can safely regard her instinct for the correct moment in which to introduce a work as sound.

A further aspect to consider is Clara Schumann's emotional response to each of the cities. Firstly Leipzig. This was her home city and the site of the concert hall with which she had the longest-standing relationship. Leipzig's musical surroundings shaped her view of aesthetics and value in music. It is therefore unsurprising that the majority of her repertoire would be dominated by composers she had met and interacted with in this city in the early part of the nineteenth century, namely Robert Schumann, Felix Mendelssohn and Frederic Chopin.

Clara Schumann's relationship with Vienna was more complicated. It was the city in which she had her first international success and where she was catapulted onto the European, not just the German, stage. At one point, during her and her fiancé's years of separation, she and Robert had thought they might be able to move there, as it was one of the great cities of European music. However, during the 1840s this was the site of one of her least successful tours. It was also one of her most forward-looking in that it prioritised the work of her husband, a living composer, above all others. As discussed in the case study, the Viennese did eventually come round to her husband's

music, and once again greeted her arrival in the 1850s with adulation. However, her programming in this city still tended towards the more conservative, and she eventually stopped travelling to the city.

Clara Schumann's initial reaction to London, when she arrived in the mid-1850s, had been to dismiss it as musically backward. Despite this, it is certainly noticeable that there is a much clearer strategy for the introduction of Robert Schumann's and to some extent Brahms's music to the public of London, in that Clara Schumann presents the pieces, by and large, beginning with the least challenging, then progressing to more adventurous works in later years. There is a certain extent to which Clara Schumann's selection of pieces in London, in consultation with the various concert halls, can be seen as self-consciously educational for the London public.

As a consequence of this research, the geographical context of a concert and the choices made within it start to form an important lens through which Clara Schumann's career can be viewed. It is perfectly possible, and indeed did happen, that in travelling from one location to another Clara Schumann could traverse the social roles of 'established virtuoso' and firm fixture of the musical world to becoming the new star with a reputation to live up to. In this light, we see that the significance of her performances for the local music scene would be considerably changed. Consequently, we might instead conceptualise Clara Schumann's activities as multiple careers, with distinct arcs, contributing to her total work from the concert stage. Therefore, when analysing her choices in a given concert it is important to take into account the time she had already spent in that city, what her relationship to its public was like, and how these factors may have impacted her choices compared to those in other cities.

Although this thesis has focused on Clara Schumann's career, these issues of geographical contingency when interpreting the development of concert repertoires are by no means limited to her. They could be applied to many of the touring virtuosos of the nineteenth century. Each may have responded differently, with varying levels of success, but the important issue is that the changing environments would have required some response. Therefore, to understand the work of these performers more fully, this is an angle which must be considered.

What this comparison of Clara Schumann's repertoire across the three cities in this thesis has shown is the complex nature of canon formation and its relationship to the repertoire of an individual performer. This has particularly highlighted the non-consistent acceptance of a composer's work, depending on location. Particular focus has been given to the music of Robert Schumann in this thesis, as this was the music to which Clara Schumann made the greatest contribution. However, there are other notable examples, such as Mendelssohn and to some extent Brahms, where the merits of their music were still debated in some locations when it had been firmly accepted in

others. Therefore, we might conceptualise the canonisation of a particular composer as spreading out in a wave from a particular location, or locations, in which their music is first heard, with the ripples eventually encompassing the musical world. However, as with any wave, this will eventually run out of energy and dissipate without the active intervention of performers, such as Clara Schumann, to revitalise the motion.

6.2- Clara Schumann- where this leaves our understanding and what is still to be done

As much of the work on Clara Schumann by scholars such as Nancy Reich, Alexander Stefaniak, Joe Davies, Beatrix Borchard and Berthold Litzmann has shown, her life and work were extremely complex, involving activity in multiple disciplines including performance, composition, editorship and pedagogy. If we wish to understand Clara Schumann as an artist, we must understand her activities in each of these fields. This thesis's contribution to the wider field of Clara Schumann studies has been to add nuance to the way in which we understand her public performing career and her role in shaping canons across Europe. The evidence set forth in the three case studies serves to highlight the flexibility of Clara Schumann's approach to concert programming but also in her approach to local musical tastes. By situating her work within its geographical contexts, and the changing critical receptions with which her performances were greeted, I have shown that the destination of her tours had an undeniable impact on her repertoire, and also that she sought to improve the status of the music she deemed to be of significant artistic merit in all her touring destinations. We might therefore consider not Clara Schumann's repertoire, singular, but her repertoires, plural, as contingent on place. Undoubtedly, Clara Schumann had a significant impact upon the musical life of all the cities she toured to, most often enhancing reputation of her husband's music. However, this impact was felt in different ways in each place, and to fully appreciate her work as a concert artist, we must consider these changing social landscapes in which she performed to be a factor influencing her repertoire.

Finally, this leaves the question of Clara Schumann's own place in the musical canon of modern times. As *The Times* recorded, and as was reported in *The Musical World* after her first appearance in London of the 1887 season:

It was as the interpreter, and for a long time almost solitary champion, of her husband's genius that Madame Schumann gained for herself that permanent place in the history of the art which is denied to the ordinary virtuoso.⁴²⁹

⁴²⁹ Anon., 'Madame Schumann', *The Musical World*, 12th March 1887, 193. [C.4.1.18]

This was the place she had carved for herself at the end of her performing career in London.

However, as we have seen throughout this thesis, canonic thinking is not static. Writing in her diary on February 10th 1893, Clara Schumann addressed the subject of her legacy, saying:

How often does the thought intrude upon me that I shall be forgotten even in my life-time. This cannot but be the case with interpretative artists . . . when once they have stepped down from the stage, at most only their contemporaries remember them – The rising generation knows nothing of them, and only smiles compassionately over the past. It is true that I still have adherents among my pupils, but how long will that last? When once they enter public life they will have to go with the stream.⁴³⁰

In many respects Clara Schumann was right to think she would be consigned to a lesser place in history, as the many articles describing her as a ‘lost’ or ‘unsung’ composer and musician attest.⁴³¹ However, as many scholars have shown in various ways her influence can be felt in many aspects of modern concert practice. What this thesis has added to this field of scholarship is the understanding that Clara Schumann contributed to the emerging canons in London Leipzig and Vienna, and so influenced the choice of music that was considered ‘great’ in these cities for several generations to come.

⁴³⁰ Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*, Vol. 2, 421.

⁴³¹ Jessica Duchon, ‘Clara Schumann: The Overlooked Romantic Composer You Need to Know,’ in *udiscovermusic.com* (September 13th, 2021). <https://www.udiscovermusic.com/classical-features/music-of-clara-schumann/>; Thomas May, ‘Clara Schumann, Music's Unsung Renaissance Woman,’ (August 29th 2019). <https://www.nytimes.com/2019/08/28/arts/music/clara-schumann.html>.

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Appendices

The source material for these appendices is largely drawn from the *Internet Archive*, for the English language sources, and the *ANNO Historische Zeitungen und Zeitschriften* archive of the *Österreichische Nationalbibliothek* for the German language sources. These sources were selected to give a comprehensive overview to the critical reception of Clara Schumann's concerts. The translations are my own, completed with the assistance of Google Translate.

The appendices are organised first by city (Leipzig, Vienna then London), then the reporting is divided into each decade. Within each decade the reports are then divided by newspaper, presented in order of publication. Where reference has been made in the main body of the thesis to a review, the full text can be found, with the corresponding date in these appendices. These are labelled in the format [A.1.1.1] (The first Appendix, first decade, first publication, first edition). This is the key given at the end in bibliographical references throughout the thesis, so that the full articles that quotes have been drawn from can be found in the appendices.

It is also important to point out that the reviews from the reviews in the German language sources date from before the 1901 standardisation of German spelling and grammar, and so there are some significant differences in spelling across the regions. Further to this, several publications used Gothic rather than Roman script, and so it was not always possible to directly translate letters across. Wherever possible, I have maintained the original spelling, grammar and punctuation. Where this is impossible given the different scripts being used, I have made every effort to stay as close as possible to the original, substituting more commonly used modern spellings when necessary. The titles of pieces of music are given as per the source material in the German, standardised according to Trevor Herbert's system in English translations for the sake of consistency.

Appendix A- Leipzig

Reviews of Clara Schumann's concerts in Leipzig (Original and translation)⁴³²

A.1 - 1830s

A.1.1- *Allgemeine musikalische Zeitung* 1830s

[A.1.1.1] 17th November 1830 - No. 46 - p 752

Nachrichten, Leipzig

Leipzig, am 12ten November. Das fünfte Abonnement-Concert, dem wir leider nicht beywohnen konnten, wurde mit Fr. Schneiders Fest Ouverture über Motive akademischer Lieder sehr beyfällig eingeleitet. Bekanntlich ist dieses neue Werk für Orchester und in Klavierauszügen bey C. Brüggemann in Halberstadt gedruckt erschienen. Mad. Franchetti-Waizel sang aus L'ultimo giorno di Pompei von Pacini eine Arie, und unser Concertmeister, Hr. Matthäi, spielte eine Phantasie und Variationen über das Thema: „Ich war ein Jüngling noch and Jahren' mit gewohntem Beyfalle. Darauf folgte Scene und Duetto aus Rossini's Jungfrau vom See, gesungen Von Dem. H. Grabau und Mad. Franchetti-Waizel, und Scene mit Chören aus der Festfeyer der heiligen Cäcilia, von Schreiber und Winter. Den zweyten Theil füllte Beethoven's Meistersymphonie aus C moll. Sie woll vor züglich schön vorgetragen worden seyn, wie es gewöhnlich der Fall ist.

Am achten dieses wurde von Clara Wieck, der elfjährigen Tochter des hiesigen Hrn. Pianoforte – (und Physharmonica -) Händlers und erfahrenen Lehrers des Pianoforte, unter dem Titel einer musikalischen Akademie, ein Extra-Concert im Saale des *Gewandhauses* gegeben, in welchem abermals ein lebendiger Beweis geführt wurde wie weit es Talent, Fleiss und guter Unterricht schon frühzeitig zu bringen vermögen. Sie trug uns im ersten Theile Rondo brilliant Op. 101 von Kalkbrenner und Variations brillantes Op. 23 von Herz, mit einer so vollgeü Fertigkeit und jenem brillanten Concertausdrucke der heutigen Virtuosität vor, dass ihr der Beyfall der Versammlung nicht entgehen konnte. Fräul. H. Grabau sang die bekannten Variationen von Lindpaintner über „An Alexis send ich dich,' und Hr. Hammermeister aus Donna del Lago eine Arie, beyde zur Freude der Versammlung. Darauf wurde uns das Quatuor concertant für vier Pianofortes mit Orchester, über mehre beliebte Melodieen, von Carl Czerny, Op. 230, von Hrn. Musikdirector Dorn, den Herren Knorr und Wendler und der Concertgeberin vorgetragen. Der Vortrag dieses Divertimento's erhielt mit

⁴³² Wherever possible, spellings have been maintained from the original reviews in the German text, resulting in some variations. In the translations, the spellings of names and of the titles of pieces has also been maintained. For example, there are several instances where Clara is instead spelt 'Klara'. This is to allow the readers of the translated text to appreciate this variation in spelling, and for the sake of clarity when comparing the original and translated texts. However, when standardising the script, especially from Gothic to modern, it has been necessary to approximate certain letters that have fallen out of use.

Recht lebhaften Beyfall. Das Stück selbst ist mit Gewandtheit und Zeitkenntniss artig zusammengestellt und unterhaltend. Wer es zu ernst mit der Musik nimmt, dürfte das Werk etwas kürzer wünschen. Die Physharmonica wirkte zum Pianoforte in der Von Hrn. Wieck vorgetragenen Romanze sehr vorthailhaft. Das Instrument empfiehlt sich auch dadurch, dass die Behandlung desselben wenig Schwierigkeiten bietet. – Auch schon Compositionen der jungen Virtuosin hörten wir: ein Lied mit Pianofortebegleitung, gesung von H. Grabau und Variationen über ein Originalthema für Pianoforte Solo, von der Concertgeberin vorgetragen und mit Beyfall aufgenommen. Mt Recht freuen wir uns des jungen Talents und des bewiesenen Fleisses, und wünschen ihr aufrichtig für die Zukunft Segen und Gedeihen, die der Laufbahn einer Künstlerin ganz besonders nöthig sind.

Translation:

Leipzig, on the 12th of November. The fifth subscription concert, which we unfortunately could not attend, was greatly applauded, and began with Fr. Schneider's overture on motifs of academic songs. As is well known, this new work for orchestra was produced in piano reduction and published by C. Brüggemann in Halberstadt. Mad. Franchetti-Walzel sang an aria from *L'ultimo giorno di Pompei* by Pacini, and our concert master, Mr Matthäi performed a Fantasy and Variations on the theme 'Ich war ein Jüngling noch an Jahren', both were greeted with the usual applause. This was followed by a Scene and little Duet from Rossini's *Jungfrau von See*, sung by Dem. H. Grabau and Madame Franchetti-Walzel, and then a scene with chorus from the *Feast of Saint Cecilia*, by Schreiber and Winter. The second half was filled with Beethoven's 'master' Symphony in C minor. It is said to have been beautifully performed, as is usually the case.

At eight o'clock that day, Clara Wieck, the eleven-year-old daughter of the local pianoforte (and Physharmonica) dealer and experienced pianoforte teacher, gave an extra concert under the title of a 'Musical Academy' in the hall of the *Gewandhaus*. In this concert another we were given living proof of how far talent, diligence and good teaching can take a musician at an early age. She treated us in the first part to Herz's *Rondo Brilliantes*, Op. 23, with such fully practiced skill and that brilliant concert virtuosity that the assembled audience applauded her greatly. Fräulien H. Grabau sang the well-known Variations by Lindpaintner on 'An Alexis send ich dich' and Hr. Hammermeister sang an Aria from *Donna del Lago*, both to the delight of the assembled audience. Then we were given the Quartet Concerto for four Pianofortes with Orchestra, on several popular melodies, by Carl Czerny, Op. 230. The soloists were Hr. Dorn (the 'Musikdirector'), Knorr, Wendler and the concert hostess. The performance of these divertimento rightly received lively applause. The piece itself is well constructed in the mode of the time and entertaining. If you take the music too seriously, you might

want the work to be a little shorter. The Physharmonica, combined with the piano in Hr. Wieck's style, was presented most advantageously in a Romanze. The instrument is also recommended because its playing presents few difficulties. We have also heard compositions by the young virtuoso: a song with pianoforte accompaniment, sung by H. Grabau and Variations on an original theme for pianoforte solo, performed by the concert giver and received with applause. We are rightly pleased about this young talent and her proven diligence, and sincerely wish her blessings and prosperity for the future, which are particularly necessary in the career of an artist.

[A.1.1.2] 22nd June 1831 – No. 25 - p. 407

Nachrichten, Leipzig

[Review of concert on 25th of April].

Ferner wurde gleichfalls im *Gewandhause* am 25sten April die „erste grosse Dichtung des deutschen Improvisators *Dr. Langenschwarz*,‘ und am 9ten May die „zweyten (ausserordentliche) Dichtung‘ gegeben wovon nur das Musikalische hieher gehört. Von einem Quintett Onslow's wurden die beyden ersten Sätze im ersten Theile, und die andere Hälfte im zweyten ausgeführt. Der Vortrag war, wie gewöhnlich, gut, aber in solcher Zerstückelung und vor einer, auf etwas ganz Anderes gespannten Versammlung wollte es nicht recht wirken. Madame Franchetti-Walzel sang eine nicht sonderliche Cavatine von Pacini mit gewohnter Fertigkeit und die junge Pianstin, Fräul. Clara Wieck trug das Rondo as dem Concerte von Pixi (Op. 100), ohne Orchester-Begleitung, und im andern Theile brillante Variationen (sur la Cavatine favorite de la Violette le Carafa) von Herz mir rühmlicher Fertigkeit und bedeutender Kraft und Asdauer sehr beyfällig vor.

Translation:

Also in the *Gewandhaus* on April 25th was the 'First Great Poetry of the great improviser Dr Langenschwarz' and on the 9th of May, the 'second (extraordinary) Poetry' was given, of which we shall only report on the musical part. From a Quintet of Onslow's, the first two movements were performed in the first part and the other half in the second. The performance was, as usual, good, but in such a fragmentation and in front of an audience that was looking forward to something completely different it didn't seem quite right. Madame Franchetti-Walzel sang a non-descript Cavatine by Pacini, with her usual skill, and the young Pianist, Fräul. Clara Wieck performed the Rondo from the Pixis Concerto (Op. 100), without orchestral accompaniment, and in the other part brilliant Variations on 'sur la Cavatine favourite de la Violette le Carafa' by Herz with praiseworthy skill and significant strength and endurance as well.

[A.1.1.3] 13th March 1833 - No. 11 - p. 179 – 180

Nachrichten, Leipzig

Die Herren Solo-spieler Grabau und Ullrich (Duett von Kummer, wenn wir nicht sehr irren), Queiser und Concert-meister Matthäi erfreuten sich eines rauschenden Beyfalls und Fräulein Clara Wieck trug die bekannten Bravour-Variationen von Herz (über die Romanze aus Joseph) und das grosse schöne Septett Hummel's (D moll) mit vollem Applaus vor. Das letzte herrliche Werk wurde, wie es uns schein, zu stark begleitet.

Translation:

The solos were given by Grabau and Ullrich who played the Duett from Kumer's 'Wenn wir nicht sehr irren', Queiser and concertmaster Matthäi enjoyed thunderous applause. Clara Wieck played the well-known Bravour-Variations on the Romanze from *Joseph* by Herz, and the grand, beautiful Septet in D minor by Hummel's, which was greeted by fulsome applause before the last, glorious work was, it seemed to us, accompanied too strongly.

[A.1.1.4] 26th June 1833 - No. 26 - p. 434

Nachrichten, Leipzig

Nicht lange nach diesem Genusse, am 25sten May, hörten wir Dem. Josephine Eder aus Wien in einer für de Jahreszeit ziemlich besuchten musikalischen Akademie, wie man seit lange schon Concerte zu benennen beliebt. Das Fräulein ist noch sehr jung und macht der der Wiener Pianoforte-Schule alle Ehre. In Compositionen von S. Thalberg, Louis Schunke und Worzischek für das Pianoforte entwickelte sie eine vortreffliche Fertigkeit, Kraft und Zartheit, wodurch sie sich allgemeinen Beyfall errange, was kurz nach dem Hören eines Kalkbrenner nichts Geringes ist. Die Variationen für zwey Pianoforte von Worzischek (das zweyte spielte unsere Dem. Clara Wieck ehrenvoll) gefielen uns am wenigsten, der Composition nach, die uns zu gesucht und zu sehr in enader rauschend workam, was wenigstens nicht dem Vortrage beygemessen werden konnte. Fräulein Eder führt auf ihrer ersten Kunstreise durch einen Theil unsers Vaterlandes, wozu wir der äusserst angenehmen Virtuosin alles Glück wünschen, ihr eigenes Instrument, ein Pianoforte von Conrad Graff (man bemerke den Vornamen) mit, was uns ganz vorzüglich gefiel.

Translation:

Not long after this treat, on the 25th of May, we heard Dem. Josephine Eder of Vienna in a musical academy, as concerts have long been known to be called, which was quite busy for the time of year. The Fräulein is still very young and does credit to the Viennese pianoforte school. In compositions by S. Thalberg, Louis Schunke and Worzischek for the pianoforte, she developed an exquisite skill, strength and delicacy, earning her universal acclaim, which is no small thing shortly after hearing Kalkbrenner. We liked the Variations for two Pianofortes by Worzischek (our Dem. Clara Wieck played the second part honourably) because of the composition, which struck us as too busy with the movements rushing into one another, which at least could not be attributed to the performance. On her first tour through a part of our fatherland, for which we wish the extremely pleasant virtuoso all the best, Miss Eder is taking her own instrument, a pianoforte by Conrad Graff (note the first name), which we really liked.

[A.1.1.5] October 1833, No. 42 – p. 705**Nachrichten, Leipzig****[Review of subscription concert on 30th October]**

Leipzig, am 10ten October. Unsers Abonnement-Concerte haben am Michaelistage, wie gewöhnlich, wieder einen erwünschten Anfang genommen. Die zahlreiche Versammlung wurde im völlig neu eingerichteten Sale des *Gewandhauses* mit dem feyerlichen Marsche L. v. Beethvoen's begrüsst: „Schmücket die Halle! Sie sind geschmückt! Oeffnet die Pforten! Sie sind geöffnet!“ Es dürfte vielleicht Manchem seltsam erscheinen, dass die sinnige Wahl, verbunden mit guter Ausführung, das begrüsste Publicum nicht zu einem schallenden Gegengrusse im lauten Applaus begeisterte: allein das Beschauen der neuen äusseren Umgebungen hatte wohl einen Theil noch nicht gehörig aufmerksam werden lassen, und ein anderer Theil der Versammelten, der sich nur mühsam vom Gewohnten trennt, lebte vielleicht noch zu sehr in Erinnerung an Oeser's Bilder, die nun übertüncht sind. Die Jubel-Ouverture von M. V. Weber that das Ihre; sie weckte auf zu erneuter Lust und frischem Beyfall. Das neueste Werk von J. P. Pixis: Fantaisie militaire für das Pianoforte mit Orchester (Op. 121, herausgekommen by Fr. Hofmeister allhier) brachte der jungen Pianoforte-Virtuosin, dem Fräulein Clara Wieck, verdienten Beyfall, nicht minder das sehr fertig vorgetragene und sehr schwierige Finale aus dem neuesten Concerte von Fr. Chopin (gefruckt bey Fr. Kistner hier) Dem. Henr. Grabau trat wieder als unsere erste Sängerin mit der bekannten Scene und Arie aus Rossini's Matilde die Chabran auf und wurde sogleich bey ihrem Auftreten mit stürmischem Beyfalle

bewillkommt. Sie sang trefflich. Auch ein junger Bassist, mit schöner und italienisch gebildeter Stimme, Hr. Kressner, der wahrscheinlich diesen Winter für unsere Concerte fest angenommen seyn wird, erntete in einer Arie von Pacini verdienten Beyfall, ob er gleich, das erste Mal öffentlich sich zeigend, mit einiger Befangenheit sang, die jedoch mehr gewinnt als stört, geht sie nicht zu weit, was hier keinesweges der Fall war. Beethoven's A dur-Symphonie machte dem wieder neue vereinten Orchester alle hier; sie ging vortrefflich. Auch die schwierige erste Symphonie Onslow's wurde im zweyten Abonnement-Concert mit Geist und Leben ausgeführt, obgleich im Einzelnen, namentlich bey dem Ineinandergreifen der vielen kleinen Quartett-Figuren, Einiges gewünscht werden musste, was auch gewiss geleistet worden wäre hätten wir diese noch nicht hin länglich gekannte und im Zusammenspiel höchst schwere Symphonie einen Monat später gehört, wo sich das Orchester von der Sommerruhe wieder erholt hat.[...] Hr. Concertgeber, spielte uns Herr Pixis mit Fräulein Clara Wieck ein grosses Duett (oder vielmehr Variationen) für zwey Pianoforte und das Glöckchen-Rondo mit Beyfall, der sich bey dem Gesange seiner angenommenen Tochter zum Sturme erhob.

Translation:

Leipzig, on the 10th of October. As usual, our subscription concerts got off to a good start on Michaelmas Day. The large gathering was marked in the newly renovated hall of the *Gewandhaus* with the celebratory March of L. v. Beethoven's *Schmücket die Halle! Sie sind geschmückt! Oeffnet die Pforten! Sie sind geöffnet!* It may seem strange to some, that this sensible choice of music, combined with good execution, did not inspire the audience to a response of loud applause. However, some of the audience had not paid the music due attention, due to their observation of their new surroundings. Another part of the assembled audience, who only part with the familiar with difficulty, perhaps still lived too much in the memory of Oeser's pictures, which have now been whitewashed over. The *Jubilee Overture* by M. v. Weber did its part; arousing the audience to new excitement and applause. The latest work by J. P. Pixis: *Fantaisie Militaire* for Pianoforte with Orchestra (Op. 121, published by Fr. Hofmeister in Leipzig) brought the young pianoforte virtuoso, Miss Clara Wieck, deserved applause. A similar outcome followed her playing of the very difficult finale from the latest Concerto by Fr. Chopin (printed by Fr. Kistner here), which she executed very well. Dem. Henriete Grabau performed again as our premiere [female] singer with the well-known Scene and Aria from Rossini's *Matilde di Chabran* and was immediately greeted with thunderous applause on her performance. She sang splendidly. Also, a young bass, with a beautiful and Italian-educated voice, Mr Kressner, who will probably be accepted for our concerts this winter, received a well-deserved round of applause for his performance of an aria by Pacini. Although, as he was appearing in public for the first time, he sang with some embarrassment, which, however, gains more than it disturbs, so long as it does not go too far, which was by no means the case here.

Beethoven's A major Symphony did the newly reunited orchestra credit; it went splendidly. Onslow's difficult first Symphony was also performed with spirit and life in the second subscription concert, although in the details, especially in the interplay of the many small quartet fugues, there was a lot left to be desired. This would certainly have been provided, had we heard the Symphony – which we had not yet known for long and which is extremely difficult to play together – a month later, when the orchestra had recovered from its summer rest. [...] Hr. Pixis, the concert giver, played us two great Duets (or rather Variations) for two pianofortes and the *Glockenrondo* with Miss Clara Wieck, the applause then rose to a storm when his adopted daughter sang.

[A.1.1.6] 24th September 1834 – No. 39 – p. 651

Nachrichten, Leipzig

Leipzig. Am 11 d. gab die bekannte junge Pianoforte-Virtuosin, Fräul. Clara Wieck, mit Unterstützung des hiesigen Concert-Orchesters ein Concert im Saale des Hotel de Pologne zum Besten der hiesigen Armen und der Verunglückten in Plauen, worin unter Andern die neuesten Comps. V. Chopin (Rondo in Es und Phantasie), ein Concertsatz von ihr selbst comp. Und eine Toccata v. Schumann vorgetragen wurden; Frau v. Biedenfeld, geb. Bonasegla, sang eine Bravour-Arie v. Mozart mit anerkannter Fertigkeit und guter Mthode und Frau M.D. Pohlenz ein Boleros v. Reissiger vortrefflich.

Translation:

Leipzig – On the 11th of the month, the well-known young pianoforte virtuoso, Miss Clara Wieck, gave a concert in the hall of the Hotel de Pologne for the benefit of the local poor and the injured in Plauen, with the support of the local concert orchestra, in which, among other things, the latest compositions of Chopin (Rondo in E \flat and Fantasy), a concert piece by Wieck herself and a Toccata by Schuman were presented. Frau v. Biedenfeld, nee Bonasegla, sang a bravura Aria by Mozart with recognized skill and good method, and Frau M. D. Pohlenz sang a Bolero by Reissiger, also excellently.

[A.1.1.7] 23rd December 1835 – No. 51 – p. 852

Nachrichten, Leipzig

Am 9. Novbr. Gab Fräul. Clara Wieck ein Extraconcert, worin eine Ouvert. Von Beethoven und 2 Gesänge von Hrn. G. Nauenburg aus Halle, der Erste aus Wilh. Tell von Rossini und der Andere aus

Figaro von Mozart vorkamen. Das Fräulein trug ein Concert eigener Composition und das Capriccio brillant von F. Mendelssohn-Bartholdy vor; im zweiten Theile wurde das Concert aus D-moll für 3 Klaviere von J. Seb. Bach zu Gehör gebracht, vorgetragen von dem Hrn. Musikdir. F. Mendelssohn-B., dem Hrn. Rakemann u. Der Concertgeberin, mit Quartettbegleitung; darauf grosse Variationen über das Greichenchor aus der Belagerung von Corinth, comp. Von H. Herz, welches Bravourstück nach der Aussage mehrer Kenner in Fertigkeit u. Präcision unter den Solosätzen hauptsächlich sich auszeichnete. Wir selbst waren abgehalten, das Concert zu besuchen. Das Concert von Bach hatte, wie natürlich, vollen Antheil, erhalten.

Translation:

On November 9th, Miss Clara Wieck gave an extra concert, in which an Overture by Beethoven, the first from William Tell by Rossini and the other from Figaro by Mozart, and two songs by Mr. G. Nauenburg and Halle were performed. The young lady played a Concerto of her own composition and the *Capriccio Brilliant* by F. Mendelssohn-Bartholdy. In the second part of the concert, we heard the Concerto in D minor for 3 pianos by J. S. Bach, performed by Music director Mendelssohn-B, Herr Rakemann and the concert giver [CW], with quartet accompaniment; the large Variations on the Greek choir from the siege of Corinth, composed by H. Herz, which, according to several connoisseurs, excelled in skill and precision mainly among the solo movements. We ourselves were prevented from attending the concert.

[A 1.1.8] 10th February 1836 – No. 6 – p. 88

Nachrichten, Leipzig

Fräul. Clara Wieck trug die Variationen auf „La ci darem la mano“ von Chopin beifällig vor und im 2ten Theile die Pianofortepartie in der grossen Phantasie mit Chor von L. van Beethoven, dessen Werke die ersten Lieblinge unsers Publikums sind.

Translation:

Miss Clara Wieck enthusiastically performed the Chopin's Variations on 'La ci darem la mano' and in the second half the pianoforte part in the great fantasy with choir by L. van Beethoven, whose works are the first favourites of our audience.

[A.1.1.9] 4th October 1837 – No. 40 – p. 657

Uebersicht des Musikwesens in Leipzig vom April bis Ende Septembers.

Am 13ten August hatte Fräul. Klara Wieck im Saale der Buchhändlerbörse eine Musikalische Morgenunterhaltung veranstaltet, deren beide Abtheilungen von Quartetten für Männerstimmen eingeleitet wurden. Die K. Hannöversche Hofsängerin Fräul. Franchetti sang ein Lied von Keil und Stegmayer, worauf die Concert-geberin ein Divertissement über die Cavatine von Pacini: „I tuoi frequenti palpiti“ von Liszt, Op. 5, spielte; 2 Lieder von Reissiger folgten, von Hrn. Kammersänger Krüger aus Dessau gesungen, nach welchen Fräul. Marie Wolf ein Gedicht sprach. Drei *Etudes symphoniques*, Op. 13, von Robert Schumann, Notturmo aus H dur von Chopin, und Andante mit Allegro von Adolph Henselt machte den Schluss des ersten Theils. Alles wurde mit ausgezeichnete Bravour und mit besonderer Liebe die *Etudes symphoniques* von R. Schumann gespielt und mit grossen Applaus aufgenommen, wie wir berichtet wurden. Wir lieben die musikalischen Abendunterhaltungen weit mehr, als die des Morgens, und besuchen die letzten nur auf gegebene Veranlassung. Fräul. Aug. Werner sang Mendelssohn-B.'s Suleika und das Veilchen. Nach 2 Etüden, aus Fis dur und Es moll, von Adolph Henselt, gespielt von der Concertgeberin, sang Herr Swoboda, Mitglied unsers Statheaters, 2 Lieder von Stegmayer, und Concert-Vaiationen über die Cavatine aus Bellini's „Pirat“, von der Concertgeberin komponirt und vorgetragen, machten Beschluss. Die bedeutenden Schwierigkeitn derselben wurden sehr fertig überwunden und nach Verdienst anerkannt.

Translation:

On August 13th, Miss Clara Wick organized a morning musical entertainment in the Saale der Buchhändlerbörse, both halves of which were introduced by quartets for male voices. The K. Hanoverian court singer Fräulein Franchetti sang songs by Keip and Stegmayer, whereupon the concert giver [Clara Wieck] played a Divertissement on Pacini's Cavatina 'I tuoi frequenti palpiti' by Liszt, Op. 5. Then, two songs by Reissiger followed, sung by Hrn Kammersänger Krüger from Dessau, after which Fräulein Marie Wolf declaimed a poem. *Three Etudes Symphoniques*, Op. 13, by Robert Schumann, Nocturn in B major by Chopin, and Andante and Allegro by Adolph von Henselt brought the first part to a close. Everything was played with excellent bravura and with special love, the *Etudes Symphoniques* by R. Schumann, which were received with great applause, so we were told. We love the evening musical entertainments far more than the morning ones, and attend the latter only when there is a special occasion. Miss Aug. Werner sang Mendelssohn-B.'s 'Suleika' and 'Das Veilchen'. After two Etudes, in F# major and E b minor, by Adolph Henselt, played by the Concert giver, Mr. Swoboda, a member of our municipal theatre, sang two songs by Stegmayer, and finally,

the Concert Variations on the Cavatine from Bellini's 'Pirat', composed by the concert giver carried us to the end. The great difficulties of these pieces were easily overcome, and their merit was recognised by the audience.

[A.1.1.10] 5th December 1838 - No. 49 – p. 812

Album

[Description of CW's entry into the album for the year 1839]

Ein Scherzo, wie ein Rondo mit Zwischenstz, von Clara Wieck, schliesst sich hauptsächlich auf Chopin's Art und wird den Freunden deselben willkommen sein. Eine ausführlichere Besprechung erforderte einen eigenen Artikel.

Translation:

A Scherzo, like a Rondo with a bridge, by Clara Wieck follows mainly Chopin's manner and will be welcomed by those who take pleasure in this style. A more detailed discussion would require its own article. However, the undersigned never think it is good if criticism in matters of taste intervenes too early.

[A.1.1.11] 26th December 1838, No. 52 – p. 876

Anfang der Herbstoper, Leipzig

Unser *neuntes Abonnement-Konzert* im Saale des *Gewandhauses* am 6. D. Begann mit K. M. v. Weber's Jubel-Ouverture, die so feurig und ergreifend ausgeführt wurde, dass ein ungeheurer Beifallsturm sich erhob, immer wieder von Neuem und so lange fortbrauste, bis der Dirigent, Herr Dr. Fel. Mendelssohn, das erwünschte Zeichen zur Wiederholung derselben gab; der Dank nach abermals vortrefflicher Ausführung sprach sich nicht weniger lebendig aus, als die Töne, die ihn freudig erregt hatten. Mrs. Alfred Shaw sang darauf eben so schön als beifällig aus Rossini's *la Donna del lago*: „Mura felici, ove il mio ben s'aggira," und später, noch im ersten Theile, mit Herrn Pögner Rossini's Duett aus *Semiramide*: „Bella immagine degli Dei," das gleichfalls mit gewohnter Anerkennung belohnt wurde. Zwischen diesen beiden Gesängen hatte Fräul. Klara Wieck, mit Beifall empfangen, Adagio und Finale aus Chopin's *E moll* – Konzert, von welchem, wie wir eben berichteten, der erste Satz einige Tage früher von Herrn Willmers gespielt worden war, in gekannter Virtuosität vorgetragen, worauf nach dem Duette die viel gewählte *Caprice* von Thalberg, Op. 15, den ersten

Theil des Konzerts beschloss. Verggleichen wir den verdienten Beifall, der beiden Vorträgen gezollt wurde, so war der letzte offenbar noch lauter und allgemeiner, als der erste, was bei einer und derselben Darstellerin an einem Abende doch wohl auf ein allgemeineres Ansprechen der Thalberg'schen Komposition vor der Chopin'schen gedeutet werden musste. Den zweiten Theil füllte die lebenvolle Sinfonia eroica, die unter der sichern, fest bezeichnenden Leitung des Herrn Dr. Mendelssohn ebenfalls in solcher Frische zu den Hörern sprach, dass jedem einzelnen Satze laute Zeichen innern Genusses zur Seite gingen.

Translation:

Our ninth subscription concert in the hall of the *Gewandhaus* on the 6th started with K.M.v. Weber's *Jubilee Overture*, which was performed so fiercely and movingly that an enormous storm of applause arose again and again, and roared on until the conductor, Her. Dr Felix Mendelssohn, gave the desired signal to repeat the work. The gratitude after another excellent execution was expressed no less vividly than it had been after the first performance. Mrs Alfred Shaw then sang just as beautifully from Rossini's *La Donna del Lago*: 'Mura felici, ove il mio ben s'aggria' and later, still in the first part, with Mr Pögner, Rossini's duet from *Semirande*: 'Della imago degli Dei' which was also rewarded with the usual recognition. Between these two songs Miss Klara [sic] Wieck, received with applause, played the Adagio and Finale from Chopin's Concerto in E minor, of which, as we have just reported, the first movement had been played a few days earlier by Mr. Willerms, with familiar virtuosity. After this followed the duets, and the much-performed Caprice by Thalberg, Op. 15, which concluded the first part of the concert. If we compare the well-deserved applause given to both performances, the last one was apparently even louder and more general than the first, which in the case of the same performer on the same evening probably indicates the more general appeal of Thalberg's composition over Chopin's. The second part was filled with the lively *Sinfonia Eroica*, which was performed under the sure, firm direction of Dr. Mendelssohn, this spoke to the audience with such freshness that loud signs of inner enjoyment accompanied every phrase.

A.1.2- Neue Zeitschrift für Musik 1830s

[A.1.2.1] 15th September 1834 – No. 48 – p. 192

Chronik

(Concert.) Leipzig, d. 11. Sept. Das in Nr. 38 dieser Ztschr. angezeigte Concert der Fräulein Clara Wieck fand im Saal des Hotel de Pologne statt. Außer einem Concertsaß mist Orchester von der Concertgeberin (noch Manuser.), der Toccate von R. Schumann und zwei neueren Werken von

Chopin (Rondo in Es und Phantasie mit Orch.) hörten wir eine Arie von Mozart, zwei Lieder von C. Banck, den Boleros von Reissiger, von den Damen v. Biedenfeld, Anschütz und Pohlenz vorgetragen, und ein vierstimmiges Lied von Pohlenz.

Translation:

(Concert) Leipzig, 11th September. Miss Clara Wieck's concert, reported in No 38 of this publication, took place in the hall of the Hotel de Pologne. In addition to a Concerto with Orchestra by the concert-giver, R. Schumann's Toccata and two newer works by Chopin (Rondo in E ♭ and Fantasy with Orchestra). We heard an Aria by Mozart, two songs by C. Bank, Boleros by Reissiger, performed by three ladies: von Biedenfeld, Anschütz and Pohlenz. We also heard a four-part song by Pohlenz.

[A.1.2.2] 10th November 1834 – No. 64 - p. 256

Chronik

Leipzig. 3. Nov. Concert der berühmten HH. Schubert und Kummer (Violine u. Cello) aus Dresden. Die Damen Wieck und Grabau wirkten mit.

Translation:

Leipzig. 3rd November. Concert by the famous KK. Schubert and Kummer (Violine and Cello) from Dresden. The ladies Wieck and Grabau also performed with them.

A.2 - 1840s

A.2.1- Allgemeine musikalische Zeitung 1840s

[A.2.1.1] 14th April 1841 – Nr. 15 - p. 317

Nachrichten, Leipzig

Am 31. März d. J. gab Frau D. *Klara Schumann* geb. Wieck, im Saale des Gewandehauses ein Konzert zum Besten des diesigen Orchester-Pensionsfonds; sowohl der Wunsch, die treffliche Künstlerin endlich einmal wieder zu hören, als auch die übrige interessante Ausstattung des Konzerts hatten ein sehr zahlreiches Publikum herbeigezogen. Das Repertoire brachte: Chor von Jos. Haydn „Des Staubes eitle Sorgen“; - Adagio und Rondo aus dem F moll – Konzert (No. 2) von Chopin, vorgetragen von der Konzertgeberin; - Arie von Gluck aus Iphigenie, gesungen von Herrn *H. Schmidt*;

- Allegro von Ro. Schumann; - Lied ohne Worte von Felix Mendelssohn-Bartholdy und ein Klavierstück von Scarlatti, sämmtlich vorgetragen von der Konzertgeberin; - Sinfonie von Rob. Schumann (Manuskript); - Duo für vier Hände von F. Mendelssohn-Bartholdy (neu), von ihm und der Konzertgeberin gespielt; - drei Lieder von Rob. Schumann und Klara Schumann, gesungen von Fräul. *Schloss*; - Duo Concertante für Melophon und Violoncello, vorgetragen von den Herren *Giulio Regondi* und *Joseph Lidel* aus London; - Fantasie über Theman aus Moses, von Thalberg, gespielt von der Konzertgeberin. – Seit länger Zeit schon bezweifelt wohl Niemand erstlich mehr, dass Klara Schumann, welche als Klara Wieck in Wien so glänzende Aufnahme fand, nicht nur eine Virtuosa ersten Ranges, sondern vielleicht überhaupt die bedeutendste unter den jetzt bekannten und berühmten Klavierspielerinnen ist. Neben der hohen technischen Vollendung ihres Spieles, liegt in dem selben ein eigenthümlicher Reiz, der unverkennbar das Ergebniss eines grossen, vielseitig entwickelten und ausgebildeten Talents genannt werden muss, da er durch aus geistiger Natur ist und nicht, wie jetzt so häufig, in bloss äusserem Schmuck oder Manier besteht. Mit ausserordentlicher Feinheit und zartester Nuancirung trug sie die Konzerstücke von Chopin vor, und wenn Einige hierbei kräftigeres Kolorit oder Energie des Spiels vermissen wollten, so müssen wir bemerken, dass diese Mängel nicht dem in jeder Hinsicht meisterhaften Vortrage, sondern der Komposition zugeschrieben werden mussten, die bei allem musikalischen Interesse, das sie wirklich bietet, doch ganz als in einem weichen, dustigen Schleier gehüllt erscheint und kräftig und sehr energisch vorgetragen, nur ihren natürlichen, freilich etwas monotonen Charakter verlieren, keineswegs aber auf andere Weise dabei gewinnen würde. Mit gleicher Vollendung spielte die geehrte Künstlerin auch die drei Stücke für Pianoforte solo von R. Schumann, F. Mendelssohn-Bartholdy und Scarlatti, und letzteres besonders so effectvoll, dass das enthusiastische Publikum stürmisch Wiederholung verlangte. Gleichen Enthusiasmus erregte das reizende Duo von F. Mendelssohn-Bartholdy, welches er für dieses Konzert komponirt hatte, und das von ihm und der Konzertgeberin so ausserordentlich schön, so in jedem Betracht meisterlich vorgetragen wurde, wie wir uns kaum einer gleich vollendeten Leistung erinnern können. Das letzte Stück, welches die geehrte Künstlerin allein spielte, die bekannte sehr effectvolle Fantasie über Thema's aus Rossini's Moses von Thalberg, gab ihr wiederholt Gelegenheit, ihre Virtuosität auf die glänzendste Weise zu zeigen, und, wie schon bei ihrem ersten Erscheinen mit dem lebhaftesten Beifall empfangen, sprach sich auch hier der Dank der Publikums für die gebotenen schönen Kunstgenüsse auf die wärmste und glänzendste Weise aus.

Translation:

On March 31st, Frau Dr. Klara Schumann [sic.] née Wieck, gave a concert in the *Gewandhaus* for the benefit of the local orchestra pension fund. Both the desire to hear the excellent artist once again and the other interesting features of the concert attracted a very large audience. The

repertoire consisted of: the Chorus from Jos. Haydn's *Des Staubes eitle Sorgen*; 'Adagio and Rondo' from Chopin's F minor Concerto (No. 2), performed by the concert hostess; Gluck's Aria from *Iphigenie* sung by Herr. H. Schmidt; Allegro by R. Schumann; a Lied ohne Worte by Felix Mendelssohn-Bartholdy and a piano piece by Scarlatti, all performed by the concert hostess; Symphony by Rob. Schumann (manuscript); Duo for four hands by F. Mendelssohn-Bartholdy (new), played by him and the concert hostess; three songs by Rob. Schumann and Klara Schumann, sung by Fraul. Schloss; Duo Concertante for Mellophone and Cello performed by Messrs. Giulio Regondi and Joseph Lidel from London; and finally, Thalberg's 'Moses' Fantasy played by the concert hostess. For a long time, no one has doubted that Klara Schumann, who was so brilliantly received as Klara Wieck in Vienna, is not only a first-class virtuoso, but perhaps the most significant of the current well-known and famous pianists. In addition to the technical perfection of her playing, there is a peculiar charm to it, which must be the unmistakable result of a versatile, developed and trained talent, since it is entirely of a spiritual nature and not, as is so often the case now, merely an outward display. With extraordinary delicacy and the most refined nuance she performed Chopin's Concerto. And, if some felt that there was a lack of stronger colouring or energy in the playing, we must remark that these shortcomings were not to be ascribed to the masterly performance in any respect, but to the composition, which, despite all the musical interest it offers, appears to be wrapped in a soft dusty veil and if it is performed vigorously or with great energy, it will only lose its natural, admittedly somewhat [318] monotonous character, but by no means gaining a different character. The honoured artist also played the three solo pianoforte pieces by R. Schumann, F. Mendelssohn-Bartholdy and Scarlatti with equal perfection. The latter was so effective that the enthusiastic audience loudly demanded a repetition. The lovely Duo by F. Mendelssohn-Bartholdy, which he had composed for this concert, aroused the same enthusiasm, and which he and the concert hostess performed so extraordinarily beautifully, so masterfully in every respect, that we can hardly remember and equally accomplished performance. The last piece, which the honoured artist played alone, was the well-known highly effective Fantasy on Themes from Rossini's *Moses* by Thalberg. This piece gave her repeated opportunities to display her virtuosity in the most brilliant way, and, as was the case with her first appearance, which received the liveliest applause. The audience's gratitude for the beautiful artistic delights offered was expressed in the warmest and most brilliant way.

[A.2.1.2] 15th December 1841 – No. 50 - p. 1070

Nachrichten, Leipzig

Montages, den 6. Dezbr., gab Frau Dr. *Clara Schumann* ein Konzert im Saale des *Gewandhauses*. Das Repertoire bestand in: Overture, Scherzo und Finale für Orchester, komponirt von Robert Schumann (neu). – Capriccio für Pianoforte mit Orchester von F. Mendelssohn-Bartholdy, vorgetragen von der Konzertgeberin. – Aire aus Don Juan von Mozart, gesungen von Herrn *Schmidt*. – Fantasie über Themen aus Lucia di Lamermoor von F. Liszt, gespielt von der Konzertgeberin. – Zweite Sinfonie von R. Schumann (neu). – Präludium und Fuge von Seb. Bach. – Allegretto aus den vierhändigen Divisions von W. St. Bennett und Etude in C moll von Chopin, gespielt von der Konzertgeberin. – Die beiden Grenadiere von H. Heine, komponirt von R. Schumann, gesungen von Herrn *Pögner*. – Rheinweinlied von G. Herwegh, für Männerchor komponirt von F. Liszt – Duo für zwei Pianoforte, gespielt von Herrn *F. Liszt* und der Konzertgeberin.

Die Reichhaltigkeit dieses Repertoires sowohl, als besonders die Mitwirkung des Herrn Liszt, dessen Erfolge bei uns im vergangenen Jahre so ziemlich unentschieden geblieben waren, hatten ein sehr zahlreiches, empfängliches Publikum herbeigezogen. Wir berichten zuerst über die Leistungen der geehrten Konzertgeberin selbst, denen wir von je her mit grossem Interesse gefolgt sind und die wir entschieden den wahrhaft ausgezeichneten Virtuosenleistungen unserer Zeit beizählen, selbst wenn wir einmal nicht in Allem mit denselben einverstanden sein sollten. Je bedeutender das Talent ist, desto grösser sind auch die Ansprüche, die man an seine Leistungen macht und die man zu machen berechtigt ist, und wenn wir von Frau D. Schumann ihrem grossem Talent vollkommen entsprechende Leistungen immer und in jeder Hinsicht verlangen, so liegt dies eben darin, weil wir aus Erfahrung wissen, wie sie dieselben zu geben vermag. Kleine Unglücksfälle, denen so leicht ohne Verschulden auch die Vortrefflichsten nicht entgehen, kommen natürlich beileistungen nicht in Betracht, die höhere künstlerische Bedeutung haben sollen und auch wirklich haben. Hier handelt es sich weit mehr um Geist und Karakter des Vortrags, als um die rein technische Ausführung, obwohl diese als Mittel gewiss niemals ausser Acht gelassen werden darf. Bei Kompositionen nun von so verschiedenem Karakter und Werth, wie die geehrte Künstlerin diesmal zu ihren Vorträgen gewählt hatte, geben natürlich die intensiv bedeutendsten den sichersten Masstab für ein Urtheil über die Vorträge selbst, und wir heben diese daher auch vor Allem heraus, weil wir zugleich voraussetzen dürfen, dass auch Frau Dr. Schumann auf dieselben den meisten Werth legt, auf ihren Vortrag die meiste Kunst und ihre besten Kräfte verwendet hat. Diese hervortretenden Kompositionen sind nun aber unstreitig das schöne, geistreiche Capriccio (in H moll) von F. Mendelssohn-Bartholdy, das treffliche Präludium und Fuge (eigentlich für die Orgel bestimmt) von Seb. Bach, und das feine,

karakteristische Stück von Bennett; sie sind nicht, wie die schwierige und prächtige Etude von Chopin oder das bekannte Hexameron, reine Virtuosen – oder einseitige Bravourstücke, sondern haben tiefere künstlerische Bedeutung, obwohl auch sie, wie z. B. Das Capriccio und die Fuge zur Entfaltung einer glänzenden Virtuosität mehr als hinreichende Gelegenheit geben.

Translation

On Monday, December 6th, Dr. Clara Schumann gave a concert in the *Gewandhaus*. The repertoire consisted of: Overture, Scherzo and Finale for Orchestra, composed by Robert Schumann (new) - Capriccio for Pianoforte with Orchestra by F. Mendelssohn-Bartholdy, performed by the concert hostess – Aria from *Don Juan* by Mozart, sung by Herrn Schmidt - Fantasia on themes from *Lucia di Lammermoor* by F. Liszt, performed by the concert hostess. - Second Symphony by R. Schumann (new) - Prelude and Fugue by Seb. Bach – Allegretto from the four-handed Diversions by W. St. Bennett and Etude in C minor by Chopin, performed by the concert hostess – ‘The Two Grenadiers’ by H. Heine, composed by R. Schumann, sung by Mr. Pögner – ‘Rheinweinlied’ by G. Herwegh, for male choir composed by F. Liszt - Duo for Pianoforte, played by Mr. F. Liszt and the concert hostess.

The richness of this repertoire, and especially the participation of Herr Liszt, whose successes with us have remained largely undecided over the past year, attracted a very large, receptive audience. We first report on the achievements of the honoured concert-giver herself, which we have always followed with great interest and which we resolutely count among the truly excellent virtuoso achievements of our time, even if we should not agree with them in every respect. The more significant the talent, the greater the demands one makes, and is entitled to make, of the performer. As such, if we demand from Frau Dr Schumann performances that are always and in every respect fully in keeping with her great talent, this is precisely because we know from experience how she is able to deliver them. Small misfortunes, which even the most excellent cannot escape so easily through no fault of their own, are of course out of the question when it comes to performances that are supposed to have, and actually have, greater artistic significance. This is far more about the spirit and character of the delivery than the purely technical execution, although this should certainly never be disregarded. With compositions of such different character and value as the artist in question had chosen for her performance this time, the most important ones of course give the safest standard for judgement about the performances themselves. We therefore emphasize them above all because we, at the same time, may presuppose that Frau Dr Schumann also places the greatest value on these pieces. Therefore, she will have used the most skill to play them and her best [1071] strength in her presentation of them. These outstanding compositions are indisputably the

beautiful, spiritual Capriccio (in B minor) by F. Mendelssohn-Bartholy, the excellent Prelude and Fugue (actually intended for the organ) by Seb. Bach, and the delicate, characteristic piece by Bennet. They are not, like Chopin's difficult and magnificent Etude or the well-known *Hexameron*, pure virtuoso or one-dimensional bravura pieces, but have more artistic significance, although they too, like the capriccio and the fugue, provide more than sufficient opportunity for the development of brilliant virtuosity.

[A.2.1.3] 22nd December 1841 – Nr. 51 - p.1098

Nachrichten, Leipzig

[Continuation of above article]

Leipzig (Beschluss). Von diesen drei Stücken (Capriccio von Mendelssohn, Praeludium mit Fuge von Seb. Bach, Allegretto von Bennett) hat Frau Dr. *Schumann* jedenfalls das Präludium mit Fuge am Besten gespielt; nicht nur war die Ausführung an sich vollendet durch und durch, klar und verständlich in den kombinirtesten und schwierigsten Stellen, sondern es waren auch Auffassung und Vortrag Beweise tüchtigen Kunstsinn und geläuterten Geschmacks. Weniger hat aus der Vortrag des Capriccio von Mendelssohn und das Allegretto von Bennett zufrieden gestellt; obwohl auch hierin grosse Meisterschaft nicht zu verkennen war, herrschte doch eine gewisse Unruhe und Flüchtigkeit vor, die wir sonst nie an den Leistungen der geehrten Künstlerin bemerkten, und die fast als ein Hinneigen zu der neuesten manierirten Virtuosenrichtung erscheinen würden, wenn wir es nicht geradehin für unmöglich hielten, dass eine so durchgebildete Künstlerin, wie Frau Dr. Schumann, auf solche Abwege grethen könnte. Freilich wohl hat sie diesmal in ihrem Konzerte nur eine einzige grössere Komposition mit Orchester (das Capriccio von Mendelssohn) vorgetragen, während wir doch von ihr um ihrer selbst und der Kunst willen erwarten durften, dass sie jede Gelegenheit benutzen werde, von unseren besten und grössten Meisterwerken möglichst viele dem Publikum vorzuführen und so dem verflachenden Treiben der neuesten Klaviervirtuosität mit entgegenzuarbeiten, die oft ganze Konzertabende mit ihren Etuden, Variationen und sogenannten Fantasien für Pianoforte solo über beliebte Opernmotive ausfüllt. Indessen nehmen wir gern an, dass diese Auswahl andere Rücksichten als gleiche Kunst – und Geschmacksrichtung bestimmt haben mögen, wiederholen aber, dass wir immer und überall von den Besten das Beste verlangen. Die Etude (in C moll) von Chopin und die Fantasie über Themen aus Lucia di Lammermoor von Fr. Liszt spielte Frau Dr. Schumann mit so ausgezeichnete Virtuosität, als beide Stücke zu ihrer vollen Wirkung verlangen.

Das Duo, welches die geehrte Künstlerin mit Herrn *Fr. Liszt* vortrug, war, wie schon gesagt, das von Letzteren für zwei Pianoforte arrangirte bekannte Hexameron (Variazionen mehrerer Virtuosen über ein Thema zuas Norma). Es is ursprünglich für Pianoforte solo geschrieben, Herr Liszt spielte es im vergangenen Jahre bei uns mit von ihm hinzugefügter Orchesterbegleitung, und wir begrieffen in der That nicht, wie er sich die Mühe nehmen konnte, dem künstlerisch so wenig werthvollen Stücke nochmals eine andere Form zu geben. Man hat wahrhaftig an der einen ersten schon genug, zumal da sie völlig und mehr als jede andere erreicht, was sie erreichen soll, imponirende und schlagende Spieleffekte. Diese fehlten nun zwar auch diesem neuen Arrangement nicht; das gegenseitige Weltspiel der Ausführenden aber, auf welches es hierbei allein abgesehen ist, bringt immer, und brachte auch hier, ein Uebertreiben und Ueberbieten der Kräfte hervor, das nur der Menge gefallen und imponiren, auf den gebildeten Hörer jedoch nie günstig wirken kann. Erstaunen wird und muss dabei wohl Jeder, wie weit man es in der mechanischen Fertigkeit bringen kann. Dergleichen Leistungen liegen aber ausser dem Bereiche der Kunstkritik.

Herr *Liszt* führte sich diesmal bei uns mit einer Gesangkomposizion, dem für Männerchor komponirten Rheinweinlied von Herwegh ein, dessen Vortrag von einem Verein mehrerer Studirenden sehr gut ausgeführt und so beifällig aufgenommen wurde, dass er wiederholt werden musste. Die Komposizion ist zwar nicht sehr eigenthümlich, aber frisch, einfach und so natürlich, dass sie, im guten Sinne, populär genannt werden könnte. Nur einige Kleinigkeiten, deren wir uns eben noch erinnern, wie z. B. Die Verkürzung des Rhythmus in der vierten Periode und eine Coda am Ende des Liedes, haben uns nicht gefallen, weil erstere den ruhigen melodischen Fluss des Liedes stört und dem Teztgefühl zuwiderläuft, die Coda aber geradezu überflüssig, und daher, auch abgesehen, dass man sie nicht eben geschickt gemacht nennen kann, der Wirkung nachtheilig ist. Wir sing überzeugt, das übrigens recht hübsche Lied würde muskalisch sehr gewinnen, wenn diese Mängel wegfielen.

Translation

Of these three pieces (Mendelssohn's Capriccio, Seb. Bach's Prelude and Fugue, Bennett's Allegretto) Frau Dr Schumann played the Prelude and Fugue best. Not only was the execution itself thoroughly accomplished, clear and intelligible in the most complicated and difficult passages, but the conception and delivery were evidence of a sound artistic sense and refined taste. We were less satisfied with the performance of Mendelssohn's Capriccio and Bennett's Allegretto. Although, [1099] in these pieces, the player's great mastery could not be denied, a certain unrest and fleetingness prevailed, which we otherwise never noticed in the performance of the honoured artist, and which would almost appear as a tendency towards the latest mannered virtuoso trend if we did

not consider it absolutely impossible that such a well-trained artist as Dr Schumann could go astray. Admittedly, this time she performed only one larger composition with orchestra (Mendelssohn's Capriccio) in her concert. While we could expect her, for the sake of herself and the art, to seize every opportunity to present as many of our best and greatest masterpieces as possible to the public and thus counteract the superficial activity of the latest piano virtuosity, which often fills entire concert evenings with their etudes, variations and so-called fantasies for pianoforte solo on popular opera motifs. However, we gladly accept that this selection may have been determined by considerations other than art and taste, but we repeat that we always and everywhere expect the best from the best musicians. Both Chopin's Etude (in C minor) and Fr. Liszt's Fantasy on themes from *Lucia di Lammermoor* were played by Frau Dr Schumann with the excellent virtuosity that both pieces require to be fully effective.

The duo that the honoured artist performed with Herr *Fr. Liszt* was, as already mentioned, the well-known *Hexameron* (variations by several virtuosos on a theme from Norma) arranged by the latter for two pianofortes. It was originally written for pianoforte solo, Herr Liszt played it for us last year with added orchestral accompaniment, and we really do not understand how he could take the trouble to give this artistically so insignificant piece another form. You really have had enough in the first variation, especially since it achieves what it is supposed to achieve completely and more, in the demonstration of impressive and striking effects of playing the piano. These were not lacking in this new arrangement either, but the mutual competition between the performers, which is the only aim here, always brings, and brought here too, an exaggeration and overbidding of the forces, which only pleases and impresses the crowd, but can never have a favourable effect on educated listeners. Everyone will and must be amazed at how far you can get with mechanical skills. However, achievements of this kind lie outside the realm of art criticism.

This time, Herr Liszt introduced himself to us with a song composition, the 'Rheinweinlied' by Herwegh, composed for men's choir, the performance of which was given very well by a group of several students and received such applause that it had to be repeated. The composition, while not very original, is fresh, simple and so natural that it could, in a good sense, be called popular. Only a few things that we still remember [1100], such as the shortening of the rhythm in the fourth verse and a coda at the end of the song, did not please us. The former, because it disturbs the quiet melodic flow of the song and goes against the feeling of the text. The coda, however, is almost superfluous and therefore, apart from the fact that it was not so skilfully done, is detrimental to the effect. We are convinced that the song, which by the way is quite pretty, would gain a lot musically if these shortcomings were eliminated.

[A.2.1.3] 5th January 1842 – No. 1 - p. 17

Nachrichten, Leipzig

[Review of Liszt *Gewandhaus* concert on 13th December 1841]

Wir haben schon früher darüber gesprochen, auch über das *Hexameron*, das Frau Dr. Klara Schumann wiederholt mit Herrn Liszt vortrug. Wir vergleichen nicht gern; aber wo die Komposition so sehr gegen die Ausführung zurücksteht, wie hier, und man also auf letztere fast allein angewiesen ist, kann es nicht ganz vermieden werden, und da müssen wir allerdings gestehen, dass uns das ruhige, schöne, korekte und feine Spiel der Frau Dr. Schumann wohler gethan hat, als das Hineinstürmen und Uebertreiben des Herrn Liszt, das, so staunenswerth es an sich auch immerhin sein mag, doch nicht selten eine ziemlich unkorekte Ausführung zur Folge hat und die Grenzlinie des Schönen gar oft sehr überschreitet. Der Beifall des Publikums war übrigens stürmisch.

Translation

We have previously discussed the *Hexameron* that Frau Dr. Klara Schumann and Herrn Liszt played together. We don't like to compare; but where the composition is so inferior to the execution, as here, and one is therefore almost entirely dependent on the latter, it cannot be entirely avoided, and we must admit that the woman's able, beautiful, correct and delicate playing was more pleasing to us. Frau Dr Schumann did better than Herr Liszt's rushing in and exaggerating, which, however amazing it may be in itself, often results in a rather incorrect execution and often very much exceeds the borderline of the beautiful. The applause from the audience was stormy, by the way.

[A.2.1.4] 26th January 1842 – No. 4 – p. 81

Nachrichten, Leipzig

[Review of New Year's Day subscription concert in the *Gewandhaus*]

Das Concert von F. Mendelssohn-Bartholdy ist uns als eine seiner meisterhaftesten und glänzendsten Pianofortekompositionen besonders lieb und werth und wir machen daher auch an den Vortrag desselben sehr grosse Anforderungen. In welchem hohem Grade Frau Dr. Clara Schumann diesen Anforderungen entsprach, bewies der enthusiastische Beifall, den das überzahlreiche Publikum wiederholt ihrem trefflichen Spiele spendete. Wir halten diese Leistung der geehrten Künstlerin entschieden für die meisterhafteste, die wir von ihr gehört haben, und sind ihr dafür

wahrhaft dankbar. Auch die Phantasie von Thalberg spielte Frau Dr. Schumann sehr schön und mit allgemeinsten Anerkennung; überhaupt haben wir diesmal wiederholt die Ueberzeugung gewonnen, das kaum eine der jetzt lebenden Pianofortevirtuosinnen an Virtuosität sowohl wie an ächter Kunstbildung ihr gleichzustellen sein dürfte.

Translation

The Concerto by F. Mendelssohn-Bartholdy is one of his most masterly and brilliant pianoforte compositions, which we hold dear and value, and we therefore make great demands on the performance of this piece. To what a high degree Frau Dr Clara Schumann met these requirements, was evidenced by the enthusiastic applause that the audience, who were numerous, repeatedly gave to her splendid performance. We consider this achievement by the honoured artist to be the most masterful we have heard from her, and we are truly grateful to her for it. Frau Dr Schumann also played Thalberg's fantasy very beautifully to general appreciation; on the whole, this time we have been repeatedly convinced that hardly any of the now living pianoforte virtuosos can be compared to her in virtuosity as well as artistic education.

[A.2.1.5] 12th October 1842 – No. 41 – p. 804

Nachrichten, Leipzig

[Review of the 1st Subscription concert on 2nd October – *Gewandhaus*]

An demselben Tage (2. October) begannen auch unsere Abonnement-Concerte im Saale des *Gewandhauses*. Dieser alte, berühmte, durch seine akustischen Verhältnisse ausgezeichnete Saal hat einige Bauveränderungen erfahren, welche glücklicher Weise für den Klang nicht wesentlich nachtheilig geworden sind. Die zugleich erneuerte Dekoration des Saales ist nicht ohne Geschmack und macht in Verbindung mit der ebenfalls neu eingerichteten Gasbeleuchtung im Ganzen einen freundlichen Eindruck. *F. Mendelssohn-Bartholdy* war zu Eröffnung der Concerte von Berlin gekommen und hatte die Direktion übernommen, was das zahlreich versammelte Publikum, welches mit seinem Erscheinen vielleicht noch weitergehende Hoffnungen und Erwartungen verband, durch lebhaften Empfang dankbar anerkannte. Zur Aufführung kamen: Jubelouverture von *K.M.v. Weber*. – Scene und Arie von *W.W. Mozart* mit obligater Violine, vorgetragen von Fräul. *Sophie Schloss* und Herrn Concertmeister *F. David* – Concertstück für Pianoforte von *K.M. v. Weber*, vorgetragen von *Donizetti* (*Sin la tomba*), gesungen von Fräul. *Schloss*. – Fantasie über Theman aus „*La Donna del Lago*“ für Pianoforte solo von *S. Thalberg*, vorgetragen von Frau Dr. *Schumann*, und Symphonie von *L. V. Beethoven* (A dur No. 7). Auch Frau Dr. *Schumann* und Fräul. *Schloss* wurden bei ihrem Auftreten mit

Applaus empfangen, und erwarben sich durch ihre Leistungen die allgemeinste Anerkennung. Wir haben schon oft über beide geehrte Künstlerinnen uns ausführlich ausgesprochen, und können und werden daher jetzt, wenn nicht besondere Gründe ein tieferes und spezielleres Eingehen in ihre Leistungen verlangen, nur kurz referiren. Bei einer so anerkannt trefflichen Künstlerin wie Frau Dr. *Schumann* kann man im Ganzen immer nur Ausgezeichnetes erwarten, und so war auch diesmal, namentlich ihre Ausführung des Concertstücks von *Weber* durch und durch ausgezeichnet, vollendet in technischer Hinsicht und ächt künstlerisch in Auffassung und Vortrag, eine Eigenschaft, die ihre Leistung in unsern Augen deshalb weit höher stellt, als manche andere in neuerer Zeit so gespriesenen Virtuosenpielereien. Ueberhaupt ist Frau Dr. *Schumann* weit vorzüglicher im Vortrage werthvoller Compositionen, aus denen sich in geistiger Hinsicht etwas herausarbeiten lässt, als in der Ausführung reiner, einseitiger Virtuosenstücke; wir hätten daher auch anstatt der, swar an sich recht geschmackvollen, aber doch immer nur einseitig wirksamen Fantasie von *Thalberg* lieber eine Composition von wirklichem höheren Kunstwerthe gewählt gesehen, obgleich nicht zu leugnen ist, dass Frau Dr. *Schumann* auch als Virtuosin allein sich Anerkennung zu verschaffen weiss.

Translation

On the same day [as another concert in the same review] (October 2nd) our subscription concerts began in the *Gewandhaus*. This old, famous, acoustically excellent hall has undergone some construction changes, which fortunately did not have a significant adverse effect on the sound. The decoration of the hall, which was renewed at the same time, is not without taste and, in connection with the gas lighting, which was also newly installed, makes a friendly impression overall. F. Mendelssohn-Bartholdy come to the concert from Berlin and took over the direction, which the large audience, which perhaps associated his appearance with even greater hopes and expectations, gratefully acknowledged with a lively reception. The performances included: *Jubelouvertoure* by K.M. v. Weber. – Scene and Aria by W. A. Mozart with Obbligato Violin performed by Fräul. Sophie Schloss and Herr Concertmaster F. David. – ‘Concert piece’ for Pianoforte by K.M. v. Weber, performed by Dr Klara Schumann - Aria from *Belisario* by Donizetti (‘Sin la tomba’), sung by Fräul. Schloss - Fantasy on themes from *La Donna del Lago* for pianoforte solo by S. Thalberg, performed by Frau Dr Schumann, and Symphony by L. v. Beethoven (A major, No. 7). Frau Dr Schumann and Fräulein Schloss were both greeted with applause when they performed, and their performances earned them the most universal acclaim. We have often spoken in detail about both honoured artists and can and will therefore only briefly report on them, unless there are special reasons that require a deeper and more specific examination of their achievements. Overall, one can always expect nothing but excellence from an artist as widely acknowledged as exceptional as Frau Dr Schumann, and this time was no exception. Specifically, her [805] execution of Weber’s concert piece was thoroughly

excellent, technically perfect and artistically conceived. A quality which, in our opinion, puts her performance far above that of many other virtuoso gimmicks that have been so praised in recent times. In general, Frau Dr Schumann is far more excellent in the performance of rich compositions, from which she can work out something spiritually, than in the execution of pure, one-sided virtuoso pieces. We would therefore have preferred her to have chosen a composition of much higher artistic value, instead of Thalberg's fantasy, which is actually quite tasteful but always only one-sidedly effective, although it cannot be denied that Frau Dr Schumann can also gain recognition as a virtuoso regardless of the composition she is performing.

[A.2.1.6] 23rd November 1842 – No. 47 - p. 946

Nachrichten, Leipzig

[Review of the 3rd Subscription concert on the 20th of October]

Frau Dr. *Schumann* spielte wie immer vortrefflich und wir haben diesmal unsere schon öfter ausgesprochene Meinung wiederholt bestätigt gefunden, dass nämlich der künstlerische Werth ihres Vortrages mit dem Werthe der Komposition sich steigere, mit einem Worte dass Frau Dr. *Schumann* wirklich gute, gehaltvolle Kompositionen ungleich besser und künstlerischer spiele, als den nichtssagenden Modekram der neuern Zeit.

Translation

As always, Frau Dr Schumann played excellently and this time we have found our opinion repeatedly confirmed. Namely, that the artistic value of her performance increases with the value of the composition, in a word that Frau Dr Schumann playing really good, substantial compositions is incomparably better and leads to more artistic playing than the meaningless fashionable pieces of modern times.

[A.2.1.7] 11th January 1843 – No. 2 – p. 24

Nachrichten, Leipzig

[Review of concert on 21st November 1842]

Eine in jeder Hinsicht wahrhaft ausgezeichnete Kunstleistung war die Ausführung der Sonate von *Moscheles* durch Frau Dr. *Klara Schumann* und *Mendelssohn-Bartholdy*, ein Genuss wie ihn,

abgesehen auch von dem bekanntlich nicht geringen Kunstwerthe der Komposition, nur ein so durch und durch meisterlicher Vortrag zu geben vermag.

Translation

A truly excellent artistic achievement in every respect was the performance of Moscheles' Sonata by Frau Dr Klara Schumann and Mendelssohn-Bartholdy, a pleasure to hear, apart from the well-known not insignificant artistic value of the composition, two performers giving such a thoroughly masterful performance.

[A.2.1.8] 18th January 1843 – No. 3 – p. 45 – n.

Nachrichten, Leipzig

[Review of Robert and Clara Schumann concert on 8th January]

Leipzig. Am Sonntag den 8. Januar gab Herr Dr. *Robert Schumann* mit seiner Gattin im Saale des *Gewandhauses* eine musikalische Morgenunterhaltung. Das zahlreiche Auditorium war ein freundlichste geladenes. Ist damit die Unterhaltung eigentlich der Oeffentlichkeit nicht hingegeben, so möge das eben so liebenswürdige als talentreiche Künstlerpaar es nicht indiscret finden, wenn in einem öffentlichen Blatte davon gesprochen und ihm hier im Namen Derer, denen die Theilnahme vergnügen, welches ihnen die schönen Kunstleistungen dieses Morgens in so hohem Grade gewährten. Sicher hat Niemand den Saal verlassen, ohne auf das Vollständigste befriedigt gewesen zu sein; wie es sich auch in den Blicken und Auesserungen der Auseinandergehenden auf das Unzweideutigste zu erkennen gab.

Wenn bei grösseren Conceraufführungen wohl Manches eingeschaltet wird, was, an sich nicht eben werthvoll, nur dem Vortragenden Gelegenheit geben kann, sine Fertigkeit zu zeigen, so ist das gewiss nicht zu tadeln. – In entgegengesetzten Zuständen erholt sich der Geist wie der Leib. Nach grosser Aufregung ist Ruhe Bedürfniss, der Seele wie dem Körper, und so ist nach einer bedeutenden Symphonie oder Ouverture eine neuitalienische Arie, gut vorgetragen, ganz an ihrem Platz. Die Aufmerksamkeit und Theilnahme, welche hier der Sänger in Anspruch nimmt, ist ganz anderer Art als die, womit wir eine tief sinnige Composition zu verfolgen haben, und kann ihm in vollem Maasse zu Theil werden, während der Geist sich zu tieferen Conceptionen wieder zu erholen Ruhe genug dabei findet. – Anders ist es bei einer Zusammenstellung von Musikstücken, wo wir von Anfang nicht durch massenhafte Wirkung in Beschlag genommen werden. Nach einem Violinquartett würde ein geringes Gesangstück, auch mit Virtuosität vorgetragen; ein sinniges Lied, eine

bedeutende Pianofortecomposition sind hier desto passender, und die Abwechslung in diesem Kreise wird zum Besten dienen können, die Aufnahmefähigkeit rege und Frisch zu erhalten. Eine solche musikalische Unterhaltung kann in lauter ausgewählten, gehaltvollen Stücken bestehen, ohne den Hörer unfähig zu machen, das letzte mit gleicher Aufmerksamkeit wie das erste anzuhören. – So fanden wir auch, dass bei dieser musikalischen Morgenunterhaltung das Interesse des Publicums dasselbe blieb vom ersten bis zum letzten Tone.

Von *R. Schumann's* Composition hörten wir ein Violinquartett, ein Pianofortequintett, ein Lied und zwei Duette mit Pianofortebegleitung. Von Frau *Clara Schumann* zwei Lieder mit Pianofortebegleitung. Von *S. Bach* Präludium und Fuge, die erste der 6 grossen Orgelpräludien und Fugen, und die Chaconne aus den Violinsonaten. Von *Beethoven* die Klaviersonate Op. 101.

Der Vortrag sämtlicher Musikstücke war in den besten Händen. Fräul. *Schloss* und Herr *Schmidt* sangen die Lieder und Duette ausgezeichnet gut. Könnte die Sängerin von dem Abandon der Sängers sich bei solchen Duetten noch etwas aneignen, so würden Beide vielleicht zu einem noch wüunderswetrtheren Gleichgewicht gelangen. Doch hören wir auch Jedes in seiner Eigenthümlichkeit mit Vergnügen und mögen jedenfalls ein Uebermaass von Gefühlsäusserung im Concertgesang lieber am Sänger als an der Sängerin zu bemerken haben. In *R. Burn's* „Keekem Finley,“ dem reizenden Duett von *R. Schumann*, war diese Verschiedenheit verhalteneren und leidenschaftlicheren Vortrags, der Situation nach, von der allerbesten Wirkung.

Frau *Clara Schumann* spielte das Quintett, die Sonate und die *Bach'sche* Fuge mit dem Präludium mit der Meisterschaft und Anmuth, wie man sie an ihr zwar gewohnt ist, mit der sie uns aber jedesmal nicht weniger von Neuem erfreuet. Der Vorzug neuerer Spielart, dass man jetzt Sachen vortragen kann, welche ehemals ausser dem Bereiche der zehn Finger lagen, macht auch die Ausführung einer solchen Composition, wie die letztgenannte, wo für das obligate Orgelpedal früher wenigstens eine dritte Hand erforderlich gewesen wäre, möglich und bringt nun auch für Diejenigen einen schätzbaren Gewinn, welche die Kunst des Virtuosen in blos glänzender Production nicht immer in dem Maasse zu würdigen wissen, als es der auf solche Fertigkeit verwandte Fleiss wohl verdienen mag.

Die in beschränkten Mitteln so grossartige Composition der *Bach'schen* Chaconne trug Herr Concertmeister *David* mit eben so schön geistiger Auffassung als vollkommen technischer Ausführung vor und erhielt den lebhaftesten Beifall.

Das Hauptinteresse erregten heut wohl *R. Schumann's* grössere Compositionen, das Quartett und das Quintett, die hier zum erstenmal vor einer zahlreichen Versammlung von Zuhörern producirt

wurden, nachdem sich schon vorläufig einzelne zuverlässige Stimmen zu ihrem Vorthail hatten vernehmen lassen. Das günstige Urtheil bewährte sich vollkommen. Diese Compositionen gehören unbedingt zu dem Schönsten, was die neuere Zeit in dieser Gattung aufzuweisen hat. *R. Schumann* hat schon in seiner ersten Symphonie so erfreulich dargethan, wie er mit frischer blühender Phantasie ein künstlerischer Maasshalten so gut zu verbinden weiss; in diesen Compositionen bewährt es sich auf's Neue, aber ebenso haben wir auf's Neue zu bewundern, wie er sich in der hier zum ersten Male ausgeübten Gattung wieder so frei und sicher bewegt, als sei sie ihm eine längst gewohnte. Das ist eine Eigenschaft das ächten Talentes, dass es nicht zu jeder besondern Art seiner Kunst des langen Einlernens, der vielen Vorstudien bedarf, um etwas Gutes und Tüchtiges zu leisten; es fasst den Styl der Kunst, das Wesentliche und Eigenthümliche der darstellenden Mittel, und in diesem Sinne gewinnt die Idee ihre Gestaltung, als eine gesunde ursprüngliche, wie die Pflanze aus ihrem Keim erwächst.

Es ist in neuerer Zeit so viel von romantischer Musik die Rede gewesen; der Ausdruck Romantisch ist auf diesem Felde in ein so zweideutige Licht gekommen, dass die besten Romantiker sich vielleicht um so lieber von dem Worte lossagen möchten, als ihnen die Sache im Herzen wohnt. Die Gegner nehmen das Wort in der kranken Bedeutung, wie Goethe es braucht, wenn er sagt: „das Klassische nenne ich das Gesunde, das Romantische das Kranke.“ – In diesem Sinne sind ihm die Niebelungen klassisch wie der Homer, „den beide sind gesund und tüchtig.“ Und ferner: „das meiste Neuere ist nicht romantisch, weil es neu, sondern weil es krank und schwächlich ist, und das Alte ist nicht klassisch, weil es alt, sondern weil es stark, frisch froh und gesund ist.“ – Wo das Neue gesund und kräftig ist, wird es also auch klassisch sein können; er hört aber damit nicht auf romantisch zu sein. Goethe's Iphigenie, in ihrem griechischen Kostüm, ist gegen die griechische Tragödie auch romantisch. Es ist nicht die Kränklichkeit, die das Wesen der Romantik bestimmt; es ist eine überwiegende Innerlichkeit, ein tief concentrirtes Gefühl, das in der Kunstepoche, wie im Individuum allerdings oft Mühe haben wird und der längeren Zeit bedarf, um zur künstlerisch deutlichen Gestalt sich so auszuprägen, dass es für die Kunst seinen vollen Werth darlegen kann. Ein Innerstes wird dann noch immer unausgesprochen zurückbleiben, aber es wird, wo es belebend vorhanden ist, dem Ausgesprochenen den Klang und die Wärme verleihen, mit der es uns zu gleicher Empfindung stimmen kann. Das wird es schon, wo es der Production noch vielfach an künstlerischer Vollkommenheit gebricht. So ergreifen und fesseln uns manche altdeutsche Bilder, die mit dieser tiefen Innigkeit empfunden sind, bei ganz mangelhafter Zeichnung und Composition durch ihren poetischen Gehalt; – allein zu einer ganz heitern und klaren Stimmung wie das vollendete Kunstwerk sie hervorbringt, können wir dabei nicht gelangen. Wo der Künstler noch vom Gefühl überwältigt ist, wird auch sein Werk die Freiheit der Darstellung nicht erhalten, die uns erst vollkommen befriedigen

kann, da er selbst sich in einem zu passiven Zustande dabei befunden hat. Solch ein Gefühl ist ein Schatz, der aber erst gehoben und an das Tageslicht gebracht sein will, um ein ganz erfreulicher Besitz zu werden, von dem man Andern mittheilen kann. Hier wird sich dann auch das Aechte von dem Unächten erst am Besten sondern und trennen lassen, und wie Wahrheit und Klarheit so trefflich reimen und Narrheit mit Beiden so schlecht, so wird das wirklich Romantische in der klassischen Gestalt sich auch erst am Schönsten als ächt bewähren. Was diese aber willig aufzunehmen verweigert, das wird auch für die Kunst kein wesentlicher Verlust sien. –

R. Schumann's neue Quartett – und Quintettcompositionen sind klar, ungesucht, leicht zu fassen und zu verfolgen in ihrer technischen Form und Führung, sind durchaus wohlklingend, in den zarteren Stellen selbst mit etwas von *Spohr's* reizender Suavite, ohne jedoch zu viel darin zu verweilen, und sind in Gedanken und Ausführung vom besten Styl der Garrung. Unter allen diesen Bedingungen, die mehr das Verständniss und die in die Sinne fallende Aussenseite der Composition in sich fassen, erhalten wir aber ein schön und tief empfundenes Innere, von allem Gesuchten und Gemachten der Empfindung frei, das uns um so mehr anzieht und interessirt, als es von einer Absicht interessant zu sein, will wenig bemerken lässt. Denn ein gutes Kunstwerk will für sich un zu seiner eigenen Befriedigung da sein, und nur in diesem Egoismus wird es die Innerlichkeit bewahren können, die wieder zum Innern spricht. Jeder bemerkbare Streben, originell, tiefsinnig, interessant zu erscheinen, lässt uns nur die Eitelkeit des Autors wahrnehmen, und das Werk bleibt, wie es ihm ein äusserliches war, auch für uns ein unbeseeltes. –

Möchte das glückliche Gelingen dieser ersten Werke der Art des Componisten Lust und Liebe für die schöne und schwere Musikgattung immer mehr anregen; er hat dazu einen so entschiedenen Beruf dargethen, dass für die Quartettmusik eine wahrhafte Bereicherung druch sine Arbeiten zu erwarten ist. – n.

Translation

On Sunday, January 8th, Dr Robert Schumann and his wife gave a morning's musical entertainment in the *Gewandhaus*. The auditorium was well populated with invited guests. Even though the entertainment was not actually given to the public, the artist couple, who are just as amiable as they are rich in talent, should not find it indiscreet if they talked about it in a public paper and heartfelt thanks are given to them here, in the name of those who were granted the opportunity to hear this concert, the pleasure bestowed on them in such a high degree by the beautiful artistic performances of this morning. Surely no one left the room without being completely satisfied, as was evident in the unambiguous expressions of the audience as the departed.

If, in the case of larger concert performances, some things are included which, in themselves, are not particularly valuable, but only give the performer an opportunity to show their skills, this is certainly not a cause for blame. In opposite states, the mind recovers like the body. After a great deal of excitement, rest is needed, both for the soul and for the body. And so, [46] after an important symphony or overture, a modern Italian aria, well performed, is in its proper place. The attention and sympathy which the singer elicits is quite different from that with which we are to pursue a profound composition, and can be accorded a full measure while the mind rests to recover and to delve into deeper conceptions. – It is different with a compilation of pieces of instrumental music, where we are not monopolized from the beginning by mass effects. After a violin quartet, a minor song, even performed with virtuosity, would produce a very uncomfortable impression; a thoughtful song, and important pianoforte composition are all the more appropriate here, and the variety in this group will serve to keep the receptivity lively and fresh. Such musical entertainment can consist of a number of well-chosen, meaningful pieces, without rendering the listener incapable of listening to the last piece with equal attention as to the first. – This is how we found this morning's musical entertainment; the interest of the audience remained the same from the first to the last note.

From R. Schumann's Compositions we heard a violin quartet, a piano quintet, a song and two duets with piano accompaniment. Two songs with pianoforte accompaniment from Fra Clara Schumann. By [J] S. Bach, a Prelude and Fugue, the first of the *6 great Organ Prelude and Fugues*, and the Chaconne from the Violin Sonata. Finally, by Beethoven, the Piano Sonata op. 101.

The performance of all these pieces of music was in the best of hands. Fräul Schloss and Herr Schmidt sang the songs and duets extremely well. If the female singer could learn a little from the male singer's abandonment in such duets, the two would perhaps achieve an even more wonderful balance. But, we listened to each piece in its peculiarity with pleasure, and in any case, it is better to notice an excess of emotional expression in the concert singing in the male singer than in the female singer. In R. Burn's 'Keekem Finley', R. Schumann's charming duet, this diversity of more restrained and passionate delivery had the very best effect.

Clara Schumann played the Quintet, the Sonata and Bach's Fugue with the Prelude with the mastery and grace one is used to from her, but with which she delights us no less every time. The advantage of the newer way of playing is that one can now perform things that were formerly beyond the reach of the ten fingers. Also, this technique makes it possible to perform such a composition as the latter [Bach Prelude and Fugue] where at least a third hand would have been required for the obbligate organ pedal in the past. Furthermore, it now also brings a valuable gain for

those who do not always appreciate the art of the virtuoso in merely brilliant production, to the extent that the diligence used in such a skill may well deserve their appreciation.

Bach's Chaconne, which is a great piece even with limited resources, was presented by Concertmaster David with just as beautiful and spiritual understanding as it was with a completely technically accurate execution. This received the liveliest applause.

The main interest today was probably aroused by R Schumann's larger compositions, the Quartet and the Quintet, which were produced here for the first time in front of a large gathering of listeners, after individual, reliable sources had already spoken provisionally in their favour. The verdict proved completely favourable. These compositions are definitely among the most beautiful that the modern era has to offer in this genre. In his first Symphony, R. Schumann has already shown so freely that he knows how to combine artistic moderation so well with fresh, blossoming imagination; in these compositions this talent proves itself anew, how he moves so freely and confidently in the genre he attempted here for the first time, as if it were something he had long been accustomed to. It is a quality of true talent that it does not require long learning and many preliminary studies in every particular kind of its art, in order to achieve something good and efficient. It encapsulates the style of the art, the essence and peculiarity of the means of representation, and in this sense the idea gains its form, as a healthy, original one, like the plant growing from its germ.

There has been so much talk of romantic music in recent times; the term romantic has come into such an ambiguous light in this field that the best romantics are perhaps all the more willing to renounce the word as the matter dwells in their hearts. The opponents take the word in the meaning of sickness, as Goethe does when he says: 'I call the classical the healthy, the romantic the sick' – in this sense the *Nibelungen* are classical to him like Homer, 'because both are healthy and efficient.' And further: 'most new things are not romantic because they are new, but because they are sick and feeble, and the old are not classical because they are old, but because they are strong, fresh, happy and healthy'. – So, where the new is healthy and strong, it will also be able to be classical; it doesn't stop being romantic, though. Goethe's Iphigenia, in her Greek costume, is also romantic as well as a character in a Greek tragedy. It is not morbidity that defines the essence of romanticism, it is an overwhelming inwardness, a deeply concerted feeling, which in the epoch of art, as in the individual, will often be troublesome and take a long time to express itself in an artistically clear form, so that it can demonstrate its full value in art. The innermost feelings will still remain unspoken, but where it is an animating force, it will lend the voice tone and warmth with which it can move us to the same sentiment as expressed by the artist. [48] It will be where the reproduction is still often lacking in artistic perfection. Thus, some old German stories, which are felt with this deep inwardness, grip and

captivate us with their poetic content, with completely defective writing and composition; - we cannot achieve a completely cheerful and clear mood as the completed work of art produces. Where the artist is still overwhelmed by emotion, his work will not have the freedom of representation that can only fully satisfy us, since he himself found himself in too passive a state. Such a feeling is a treasure, but it must be taken seriously and brought out into the open, to become a most delightful possession to share with others. It is here that what is genuine can best be separated from what is not, just as the truth and clarity rhyme so well and foolishness so badly with both, the truly romantic in the classical form will also only prove to be the most beautiful thing. But what the latter willingly refuses to accept will not be an essential loss for art either.

R. Schumann's new Quartet and Quintet compositions are clear, unforced, easy to grasp and follow in their technical form and direction, are thoroughly euphonious, in the more delicate passages even with something of Spohr's lovely *Suavite*, but without dwelling too much on it, and are the best style in thought and execution. But under all these conditions, which more encompass the understanding and the sensual exterior of the composition, we get a beautiful and deeply felt interior, free from everything that is sought and made of sensation, which attracts and interests us all the more, as there is so little evidence of an intention to be interesting. Because a good work of art wants to be there for itself and for its own satisfaction, and only in this egoism will it be able to preserve the inwardness that speaks to the inner life. Any noticeable striving to appear original, profound, interesting only lets us perceive the vanity of the author, and the work, like it is something external, remains inanimate for us too.

May the happy success of these first works of this kind by the composer stimulate more and more desire and love for the beautiful and difficult genre of music; to this end, he has demonstrated such a decided proficiency that a real enrichment can be expected from his work for quartet music.

[A.2.1.9] 11th December 1844 – No. 50 – p. 843 - L.R.

Nachrichten, Leipzig

[Review of the 8th Subscription concert on the 6th [sic 5th] December 1844]

Zum ersten Male nach ihrer Rückkehr von einer grossen Kunstreise nach Russland liess sich Frau Dr. *Clara Schumann* in ihrer Vaterstadt öffentlich hören. Leipzig hat von je her eine rühmliche Ausnahme von der leider nicht wegzuleugnenden Regel gemacht, dass der Prophet in seinem Lande am Wenigsten gelte; wenigstens hat – wenn auch einzelne Coterien der Vorwurf, dass sie in Bezug auf Kunst das von auswärts Kommende dem Einheimischen vorziehen, nicht unverdient treffen

mag, - doch die Mehrzahl der hiesigen Kunstverehrer das wahrhafte Verdienst um so mehr anerkannt, wenn es unter ihren Augen, aus ihrer Mitte hervortrat. Und so hat unser Publicum die berühmte Virtuosin Frau Dr. *Schumann* von der Zeit an, wo sie in zartester Jugend als *Clara Wieck* durch ihr ausgezeichnetes Spiel Bewunderung erregte, mit Freuden begrüsst, mit unverkennbarer Theilnahme bei ihrem staunenswerthen Fortschreiten begleitet, und nennt sie jetzt mit gerechtem Stolze die Ihrige. Daher konnte es nicht fehlen, dass man die Künstlerin auch diesmal mit Beifall empfing und ihren ausserordentlichen Leistungen die verdiente Anerkennung zollte. Der Vortrag des *Beethoven'schen* Es dur-Concerts war in der That ein meisterhafter; in geistreicher Auffassung und Ausführung eines solchen edeln und genialen Werkes hat Frau Dr. *Schumann* ausser *Mendelssohn* wohl nicht ihres Gleichen; dazu ist die Reinheit und Glätte ihrer Passagen ohne Tadel, und die Verzierungen weiss sie mit einer solchen Grazie hinzuhauchen, dass wir sie unbedenklich als eine Meisterin in dieser feinen Arbeit bezeichnen können. – In gleicher Vollendung spielte sie das interessante Fantasiestück von ihres Gatten Composition, das Lied ohne Worte von *Mendelssohn* (No. 1 aus dem fünften Hefte, G dur) und die überaus schwierige Bravourpolonaise von *Chopin*, und wir bringen ihr nachträglich noch den lebhaftesten Dank für den Genuss dar, den uns ihr treffliches Spiel bereitet hat. –

Translation

For the first time after her return from a long tour to Russia, Frau Dr Clara Schumann was heard in public in her home town. Leipzig has always made a laudable exception to the unfortunately unavoidable rule that the prophet has the least reputation in his own country. At least – even if the individual Coteries may not undeservedly be accused of preferring what comes from abroad to what is local in relation to art – the majority of art admirers here recognized the true merit all the more when it was in front of their eyes and emerged from their midst. And so, our audience has greeted the famous virtuoso Frau Dr Schumann, with joy from the first time when she aroused admiration through her excellent playing as Clara Wieck in her tender youth, accompanied her astonishing progress with unmistakable sympathy, and now with just pride call her theirs. It was therefore inevitable that the artist was once again greeted with applause and her exceptional achievements deserved recognition. The performance of Beethoven's E ♭ major Concerto was indeed a masterful one; Frau Dr. Schumann's interpretation and execution of such a noble and ingenious work has no equal other than Mendelssohn; moreover, the purity and smoothness of her passages is beyond reproach, and she knows how to play ornaments [844] with such grace that we may safely call her a master at this delicate work. – With equal perfection she played the interesting Fantasy piece composed by her husband, the Lied ohne Worte by Mendelssohn (no 1 from the fifth book, G major)

and the extremely difficult bravura Polonaise by Chopin, and belatedly we bring her the warmest thanks for the enjoyment that her excellent playing has brought to us.

[A.2.1.10] 8th October 1845 – No. 41 – p. 731 – L. R.

Nachrichte, Leipzig

[Review of the first *Gewandhaus* Subscription concert]

Leipzig, den 6. October 1845. Der Eröffnung unserer regelmässigen Abonnementconcerte har man hier dieses Mal mit besonders lebhaftem Interesse, mit neuen Hoffnungen entgegengesehen. Bei dem regen und nicht auf einzelne Cirkel beschränkten Kunstsinne der Bewohner Leipzig ist es erklärlich, dass diese *Gewandhaus*concerte, die Aussichten, welche die dafür gewonnen Kräfte bieten, in den verschiedensten Kreisen schonlange vorher Gegenstand der Unterhaltung sind, und so konnte es nicht fehlen, dass die zugesicherte Wiederkehr des allgemeine hochverehrten Herrn Generalmusikdirectors *Mendelssohn Brtholdy* von Allen als die sicherste Bürgerschaft für wahrhaften Kunstgenuss bezeichnet wurde. Noch steht es den diesigen Musikfreunden lebendig vor der Erinnerung, welche wichtigen Folgen sein Erscheinen an der Spirtze unseres Orchesters vor nunmehr gerade zehn Jahren, nicht nur auf die tüchtige Ausbildung dieses letzteren selbst, sondern auch im Allgemeinen auf den Kunstsinne und Geschmack der ganzen Stadt gehabt hat; noch ist es nicht vergessen, dass, so achtungswerth und verdienstlich auch die Leistungen unserer Musiker in den früheren Concertsaisons, um bei diesen stehen zu bleiben, immerhin gewesen sind, doch die höhere künstlerische Weihe der hiesigen Aufführungen, der weit verbreitete Ruf der Tüchtigkeit und Vollendung, den unser Orchester geniesst, vorzüglich von dem Jahre 1835 datirt, als *Mendelssohn* dessen Leitung übernahm. Und diese Leitung hat so kräftig, so nachhaltig gewirkt, dass selbst während der Zeit, in welcher *Mendelssohn* in Folge anderwärts übernommener Pflichten von hier abwesend war, nicht minder Treffliches geleistet worden ist. Unbeschadet dieser Anerkennung muss aber des liebenswürdigen Meisters Rückkehr in unsere Stadt, der er dadurch den sprechendsten und erfreulichsten Beweis seiner Anhänglichkeit gegeben hat, auf's Neue uns die Ueberzeugung verschaffen, dass es um unsere Muskizustände gut stehe und es an schönen Früchten seiner Wirksamkeit unter uns nun um so sicherer nicht fehlen werde. Möge er in der ungeschwächten Kunstfreude des hiesigen Publicums, in der Hochachtung, die seiner seltenen Begabung hier überall entgegenkommt, einen Ersatz finden für blendenderen Lohn, dem er im Streben nach wahrhafter Künstlergrösse freiwillig entsagte; möge er namentlich in dem Danke des gebildeten Theiles unserer Musikfreunde, in der Befriedigung, die seine Werke, seine geistvolle Direction und sine Leistungen

Allen gewähren, ein Zeichen erkennen, dass Leipzig sich glücklich schätzt, ihn wiederum den Seinigen zu nennen.

[...]

Mit bekannter Virtuosität und Bravour wurden die oben angezeigten Stücke für das Pianoforte von Frau Dr. *Schumann* ausgeführt. Ueber alle ihre Leistungen ist ein Duft geistreicher Auffassung und tiefer Empfindung verbreitet, der sie über die Unzahl der Clavierhelden des Tages hoch erhebt, und zugleich dem Eindrücke, den die von ihr vorgetragenen Compositionen hervorbringen, in hohem Grade förderlich ist. Letzteres kam dem neuesten Werke *Henselt's* zu Statten; ist gleich in demselben manch schöner Zug von Geist niedergelegt, vorzüglich mancher herrliche Effect vorhanden, so fehlt es darin doch an der künstlerischen Einheit des Ganzen; der erste Satz tritt noch am Selbständigsten auf, die beiden anderen Sätze aber zeigen, dass der Componist sich zu sehr in die Etudenmanier hineingeschrieben und selbst hier, wo es etwas Höherem galt, sich aus dieser herauszuheben nicht vermocht hat. Das Pianoforte ist fast stets begleitend gehalten, ohne jedoch damit eine untergeordnetere Stellung einzunehmen, und eben in diesem Hervordringen der eigentlichen Nebensache, des Figurenwesens, mag wohl der Grund der geringeren Befriedigung liegen, welche das Werk dem Hörer gewährt. Wenn Referent hierbe an die spielende Leichtigkeit, and die reizvolle Zartheit erinnert, mit welcher Frau Dr. *Schumann* derartige Passagen vorträgt, so kann der eben erwähnte schwächere Eindruck nur als durch die Composition selbst bedingt erkannt werden. Diese Grazie des Vortrags bewährte die Künstlerin nicht minder in den beiden lieblichen *Mendelssohn'schen* Liedern ohne Worte (No. 3 und 4 des jüngst erschienenen sechsten Heftes), wie andererseits ihre Kraft und Ausdauer in der von ihrem Gatten componirten Fuge, einer geist – und kunstvollen Arbeit, welche freilich, schon als strenges Musikstück und zum ersten Male zu Gehör gebracht, nicht so allgemein ansprechen konnte, als jene Stücke. Das Erscheinen, wie die einzelnen Vorträge der Frau Dr. *Schumann* wurden von reichem und anhaltendem Beifalle begleitet.

Translation

The opening of our regular subscription concerts was awaited here this time with particularly keen interest and new hopes. With the active artistic sense of the residents of Leipzig, which is not limited to individual circles, it is understandable that these *Gewandhaus* concerts, the prospects that they offer to the [732] forces gained for them, have long been the subject of entertainment in various circles. And so, it could not be missed that the assured return of the generally highly revered General Music Director Mendelssohn Bartholdy was described by Allen as the surest guarantee for the true enjoyment of art. The local music lovers are still vividly reminded of the important consequences of his appearance at the head of our orchestra just ten years ago, not only on the

latter's solid training, but also in general on the artistic sense and taste of the city. It has not yet been forgotten that the achievements of our musicians in the earlier concert seasons were so respectable and meritorious, but that the higher artistic consecration of the local performances, which are enjoyed further afield, is dated from that excellent year, 1835, when Mendelssohn took over. This leadership had such a strong, long-lasting effect that even during the time when Mendelssohn was absent from here as a result of duties he had taken on elsewhere, no less excellent work was done. Notwithstanding this recognition, however, the return of the lovable master to our city, to whom he has thereby given the most eloquent and joyful proof of his devotion, must once again convince us that our musical conditions are good and that the beautiful fruits of his effectiveness are not among us all the more certain not to be absent. May he find in the undiminished art lovers of the local public and in the respect that his rare talent is shown here, a substitute for a dazzling reward, which he voluntarily renounced in the pursuit of true artistic greatness. May he recognize in the thanks of the educated part of our friends of music, in the satisfaction that his works, his spirited direction and his achievements give everyone, a sign that Leipzig considers itself lucky to call him their own again.

. . . [733]

The pieces for the pianoforte shown above [Henselt Piano Concerto, Lieder ohne Worte by Mendelssohn and Piano Fugue by R. Schumann] were performed by Frau Dr Schumann with well-known virtuosity and bravura. A scent of witty conception and deep feeling is diffused over all her achievements, which raises her above the countless piano heroes of the day, and at the same time is highly beneficial to the impression that the compositions she performs produce. The latter came to the fore in Henselt's latest work; even if many beautiful traits of the spirit are laid down in this piece, especially if many wonderful effects are present, the artistic unity of the whole is still lacking; the first movement is still the most independent. The other two movements show that the composer wrote too much in the manner of an Etude and even here, where something higher was at stake, he was not able to work his way out of it. The pianoforte is almost always kept gliding over the texture, but without thereby assuming a subordinate position, and it is precisely in this prominence of the actual texture, the character of the figures is the reason for the lesser satisfaction that the work affords the listener may well lie. If the listener recalls the playful ease, the charming delicacy with which Frau Dr Schumann plays such passages, the weaker impression just mentioned can only be recognized as being caused by the composition itself. The artist proved this grace of performance no less in the two lovely Lieder ohne Worte by Mendelssohn (Nos 3 and 4 of the recently published 6th volume), as on the other hand her strength and endurance in the fugue composed by her husband. A spiritual and artistic work which, admittedly, as a severe piece of music and heard for the first time, could not

be appreciated as generally as the other two pieces [734]. The appearance, as well as the individual performances by Frau Dr Schumann, was accompanied by rich and sustained applause.

[A.2.1.11] 7th January 1846 – No. 1 – p. 12 – L. R.

Nachrichten, Leipzig

[Review of 11th (New year's) subscription concert at the *Gewandhaus*]

Laute Zeichen der Freude begrüßten Frau Dr. Clara Schumann, die wir, weil sie auch gleich seit einiger Zeit in Dresden, doch immer noch mit gerechtem Stolz die Unsrige nennen, bei ihrem Erscheinen am Pianoforte, und mit stürmischem Applause dankte das Publicum der trefflichen Künstlerin für den durch jede ihrer Leistungen bereiteten Genuss. Das neue Pianofortecconcert ihres Gatten ist ein schön empfundenes, tief durchdachtes und geistreiches Werk, welches einen erfreulichen Beweis gibt, dass Rob. Schumann's ausgezeichnetes Talent mit seltenem Glücke auch der Cömposition glänzender Solostücke sich zuwendet. Damit jedoch der eben gebrauchte Ausdruck nicht zu Missdeutungen Anlass gebe, fügen wir hinzu: das Concert ist um deswillen nicht bloß in die Reihe der „Soli“ einzurangiren, weil es nicht, wie die Concerte einer gewissen Periode, in Solo und Tuttisätze zerfällt, sondern in symphonischer Weise ein Tongemälde entwirft, in welchem das Pianoforte die Hauptrolle spielt. Dieser Wechsel der Farben, dieses Erfassen und gegenseitige Uebertragen der Selbständigkeit zwischen Orchester und Clavier verleiht dem Stücke einen besonderen Reiz und bildet es zu einem schönen, abgerundeten Ganzen. Und „glänzend“ stellt es sich uns nur durch die wahrhaft künstlerische Behandlung des Pianoforte, durch die mit tiefer Gründlichkeit gepaarte, darin niedergelegte edle Bravour, durch den bald leidenschaftlichen, bald sanften und naiven, bald endlichmuthwillig kecken Character der einzelnen Theile, wie durch die seltene Gewandtheit in Form und Ausführung der Gedanken, nicht aber etwa durch moderne Kunststücke u. s. w. dar. Schwer ist es, nach nur einmaligem Hören einem der drei Sätze den Preis zu ertheilen; jeder von ihnen spricht für sich durch Geist und Leben; doch erscheint es erklärlich, dass der hohe Schwung des Allegro affettuoso und der einfache liebliche Gesang des Andantino zunächst und am Meisten die Theilnahme des Publicums in Anspruch nehmen, während das Rondo, trotz seines neckenden und flüchtigen Characters, ein tieferes Verständniss der Intentionen des Componisten erfordert.— Ueber den Vortrag der Spielerin kann Referent füglich schweigen; man kennt ihre Leistungen überall, wo wahre Kunst etwas gilt, und das Urtheil über dieselben steht für alle Zeiten fest.— Noch spielte Frau Dr. Schumann ein ansprechendes Impromptu von Ferd. Hiller, und aus dem sechsten Hefte der Mendelssohn'schen Lieder ohne Worte Nr. 4 und 6, C dur und E

dur, erfüllte auch zum Schlusse den durch anhaltenden Beifall zu erkennen gegebenen Wunsch der Zuhörer, indem sie noch ein Musikstück von Domen. Scarlatti, „Sonate“ betitelt, mit bewundernswerther Sicherheit und Ausdauer vortrug.

Translation

Loud signs of joy greeted Frau Dr. Clara Schumann, who we still call our own with just pride, even though she has been in Dresden for some time. When she appeared at the pianoforte, the audience thanked the excellent artist with thunderous applause for the pleasure derived from each of their performances. Her husband's new Pianoforte Concerto is a beautifully felt, deeply thought-out and witty work, which gives gratifying proof that Rob Schumann's excellent talent also turns with rare luck to the composition of brilliant solo pieces. However, so that the expression just used does not give rise to misinterpretations, we add: the Concerto should not simply be classified in the series of 'soli' because, unlike the concertos of a certain period, it does not break down into solo and tutti movements, but in a symphonic way creates a tone painting in which the pianoforte plays the leading role. This change of colour, this grasping and mutual transmission of the independence between orchestra and piano gives the piece a special charm and makes it a beautiful, well-rounded whole. And it only appears 'brilliant' to us through the truly artistic treatment of the pianoforte, through the noble bravura that is paired with deep thoroughness and laid down in it, through the sometimes passionate sometimes gentle and naïve, sometimes finally mischievously bold character of the individual parts, as through the rare dexterity in the form and execution of thoughts, but not through modern tricks, etc. It is difficult to give the prize to one of the three movements after just one listen; each of them speaks for itself by spirit and liveliness; yet it seems understandable that the high swing of the Allegro Affettuoso and the simple sweet song of the Andantino capture first the majority of the audience's sympathy, while the Rondo, despite its teasing and fleeting character, requires a deeper understanding of the composer's intentions. – The writer can remain silent about the player's performance, her achievements are known wherever true art is found, and the verdict on her stands firm for all time. – Frau Dr Schumann also played an appealing impromptu by Ferd. Hiller, and Nos 4 and 6 from Mendelssohn's sixth volume of *Leider ohne Worte*, C major and E major respectively. She then fulfilled the listeners' wishes, which were evident from the sustained applause, by playing another Sonata by Domenico Scarlatti, which she with performed admirable assurance and perseverance.

[A.2.1.12] 22nd April 1846 – Nr. 16 – p. 278 – L.R

Nachrichten, Leipzig

[Review of Jenny Lind's Concert in the *Gewandhaus* (either 12th or 16th of April. Disagreement between programme (12th) and review (16th)]

Frau Dr. Clara Schumann durch den Vortrag zweier Mendelssohn'schen Lieder ohne Worte (Heft VI, Nr. 1 und 6) und eines von ihr selbst componirten Scherzo.

Translation

Dr. Clara Schumann, who was present, prepared a welcome surprise for the assembly by performing two of Mendelssohn's Lieder ohne Worte (Book VI, Nos. 1 and 6) and a Scherzo she had composed herself.

[A.2.1.13] 28th October 1846 – No. 43 – p. 722

Nachrichten, Leipzig

[Review of 3rd Subscription concert on the 22nd of October]

Nun folgte Frau Clara Schumann mit dem Beethoven'schen G dur- Concert. In diesem Concerte stürmt und knirscht Beethoven's Seele noch nicht zerfallen mit der Welt. Hier sind alle Tonbilder noch selige Geister, die ihre Schmerzen und ihre Freuden vom Ufer aus erzählen, als überstandene, in der Erinnerung. In späteren tritt der ingrimmig gewordene Tonmeister vor uns hin in eigener Person, reißt seine schmerzende Brust auf und lässt uns in ihr blutendes Innere schauen.

Frau Clara Schumann kann Alles, auf dem Klaviere, was die neueste Zeit kann, aber wenig neueste Zeit kann Alles, was Frau Clara. Wir brauchen das Bild eines Zauberes noch einmal und sagen: könnte er ihr die geringste Geschmaklosigkeit unter die Finger schmuggeln, der Schlag würde sie rühren, oder sie fiel wenigstens in Ohnmacht. Das nennt man edles Künstlerwesen. Sehen denn die Kunstaffen nicht, in welcher wirklichen Achtung eine solche Künstlerin steht? Man sagt, Musiker hätten feines Gehör. Taub, stocktaub sind Viele. Nicht einmal auf der Treppe hören sie den Spott und das Auslachen das nach Hause gehenden Publicums, viel weniger, wenn es zu Hause sich über sie lustig macht.

Translation

Frau Clara Schumann followed with Beethoven's G major Concerto. In this Concerto Beethoven's soul storms and grinds, not yet disentangled from the world. Here all the tone paintings are still, blissful spirits who tell of their pains and their joys from the shore, as if they had been overcome, in memory. In later ones, the angry sound painted steps before us in person, tearing open his aching chest and letting us see inside his bleeding insides.

Frau Clara Schumann can do everything on the piano that players of the newest era can do, but few from the latest era can do everything that Frau Clara can. We need the image of an accomplice again and say: could he smuggle the slightest vulgarity into her fingers, the blow would move her, or at least she would faint. That is called noble artistry. Don't the art monkeys [derogatory term for those who do not appreciate art] see what real respect such an artist has? They say musicians have better hearing. Deaf, stone deaf are many. Not even [723] on the stairs do they hear the ridicule and derision of the public going home, much less when the public are at home making fun of them.

[A.2.1.14] 25th of November 1846 – No. 47 – p. 785-788

Nachrichten

Das Concert der Frau Clara Schumann, und die neue Symphonie von Robert Schumann, in dem Saale des *Gewandhauses* zu Leipzig, am 16 November. [Cover Article]

Ein Concert dieses Künstlerpaares gehört seit mehreren Jahren unter die bedeutendsten und interessantesten Erscheinungen im Leipziger Musikleben. Es zieht jedesmal herbei, was auf höhere Bildung und Genussfähigkeit in der Musik Anspruch macht. Diese sich nicht blos erhaltende, sondern stets steigende Theilnahme einer Stadt, in welcher die reichsten Musikgenüsse sich in Ueberfülle an einander drängen, spricht am Schlagendsten für den Werth der Kunstleistungen. Man kommt hier nicht zum zweiten Male, um etwas Mittelmässiges zu hören.– Frau Clara Schumann spielte das herrliche Concert aus Gmoll von Mendelssohn, vollendet in jeder Beziehung, und erregte einen wahren Beifallssturm. Mit ihrer jüngeren Schwester trug sie ein Rondo von Moscheles zu vier Händen vor, das wohl weniger als Kunstleistung denn als gefällige Zwischengabe gelten sollte. Zuletzt spielte sie drei Piecen für Clavier allein, worunter eine von eigener Composition ihr auch als Componistin Ehre macht. Eine Barcarolle von Chopin, eben erst im Druck erschienen, war ein neuer Beweis von der unerschöpflichen Erfindungsgabe dieses originellen und etwas barocken Geistes. Die Künstlerin wiederholte dieses Stück am Schlusse, von dem nicht aufhörenden Applaus zu einem

da Capo gezwungen. Uns armes Individuum quält jedes da Capo, und wir entwischt diesem Zudrucke des ersten Eindrucks. – Fräul. Schulz-Wieck sang mehrere grössere und kleinere Piecen. Diese junge Dame war vor Kurzem auf hiesiger Bühne als Agathe im Freischütz aufgetreten, rauschend applaudirt und am Schlusse herausgerufen worden. Auch heute applaudirte man stark. Wir wundern uns darüber nicht. Ein junges Talent bedarf der Aufmunterung. Aber wir würden uns wundern, wenn dieser Applaus für ein Urtheil genommen würde. Die Stimme der Sängerin ist nicht sehr umfangreich; die tieferen Töne sind schwach, die mittleren schön, klangvoll, die höheren, besonders, wo sie leidenschaftlich werden sollen, etwas hart, und merkt man ihnen einige Anstrengung an. Hier liegt die Gefahr für die Zukunft. Wir glauben nicht, dass die Ursache in der Stimme an sich liege, sondern in der anstrengenden Uebungsweise dieser höheren Töne, und in nicht gehöriger Berücksichtigung leichten ungezwungenen Anschlags derselben. Da ist noch sehr sorgfältiges und sehr behutsames Studium nöthig, wenn die technische Ausbildung vollendet werden soll. Wie es mit dem künstlerischen Vortrage und Ausdrücke in der Folge werden mag, ist jetzt nicht zu bestimmen. Besonders lebendigen Geist, Ausbruch tieferen Gefühls haben wir noch nicht vernommen. Der nach Tempo und Eintheilung fragende Blick beim Dirigenten, namentlich auf der Bühne als Agathe, scheint auf noch unsichere Musikbildung hinzudeuten. Die junge Künstlerin war sehr ängstlich, und ist folglich sehr bescheiden. Die Arroganz zittert nicht. Gerade aus diesem Grunde haben wir unsere Meinung unumwunden ausgesprochen. Ihr kann nur Wahrheit nützen. Und wer uns nützen will, der meint es doch wohl gut mit uns?

Das Concert wurde eröffnet mit der Symphonie von Robert Schumann, welche wir vor Kurzem in dem *Gewandhausconcerte* zum ersten Male gehört hatten. Die Erscheinung eines neuen Werkes der Art, des Höchsten in der Instrumentalmusik, und von einem der begabtesten Tongeister ausgehend, ist ein Ereigniss von hoher Bedeutung für die Musikwelt. Denn es ist eine Aussage über die künstlerische Anschauungsweise und Schaffenskraft der Zeit. Der ächte Künstler schreibt nicht in's Blaue hin ein, was ihm der Augenblick gibt, mit dem sich selbst ertheilten Nachlass etwa, diesmal etwas Geringeres zu bringen, sondern er spricht in Tönen aus den Gehalt seines Inneren und in der Form und Ausdrucksweise, welche er für die künstlerisch beste hält. Hat nun auch jeder bedeutende Componist sein Eigenthümliches, so haben doch alle bedeutenden Componisten einer Zeit auch ihr Gemeinsames, und dieses scharf erfasst und ausgesprochen, käme zum Bewusstsein, was man Zeitideal, hier der Symphonie, nennen könnte. Vergleiche man die gemeinsamen Merkmale eines solchen Zeitideals mit denen früherer Perioden, so liessen sich interessante Folgerungen daraus ziehen, auf Vor- oder Rückschritt oder Stillstand der Kunst. Doch würde uns die Ausführung dieser

Gedanken hier zu weit führen. Wir versuchen sie vielleicht später, und kehren hier zu dem Werke Schumann's zurück.

Die neuere Zeit spricht in der Symphonie, wenige Ausnahmen abgerechnet, die Höhepunkte der Seelenzustände aus. Das Humoristische, das Liebliche, das Anmuthige, überhaupt die Welt der stilleren Gefühle tritt mehr in den Hintergrund, und der brausende Strom der Leidenschaften flutet mächtiger und mächtiger herein in die von vielen Seiten her aufgeregte Gegenwart. Diesen Character der Zeit spiegelt die neue Symphonie Schumann's ab. Der erste Satz zeigt ihn, das Scherzo in seinem Totale gleichfalls, das Finale ist wildhinstürmendste Leidenschaft, und selbst das kurze Adagio lässt uns nicht zur Ruhe kommen. Müssen wir nun das so lange anhaltende und steigende Feuer der Leidenschaft in dem Componisten bewundern, so müssen wir bedauern, dass er es so anhaltend und ungebündelt hat herausströmen lassen. Den heftigsten Stürmen in der Natur wie in der Menschenbrust hat der Schöpfer wohlweislich nur eine kurze Dauer verliehen, und längere Ruhe dazwischen gelegt, damit sie von der schwachen Menschheit ertragen und ausgehalten werden können, und dieser Maxime muss auch der Künstler folgen, wenn das Interesse und der Genuss an seinem Werke aushalten soll bis zu Ende. Es scheinen uns mit einem Worte die hervortretenden Contraste, und namentlich die grossen, in den vier Sätzen gegen einander zu fehlen, wie sie z. B. Beethoven in seinen Symphonieen, auch in der leidenschaftlichen C moll Symphonie, auf so wohlthuende Weise dargelegt hat. Drei Sätze bei Schumann haben verschiedene Thema's und Tactarten, aber sie dienen alle demselben leidenschaftlichen Character. Hinsichtlich der Contrastirung der Perioden, in den einzelnen Sätzen für sich betrachtet, fehlen zwar schwächer instrumentirte und einfach melodiosere Stellen nicht, aber die gewaltigen, aufgeregten, massenhaften erdrücken sie durch ihre Länge und Menge. Gegen acht schwächere Tacte erscheinen vielleicht zwanzig, dreissig stürmische. Das Vorherrschende, Ueberwiegende in einem Kunstwerke aber macht sein Totale, seinen Character. Drei, vier ruhige Leute unter einer tumultuarischen Menge verdrängen das Bild des Tumultes nicht. Resultat in dieser Beziehung wäre nun unserem Ermessen nach, dass das Gewaltige und Stürmische zu vorherrschend ist, die Seele damit zu sehr überflutet wird, die Anspannung demnach zu lange dauert, und ein Verlangen nach ruhigeren Gefühlen in dem Zuhörer entsteht, welches nicht vollständig befriedigt wird.

Wir haben dem Werke den Vorwurf machen hören, es fehle ihm die Melodie. Hierin können wir nicht beistimmen. Wenn man unter Melodie nur die einfache, homophon und piano begleitete Cantilene versteht, so wären eine Menge der herrlichsten Tonschöpfungen ziemlich melodielos. In diesem Sinne genommen hätte der erste Satz der C moll-Symphonie von Beethoven im Ganzen

etwa zwanzig Tacte Melodie und alle anderen Gedanken darin keine. In diesem Sinne würden die Componisten auf einen sehr geringen Kreis des musikalischen Ausdrucks beschränkt sein, und Werke bloß mit dieser Art Melodie ausgestattet sollten uns wohl mehr langweilen als wirklich dauernd fesseln. Wenn wir aber Gedanken, wie:

[Erste vier bars auf C moll Symphonie von Beethoven]

das melodische Element in weiterem Sinne, als künstlerische Zeichnung aufgeregter Seelenzustände, nicht absprechen dürfen, so müssen wir es auch der Schumann'schen Symphonie und durchgängig zugestehen. Es ist das Schicksal fast aller tiefen und originellen Tonwerke, dass man zuerst die Melodie darin vermisst, und diese etwa nur da vernimmt, wo sie oben auf schwimmend und von einfachen Tonwellen getragen erscheint. Später entdeckt man wohl, dass sie doch weiter fortlebt, nur von anderen Stimmen übernommen, und endlich zeigt sich gar, dass ihr Faden durch das ganze Stück fortläuft. Dies ist auch der Fall in Schumann's Symphonie, und wie man bei der zweiten Aufführung mehr Melodie entdeckte, wird jede neue Aufführung den Faden derselben, der sich durch alle Sätze zieht, mehr und mehr hervortreten und erkennen lassen.

Die Instrumentation hat der Componist in bedeuten dem Grade in seiner Gewalt. Die Gedanken sind alle eigenthümlich gefärbt; Einzelnes blitzt vorzüglich piquant hervor, wie z. B. die zweite Periode in der Einleitung zum ersten Satze; der fortgesetzte Triller der Violinen in dem Andante u.A.m.

In Leipzig ist das Schicksal des Werkes entschieden. Die Partitur ist als eine warm applaudirte nach Hause getragen worden, und der Componist hat die Schlacht am zweiten Tage vollständig gewonnen. Die Ausführung von Seiten des Orchesters war in Berücksichtigung der bedeutenden Schwierigkeiten des Werkes ausgezeichnet zu nennen, wie bei den sorgfältig abgehaltenen Proben und unter Leitung des Dr. Mendelssohn nicht anders zu erwarten war.

Translation

A concert by this artistic couple has been one of the most important and interesting events in Leipzig's musical life for several years. It always attracts those who demand higher education and enjoyment in music. That this sympathy is not only maintained but is constantly increasing, in a city in which the richest musical pleasures crowd together in abundance, speaks most strikingly for the value of artistic achievements. You don't come here twice and hear something mediocre. – Frau

Clara Schumann played Mendelssohn's wonderful Concerto in G minor, perfect in every respect, and aroused a veritable storm of applause. With her younger sister she performed a four-handed Rondo by Moscheles, which was probably intended to be seen less as a feat of art than as a pleasant interlude. After this, she played three pieces for piano solo, one of which she composed herself, which also does her credit as a composer. A Barcarolle by Chopin, just in print, was a fresh demonstration of the inexhaustible inventiveness of this original and somewhat baroque spirit. The artist repeated this piece at the end, forced into a da capo by the unending applause. We poor individuals longed for each da Capo, and we were able to form a deeper understanding than that of just a first impression. – Fräulein Schulz-Wieck sang several pieces, both larger and smaller. The young lady had recently appeared on the local stage as Agathe in *Der Freischütz*, received thunderous applause and was called out for at the end. Even today there is a lot of applause. We are not surprised by this. A young talent needs encouragement. But we would be surprised if this applause were taken as a judgement. The singer's voice is not very powerful; the lower tones are weak, the middle ones beautiful, sonorous, the higher ones, especially where they are supposed to become passionate, somewhat harsh, and one can tell that they exert some effort [786]. Here lies the danger for the future. We do not believe that the cause lies in the voice per se, but in the strenuous practice of these higher notes, and the disregard for their lightness and ease of attack. There is still very careful and diligent study required if the technical education is to be completed. It is not possible to determine how the artistic presentation and performance will subsequently turn out. We have not yet heard a particularly lively spirit, and outburst of deeper feelings. The conductor's inquiring look as to tempo and division, especially when she was on stage as Agathe, seems to point to an even more uncertain musical formation. The young artist was very timid, and consequently very humble. The arrogant do not tremble. It is precisely for this reason that we have expressed our opinion frankly. Only truth can help her. And whoever wants to be of use to us surely means us well?

The concert opened with Robert Schuman's Symphony, which we recently heard for the first time at the *Gewandhaus* concert. The appearance of a new work of this kind, the pinnacle of instrumental music, and emanating from one of the most gifted musical minds, is an event of great significance for the musical world. This is because it is a statement about the artistic approach and creative power of the times. The true artist does not write in the dark what the moment gives him, with the inheritance he has granted himself, to bring something less this time. He speaks in tones from the content of his inner being and in the form and mode of expression he chooses which hold the best artistic results. Even if every important composer has his own peculiarity, all important composers of a time also have something in common, and this is sharply grasped and expressed, one would

become aware of what one could call the ideal of the time, here the symphony. If one compares the common features of such an ideal of a time with those of earlier periods, then one can draw interesting conclusion about the progress, regression or standstill of art. But the elaboration of these ideas would lead us too far here. We may try them later, but we now return to Schumann's work.

[787] The modern era expresses in the symphony, apart from a few exceptions, the climax of the states of the soul. The humorous, the lovely, the graceful, in general the world of quieter feelings recedes more into the background, and the roaring storm of passions floods more and more powerfully into the present, which is excited from many sides. Schumann's new Symphony reflects this character of the time. The first movement shows it, as does the scherzo in its long arc, the finale is wildly rushing with passion, and even the short Adagio does not let us rest. Although we must marvel at the composer's long-lasting and rising fire of passion, we must also lament that he let it flow out so persistently and unrestrained. To the fiercest storms in nature, as in the human breast, the Creator [God] had prudently bestowed only a short duration, and interposed longer rests, that they might be endured withstood by feeble mankind, and this maxim must also be followed by the artist, if the interest and the enjoyment of his work should endure to the end. In a word, it seems to us that the prominent contrasts, and especially the great ones, are missing in the four movements, as can be seen in Beethoven's symphonies, for example in the passionate C minor Symphony, which explored this in such a beneficial way. Three of Schumann's movements have different themes and time signatures, but they all serve the same passionate character. With regard to the contrast of the movements, let us consider in the individual movements by themselves. There are passages with weaker instrumentation and passages that are simply more melodic. However, the powerful, agitated, mass-like sections overwhelm them with their length and volume. Around eight weaker bars, twenty of thirty stormy ones appear. However, what predominates in a work of art is what gives it its character. Three or four calm people among a tumultuous crowd does not dispel the image of tumult. The result in this relationship would now, in our judgement, be that the violent and stormy is too prevalent, flooding the soul too much with it, the tension thus lasting too long, and creating a craving in the listener for calmer feelings which is not fully satisfied.

We have heard the work accused of lacking melody. Here in we cannot agree. If by melody one understands only the simple cantilena accompanied homophonically and piano, then a lot of the most glorious creations would be quite melody-less. Taken in this way, the first movement of Beethoven's C minor Symphony would have in all about twenty bars of melody and none of the other ideas in it. In that sense, the composers would be limited to a very narrow range of musical expression, and works endowed merely with this kind of melody should probably bore us more than really keep us engaged. But if we think of:

[Opening four bars of Beethoven's 5th symphony inserted as an example]

[788] The melodic element in a broader sense, as an artistic drawing of excited states of mind, cannot be denied, we must also concede it to Schumann's Symphony throughout. It is the fate of almost all deep and original musical works that one misses the melody in it at first, and only hears it where it floats on top and appears to be carried by simple waves of sound. Later, one discovers that it lives on, only taken over by other voices, and finally it turns out that its thread runs through the whole piece. This is also the case in Schumann's Symphony, and as more melody was discovered in the second performance, each new performance will make its thread. Which runs through all the movements, more and more apparent and recognizable.

The composer has a significant command of instrumentation. Thoughts are all particularly coloured; individual flashes of excellent piquant textures, such as the continued trill of the violins in the Andante, etc.

The fate of the work was decided in Leipzig. The score was carried home to warm applause, and the composer had won the battle completely on the second day. The performance by the orchestra was excellent considering the great difficulties of the work, as was to be expected from the carefully conducted rehearsals and under the direction of Dr Mendelssohn.

[A.2.1.15] 12th April 1848 – No. 15 – p. 249

Nachrichten, Leipzig

[Review of 20th and last subscription concert of the season]

Leipzig, 1848. Zwanzigstes und letztes Abonnementkonzert im Saale des *Gewandhauses* zu Leipzig, Donnerstag, den 6. April.– Symphonie von W. A. Mozart. (D dur, ohne Menuet.)– Arie aus Titus von Mozart, gesungen von Fräulein Schloss. – Konzert für Pianoforte mit Orchester, komponiert von Robert Schumann, vorgetragen von Frau Dr. Clara Schumann.– Arie aus der Oper „La Favorite“ von Donizetti, gesungen von Fräulein Schloss.– Präludium und Fuge von S. Bach; Notturmo von Chopin; Lied ohne Worte von Felix Mendelssohn Bartholdy; sämmtlich vorgetragen von Frau Dr. Schumann.– Symphonie von L. van Beethoven. (Nr. 2, D dur.)

Fräulein Schloss nahm Abschied für diese Saison mit einer Mozart'schen und einer Donizetti'schen Arie. Beide Stücke waren diplomatisch geschickt gewählt, um noch einmal Alles in

relativ höchstem Grade vorzuführen, was die Sängerin an Kraft, Fülle und Schönheit der Stimme, an ausdrucksfähigkeit und Volubilität besitzt. Der Beifall war stürmisch.

Frau Dr. Schumann wurde bei ihrem Auftritt freudig von dem Publikum empfangen. Sie trug das schöne und originelle Concert ihres Gatten mit all' der technischen und geistigen Vollendung vor, welche die Ausführung des fremden Kunstwerkes zu einem zweiten eigenen Kunstwerke macht. Unter den Stücken, welche sie später auf dem Pianoforte allein vortrug, interessirte uns besonders die Bach'sche Fuge, durch die Art, wie die Virtuosin das Thema überall aus dem kunstvollen Stimmengewebe hervorzuheben wusste. Der Applaus am Schlusse nahm nicht eher ein Ende, als bis die Künstlerin an das Instrument zurückkehrte. Sie gab noch ein Mendelssohn'sches Lied ohne Worte zu.–

Ausserdem wurden an diesem Abende zwei ganze Symphonieen nicht etwa bloß ertragen, sondern mit ungeschwächter Aufmerksamkeit angehört und durchgenossen; gewiss ein schöner Beweis für den gebildeten Kunstsinn unseres Publikums.

Translation

Leipzig, 1848. Twentieth and last subscription concert in the *Gewandhaus* in Leipzig, Thursday, the 6th of April – Symphony by W.A. Mozart (D major, without the Minuet) – Aria from *Titus* [250] by Mozart, sung by Fräulein Schloss – Concerto for Piano and Orchestra, composed by Robert Schumann, performed by Frau Dr Clara Schumann – Aria from the Opera *La Favorite* by Donizetti, sung by Fräulein Schloss – Prelude and Fuge by J.S. Bach, Nocturne by Chopin; Lied ohne Worte by Felix Mendelssohn Bartholy; all performed by Frau Dr Schumann – Symphony by L van Beethoven (Nr 2, D major).

Miss Schloss said farewell to this season with an aria each by Mozart and Donizetti. Both pieces were chosen diplomatically, in order to present once again, to a relatively high degree, everything that the singer possesses in terms of power, fullness and beauty of the voice, as well as expressiveness and volume. The applause was stormy.

Frau Dr Schumann was happily received by the audience for her performance. She performed her husband's beautiful and original concerto with all the technical and intellectual perfection that makes the performance of someone else's work of art a second work of art of her own. Among the pieces that she later performed alone on the pianoforte, we were particularly interested in Bach's Fugue, thanks to the way the virtuoso knew how to emphasize the theme throughout the artistic

fabric of the voices. When she had finished, the applause did not end until the artist returned to the instrument, she then played another Mendelssohn Lied ohne Wort.

In addition, on this evening two whole Symphonies were not just endured, but listened to and thoroughly enjoyed with undiminished attention; certainly a fine testament to the educated artistic sense of our audience.

A.2.2- Neue Zeitschrift für Musik 1840s

[A.2.2.1] 9th April 1841 – No. 29 - p. 118 – O. Lorenz

Concert am 31sten März – Aufführung der Passion von Bach

Ueber zwei in diesen Tagen veranstaltete Concerte haben wir noch zu berichten, die, jedes in seiner Art, unter die interessantesten der ganzen Saison zu rechnen. Von dem ersteren derselben, für den Orchesterpensionsfond gegeben von Clara Schumann, geben wir einfach den Inhalt der Programms. Die von der künslterin vorgetragenen Stücke waren Adagio und Rondo aus Chopin's F-moll Concert, ein Satz von Scarlatti (da Capo verlangt), ein Lied ohne Worte von Mendelssohn, ein Duo von demselben, das sie mit ihm (4händig) spielte, ein Allegro von Schumann und Thalberg's Mosesphantasie. Die Zwischenstücke waren eine Arie von Gluck (von Hrn. Schmidt gesungen), 3 Lieder: die „Löwenbraut“ von Robert S., 'am Strand' von Clara S., „Widmung“ von Robert S. (sämmtlich von FrI. Schloß, das leztere da Capo gesungen) und ein Duo für Violoncell und Melophon, von zwei Londoner Künstlern, Lidel und Regondi, vorgetragen; der leztere überraschte mit dem, was er auf dem, sich sehr geringsüßig darstellenden Instrumente leistete. Eingeleitet wurde der erste Theil durch eine Haydn'sche Motette, der zweite durch eine neue Symphonie von R. Schumann. Mit wärmster Theilnahme ward die Künstlerin empfangen und ehtusiastisch jeder ihrer Vorträge aufgenommen, die Symphonie mit dem größten Beifall nach jedem ihrer Sätze begrüßt. Dieser treue Bericht dem Redacteur, dem Conponisten aber des Freundes inniger Glückwunsch zu diesem Werke. Noch süßen wir bei, daß die Symphonie im Laufe des Jahres bei den HH. Breitkopf und Härtel erscheinen wird.

Translation

We still have two concerts from this day on which to report, which, each in its own way, are among the most interesting of the whole season. On the former of the concerts, given by Clara Schumann for the Orchestra Pension Fund, we simply give the content of the programme. The pieces performed by the artist [Clara Schumann] were 'Adagio and Rondo' from Chopin's F minor Concerto, A piece by Scarlatti (da capo required), a Song without Words by Mendelssohn, a duo also by

Mendelssohn, which she played with him (four handed), and 'Allegro' from Schumann and Thalberg's *Moses Fantasy*. The interludes [in between pieces] were an aria by Gluck (sung by Mr. Schmidt), 3 songs: the 'Löwenbraut' by Robert S., 'am Strand' by Clara S., 'Widmung' by Robert S. (all by Miss Schloß, the last sung da capo) and a duo for violoncello and mellophone, by two London artists, Lidel and Regondi; the latter surprised with what he achieved on the instrument, which performed very poorly. The first part was introduced by a Haydn motet, the second by a new symphony by R. Schumann. The artist was received with the warmest of sympathy and each of her pieces was enthusiastically received, the symphony was greeted with the greatest applause after each of its movements. True, this report is made to the editor who is also the composer, but it is also a friend's sincere congratulations on this work. We also add that the symphony will be published by HH Breitkopf and Hartel in the course of the year.

[A.2.2.2] 21st December 1841 – Nr. 50 – p. 198 – Z

Concert von Clara Schumann, kk. Österr Kammervirtuosin, d 6 December

Ouverture, Scherzo und Finale für Orchester, comp von Robert Schumann – Capriccio für Pianof. u. Orchester von F. Mendelssohn Bartholdy, gesp von der Concertgeberin. – Arie v. Mozart, ges con Hrn Schmidt. – Phantasie über Themen aus Lucia die Lammermoor von F. Liszt, gesp. Von der Concertgeberin – Zweite Symphonie von R. Schumann. – Präludium und Fuge von Seb. Bach, Allegretto von W. St. Bennett, Etude con Chopin, (in C-Moll), gesp. Von der Concertgeberin. = Die beiden Grenadiere von H. Heine, comp. Von R. Schumann, ges. Von Hrn Pögner. – Rheinweinlied von G. Herwegh, für Männerchor comp. Von F. Liszt. – Duo für zwei Pianoforte's, gesp. Von Hrn. F. Liszt und der Concertgeberin. –

Es wird wohl Niemanden auffällig erscheinen, wenn ich wider Gewohnheit nur die Facta des heutigen Concertes berichte, da ein kritisches Referat, ob lobend oder radelnd, stets Mißdeutungen unterliegen würde; zudem ist das Urtheil über Mad. Clara Schumann wenigstens in der musikalischen Welt längst festgestellt, und hat nicht mehr auf den Schluß kritischer Controversen zu warten. Es ist, wie bekannt, neben der brillantesten Virtuosität, der ihr inwohnende ächt musikalische Gesnium, der mit gleich tiefer Intelligenz alle Compositions-Gattungen im innersten Kern auffaßt und wiedergibt, was ihr einein so hohen und unantastbaren Rang unter den Virtuosen anweist. Ihre heutigen Vorträge gaben diesem Urtheile eine neue, Schöne Bestätigung, den so classische ruhig und gediegen die Bach'sche Fuge von ihr gespielt wurde, so leicht, graziös und duftig brachte sie unmittelbar darauf das reizende Allegretto von Bennett zu Gehör, u.s.w. Mad Schumann, schon bei

ihrem Erscheinen uafs freudigste vom Publicum begrüßt, erhielt nach jedem Vortrage enthusiastischen Beifall.

Die heute aufgeführten Orchestercompositionen von Robert Schumann waren sämmtlich neu und erfreuten sich lebhaften Beifalls. Es thut mir leid, nur das Wenige berichten zu dürfen, daß in beiden Werken neue symphonische Formen aufgestellt scheinen, die leicht und natürlich gefunden, sich vielleicht Bahn brechen dürften. Die Ouverture, Scherzo und Finale bilden ein Ganzes, in der Art, daß sogar einige Motive der Ouverture in den andern Sätzen vollständig wieder zum Vorschein kommen; anderseits erscheinen die verschiedenen Sätze aber auch in sich so abgescholssen, daß man sie auch einzeln aufführen oder von einander gerennt in verschiedenen Zwischenräumen spielen könnte. Nicht minder neu in der Form ist die Symphonie, die die bekannten Grundformen in einem einzigen Nahmen einschließt, d. h. alle vier Sätze schließen sich ohne Unterbrechung an einander. Dies wenige genüge in diesen Blättern, auf diese neuen Compositionen aufmerksam zu machen; am besten charakterisiren si sich durch sich selbst.

Das Rheinweinlied, populär componirt und vom philharmonischen Vereine vortrefflich gesungen, mußte wedeholt werden; auch die übrigen Gesangspiecen waren dankenswerthe Zugaben.

Eine in der That beispiellosen Jubel aber ries das Duo für zwei Pianoforte's hervor; alle gewohnten Schranken des Beifalls waren durchbrochen und hatten einem Tausel, einem Fantismus Plaz gemacht. Ja, selbst nachdem dem Verlangen einer Wiederholung gewillfahrt war, dauerte es noch lange, ehe der Sturm sich legte. Das Concert war in jeder Beziehung eines der brillantesten, welches hier seit geraumer Zeit Statt gefunden – Z.

Translation

Overture, Scherzo and Finale for Orchestra, composed by Robert Schumann – Capriccio for piano and orchestra by F. Mendelssohn Bartholdy, played by the concert-giver – Aria by Mozart, sung by Schmidt – Phantasie on a Theme from *Lucia di Lammermoor* by F. Liszt, played by the concert-giver – Two symphonies by R. Schumann – Prelude and Fugue by J.S Bach, Allegretto by W. S Bennett, Etude by Chopin (in G minor) all played by the concert giver. – 'Die beiden Grenadiere' by H. Heine, composed by R. Schumann, sung by Hrn. Pögner – Rheinweinlied by S. Herwegh, for Male chorus, music by F. Liszt – Duo for two pianofortes played by Hrn. F. Liszt and the Concert-giver.

It will probably not seem strange to anyone if, contrary to my habit, I only report the facts of today's concert, since a critical report, whether praising or blaming, would always be subject to misinterpretation. In addition, the verdict on Mad. Clara Schumann has long been established, at least in the musical world, and we no longer have to wait for the end of critical controversies. It is, as

is well known, in addition to her most brilliant virtuosity, her inherent musical genius through which, with the same deep intelligence, she understands the core of and reproduces all compositional genres. It is this genius that assigns her such a high and untouchable rank among the virtuosos. Her performance today gave this judgement a new, beautiful confirmation, because she played Bach's fugue so classically calmly and solidly, so lightly, gracefully and with a gossamer quality did she immediately perform Bennett's charming Allegretto u.f.w. Mad Schumann, was greeted enthusiastically by the public as soon as she appeared, and received enthusiastic applause after each performance.

The orchestral compositions by Robert Schumann performed today were all new and received enthusiastic applause. I am sorry to be able to report only a little, that new symphonic forms seem to have been explored in both works, which come together easily and naturally, and may perhaps break new ground. The overture, scherzo and finale form a whole, in such a way that even some of the overture's motives are fully reproduced in the other movements. On the other hand, the various movements appear so self-contained that they could also be performed individually or played separately in different spaces. No less novel in form is the symphony, which incorporates the familiar basic forms into a single piece, i.e. all four movements join together without a break. This little description is enough in these pages to draw attention to these new compositions, they are best understood by themselves.

The *Rheinweinielied*, composed in the popular style and excellently sung by the philharmonic society, had to be repeated; the vocal pieces were also gratifying additions.

However, the duo for two pianofortes evoked an unparalleled jubilation; all the usual barriers to applause had been broken through, giving way to frenzy and fanaticism. Yes, even after the craving for a repeat was satisfied, it was a long time before the storm died down. The concert was in every respect one of the most brilliant that has taken here for some time.

[A.2.2.3] 21st December 1841 – No. 50 – p.199 - Z

Concert von Franz Liszt, d. 13. December

Daß Liszt der ruhig fortschreitenden musikalischen Entwicklung vorausgeeilt sei, darf man wohl kaum sagen, da seinem Wege schwerlich Jemand folgen, oder gar auf demselben weiter dringen kann; er gleicht mit seiner anomalischen Natur vielmehr einem Meteor, der mit blendendem Lichte an uns vorüberfliegt, und der, nachdem er seinen Kreis beschrieben, für's Allgemeine ohne lang nachdauernde Wirkung, ohne Zukunft bleibt. – Die Bemerkung, daß der Künstler mit jeder Piece,

namentlich auch mit dem Duo, dem nämlichen, das er mit Mad. Clara Schumann im Concerte der letzteren gespielt, enthusiastischen Beifall erregte, ist fast überflüssig, da es nicht anders sein kann. Das Concert was glänzend besucht. -

Translation

It can hardly be said that Liszt hurried ahead of the quietly advancing musical development, since it is difficult for anyone to follow his path, or even to penetrate further along it. Given his anomalous nature, his musical path is much more like a meteor that flies past us with dazzling light, and which, after it has described its circle, remains generally without long-lasting effects, without a future. – The remark that the artist aroused enthusiastic applause with every piece, especially with the duo, the very one that he played with Mad. Clara Schumann in the last concert, is almost superfluous, it cannot be otherwise. The concert was brilliantly attended.

[A.2.2.4] 21st January 1842 – No. 7 - p. 28 – Z

Zwölftes Abonnementconcert, d 1. Januar 1842

Wie innig, seinführend uns schmiegsam Fr. Dr. Schumann, in dem Vortrage des wunderwollen Concerts von Mendelssohn, den Intentionen des Componisten im Ganzen gefolgt ist, können wir mit um so festerer Ueberzeugung aussprechen, da wir das Concert von demselben selbst einige Male spielen hörten; doch ist uns auch, wo sich eine Verschiedenheit herausstellte, dieselbe keineswegs entgangen. So nimmt Mendelssohn den letzten Satz lecker, ja mit einem Auftrich von muthwilliger Ausgelassenheit, während Fr. Dr. Schumann ihn graziös und leicht scherzend spielt; doch hat er uns so nicht eben weniger gefallen. Das Andante aber, das sich wie ein füßes, schmeichelndes Lieberswort zum Herzen stiehlt, wurde von der trefflichen Künstlerin mit dem ganzen Zauber ihres reichen Talentes zu Gehör gebracht, und da man nie ganz den Künstler von seiner Leistung trennen kann, so möchten sich darin wohl die Männer für den Vortrag der Künstlerin entscheiden, während die Damen geneigter sein dürften, der Ueverredung Mendelssohn's Herz und Ohr zu leihen. Doch wie den Vortrag des Concerts den wärmsten Dank Alier erworben hat, und der wiederholte freudige Empfang mag ihr ein Zeugniß sein, wie gern man ihrem Spiele lauscht. Ja, sie sah sich nach der Thalberg'schen Phantasie durch den lebhaften Wunsch der Publicums veranlaßt, noch ein Stück zu spielen und wählte dazu die Phantasie aus Lucia di Lammermoor von Liszt. –

Translation

How intimately, sensitively and caringly Fr. Dr Schumann, in the performance of Mendelssohn's wonderful concerto, fully followed the composer's intentions. We can say this with firm conviction, since we have heard him play the concerto a few times. Even where there was a difference, it did not escape us. So Mendelssohn takes the last movement more boldly, even with a touch of wanton exuberance, while Fr. Dr. Schumann plays it gracefully and slightly jokingly; but she didn't please us any less. However, the Andante, which steals its way to the heart like a flattering word of love, was performed by the excellent artist with all the magic of her talent. Since one can never quite separate the artist from their achievement, we would like to suggest that the men opt for the performance of Fr. Dr. Schumann, while the ladies might be more inclined to lend their ears to Mendelssohn's heart. However that may be, so much is certain that Fr. Dr Schumann earned the warmest thanks from everyone for performing the concerto, and the repeated joyful reception may be a testimony to how much one enjoys listening to her play. Yes, following Thalberg's fantasy, she was prompted, by the public's keen desire, to play another piece, and for this she chose Liszt's fantasy on *Lucia di Lammermoor*.

[A.2.2.5] 28th October 1842 – No. 35 - p. 145 – Z

Erstes Abonnementconcert – d 2. Oct 1842

Bevor wir die Besprechung der musikalischen Leistungen unsers trefflichen Concerinstituts beginnen, glauben wir den auswärtigen Lesern die Mittheilung schuldig zu sein, daß unser, wegen seiner vortrefflichen Akustik oft gerühmte, so wie wegen seiner Decorirung oft geschmähte Concertsaal neu gemalt, und mit einer Gallerie uns Gasbeleuchtung versehen ist, so daß auch sein Außeres jezt einen freundlichen Eindruck gewährt und der Besucher durch die Erweiterung so leicht nicht befürchten darg, seinen Plaz vor der Thüre nehmen zu müssen. Die Frage, ob der Saal durch die Galarie in akustischer Beziehung verloren habe, erleidet verschiedene Meinungen, und wenn uns auch bedünken will, als habe der Klang von seinem schönen Wohl laut etwas eingebüßt, so ist es doch in keinem Fall sehr bedeutend. Wie dem sei, die Erweiterung des Saales war eben sowohl in der Nothwendigkeit begründet, wie dessen neue Decorirung, und hat die Concert-Direction dafür jedenfalls auf den Dank aller Concert-Besucher Anspruch. –

Dem Publicum wurde heute noch eine freudige Ueberraschung zu Theil. Felix Mendelssohn nämlich war eigends von Berlin gekommen, um das erste Concert zu dirigiren, wodurch der neu geschmückte Saal noch eine besondere, schöne Weihe erhielt. Den verehrten Meister in seine

frühere Function hierher zurücklehren zu sehen, dazu will man hier jezt besondere Hoffnung haben. Möchte sie ich bald erfüllen! Das Orchester, durch seine Gegenwart inspirirt, spielte mit besonderem Feuer und Enthusiasmus und nie wankender Sicherheit. – Frä. Schloß rufen wir ein eben so freundliches Willkommen entgegen, wie es das Publicum that, denn mit schöner Stimme begabt, hat sie schon früherbewiesen, wie erstlich sie dem Bessern nachstrebt. Daß dieses Streben nicht ohne Erfolg geblieben, davon giebt ihre vorgeschritene technische Ausbildung, so wie ihr veredelter Ton Zeugniß, und fehlte ihrem Gesange nicht manchmal noch jene Innigkeit, jene geistvolle Schwungkraft, die erst den zündenden Funken in die Gemüther der Hörer senet, dann würde unfehlbar die Wirkung ihres Gesanges die doppelt gesteigerte sein, und sie von der Kritik den besten der jezigen Sängern beigezählt werden wüssen. –

Fr. Dr. Schumann ist längst als eine Künstlerin ersten Ranges allgemein anerkannt, und sie ist es durch ihren seinfühlenden Geist, der sie zum innigsten Verständniß jeder Composition führt, durch ihre tiefe und zarte Empfindung, durch ihre Grazie, die nicht ungestümerobert, aber sicher gewinnt, und endlich durch ihre technische Meisterschaft, die Alles mit Leichtigkeit überwindet. Daher auch wird sowohl die classische Composition wie die moderne von der Künstlerin mit gleicher Vollendung gespielt, und ist sie bei allen des glänzendsten Erfolges gewiß. -

Translation

Before we begin the discussion of the musical achievements of our excellent concert institute, we believe we owe it to our foreign readers to inform them that our concert hall, often praised for its excellent acoustics and often reviled for its decoration, has been newly painted, and it now has a gallery with gas lighting, so that its exterior now also give a friendly impression and the visitor no longer has to fear only being able to find a seat by the door, thanks to this expansion. The question of whether the hall has suffered acoustically because of the gallery has different opinions, and although it seems to us that the sound lost some of its beautiful euphony [pleasantness to the ear], it is by no means a very important change. Be that as it may, the enlargement of the hall was justified both by necessity and by its new decoration, and the concert directorium has at least a claim to the thanks of all concertgoers.

The public was treated to a joyful surprise today. Felix Mendelssohn had come from Berlin specifically to conduct the first concert, which gave the newly decorated hall an especially beautiful consecration. One wants to hope he will return to his post here, after seeing the revered master return to his former function. May it come true soon! The orchestra, inspired by his presence, played with special fire and enthusiasm and never wavering security. – We greet Frä. Schloss in just as friendly a manner as the public, because she is gifted with a beautiful voice. She has already proven

before how seriously she strives for improvement. That this striving was not unsuccessful is evidenced by her advanced technical training and her refined tone. Her singing was not sometimes lacking in intimacy. The spirited momentum, which was the first to ignite the spark in the effect of her singing, was double increased, and she has to be ranked among the best of all singers by the critics.

Fr. Dr. Schumann has long been recognized as an artist of the first rank. She has achieved this through her sensitive spirit, which leads her to the deepest understanding of each composition, through her deep and tender sensibility, through her grace, which does not impetuously conquer but surely wins, and finally by her technical mastery, which overcomes everything with ease. For the final of these reasons both the classical composition and the modern one are played by this artist with equal perfection, and she is certain of the most brilliant success in all of them.

[A.2.2.6] 8th November 1842 – No. 38 - p. 157

Drittes Abonnementconcert, d 20 Octbr.

Fr. Dr. Schumann spielte anstatt des behinderten Hrn. David eine Ballade von Chopin, und Beethoven's Sonate in Eis-Moll mit der ihr eignen und oft besprochenen Virtuosität und geistigen Reise

Translation

... Fr. Dr. Schumann played instead of the incapacitated Hrn David a Ballade by Chopin, and Beethoven's Sonata in C# minor, with her particular, and often discussed virtuosity, leading us through a spiritual journey with the pieces.

[A.2.2.7] 9th March 1843 – No. 20 – p.80 – Z

Concert von Frl. Sophia Schloß – d. 9 Februar

Ueber das Quintett von Rob. Schumann ließe sich gewiß und wahrhaftig vieles berichten, aber der Redacteur dieser Vl. hat mir bid jezt alles gestrichen, was ich über diesen Componisten schrieb, darum unterlasse ich auch jeden ferneren Versuch dieser Art. Gespielt wurde dies Quintett mit einer Aufmerksamkeit, einer Spannung, wie sie nur bei einem Werke möglich ist, das die Spielenden selbst im höchsten Grade erwärmt und interessirt. Das Publicum zeigte ebenfalls die lebhafteste Theilnahme.

Translation

There is much that could be said about the quintet by Rob. Schumann, but the editor of this paper has struck out everything that I have written about this composer, so I will refrain from any further attempts of this kind. This quintet was played with an attentiveness and tension that is only possible with a work that worms and interests the performers to the highest degree. The public also showed the liveliest interest.

[A.2.2.8] 12th December 1844 – No. 48 – p. 192

Das Morgenconcert – von Robert und Clara Schumann d. 8 Dec im *Gewandhause*

War zwar keineswegs der großartigsten und imponierendsten, aber gewiß der interessantesten und künstlerisch bedeutsamsten Erscheinungen eine in unserer diesjährigen Concertzeit. Blos Brovourmäßiges, blendender Virtuosenprunk blieb, ausgeschlossen, oder erschien nur untergeordnet, dienstbar dem höheren, geistigen Element. Deston reicherer Genuß war für Geist und Gemüth geboten. Ein Quartett R. Schumann's für Pianoforte, Violine, Viola, Violoncell, eine Beethoven'sche Sonate (C-Dur, Op. 54), zwei Lieder ohne Worte von Mendelssohn, eine Polonaise von Chopin, und eine Anzahl Lieder von Rob. und Clara S. Voll stiller, reizender Schönheit und Gemüth, und vortrefflich gesungen, das waren die Gegenstände eines so reinen Genusses, daß ich die Erinnerung daran nicht durch eine nüchternre Anatomie mir verleiten will. - 11

Translation

This was by no means the greatest and most impressive, but certainly one of the most interesting and artistically most significant appearances in our concert season this year. Merely bravura, dazzling virtuoso splendour remained excluded, or appeared only subordinate, subservient to the higher, spiritual element. The richer enjoyment was offered for mind and soul. A quartet by R. Schumann for piano, violin, viola and cello; a Beethoven Sonata (E major, Op. 53); two songs without words by Mendelssohn; a polonaise by Chopin; and a number of songs by Rob. And Clara Schumann, full of quiet charming beauty and spirit, and excellently sung, these were the objects of such pure enjoyment that I don't want to mislead the memory of them with a sober anatomy [analysis].

[A.2.2.9] 26th April 1846 – No. 34 – p.136 – s

Leipziger Musikleben (Schluß) Charsretagsconcert Jenny Lind Matinee des Drn. Pacher.

Am ersten Osterfeiertage gab Frl. Jenny Lind im Saale des *Gewandhauses* ein Concert. Sie trug eine Arie aus *Niobe* von Pacini, Arie aus *Don Juan*, die Cavatinen aus *Euryanthe* und *Freischütz*, und zum Schluß, wie gewöhnlich, Lieder vor. Was die Leistungen derselben betrifft, so sind wir nicht der Meinung, die Menge des darüber Geschriebenen noch zu vermehren, um so weniger, da wir durch bloße Concertvorträge eine Gesamtanschauung ihres Talents und ihrer Richtung nicht erhalten konnten, und die große Kunst der Concertgeberin keines Wortes der Anerkennung mehr bedarf. Die Bemerkung aber können wir nicht unterdrücken, daß wir bei all' diesen Vorträgen uns innerlich nicht recht erwärmen konnten. Wir leugnen keineswegs den hohen, idealen Reiz, das geistige Element in ihrem Gesange überhaupt, vermißten aber zu sehr die eigentlich zündenden, das Innerste treffenden Momente. Die Stimme erschien uns, gegen früher, auffallend angegriffen. Unterstützt wurde das Concert durch Hrn. C.M.D Mendelssohn, der Beethoven's Cis-Moll Phantasie ganz vortrefflich spielte, und Hrn. C.M. David, der ein Solo eigener Composition vortrug; eröffnet durch eine Sonate von Beethoven für Pianoforte und Viol., G-Dur, vorgetragen von den Genannten. Eine besondere angenehme Ueberraschung wurde uns dadurch bereitet, daß Frau Clara Schumann, wenige Stunden vorher aus Dresden angekommen, durch den Vortrag einiger Piecen uns erfreute, ohne daß ihre Mitwirkung angekündigt war. -

Translation

On the first day of the Easter holiday Miss Jenny Lind gave a concert in the hall of the *Gewandhaus*. She performed an aria from *Niobe*, by Pacini, and aria from *Don Juan*, the cavatinas from *Euryanthe* and *Freischütz*, and finally, as usual, songs. As to the achievements made in these, we do not think we should increase the amount of what has been written about it, the less as we could not get a general view of her talent and direction from a mere concert performance, and the great art of the presenter needs no more words of recognition. However, we could not suppress the remark that we couldn't warm to all these recitals. We in no way deny the high, ideal charm, the spiritual element in her singing in general, but we missed the really sparkling moments that touch the innermost being. The voice seemed to us, compared to earlier performances, noticeably damaged. The concert was supported by Hrn. C.M.D. Mendelssohn, who played Beethoven's C# minor fantasy very well, and Mr. CM David, who performed a solo of his own composition; preceded

by a Sonata by Beethoven for pianoforte and violin, in G major, performed by these two men. We were particularly pleasantly surprised by the fact that Frau Clara Schumann, who had arrived a few hours earlier from Dresden, delighted us with the presentation of a few pieces without her participation having been announced.

[A.2.2.10] 21st November 1846 – No. 42 - p. 170

Concert der Frau Clara Schumann [Review of concert from the 16th of November]

Frau Dr. Clara Schumann hatte Montags, den 16ten November, im Saale des *Gewandhauses* ein Concert veranstaltet. Das Publicum war mit Freuden der Aufforderung der Künstlerin gefolgt, und so geschah es, daß die Raume des Saales eben so sehr gefüllt waren, wie in den gewöhnlichen Abonnementconcerten. Das Programm bot ein Gemisch von den heterogensten musikalischen Sätzen, doch war offnbar die Anordnung durch die Nothwendigkeit geboten, das es galt, einige junge Anfängerinnen dem Publicum zu empfehlen. Hr. Wieck, Vater der Concertgeberin, führte uns eine jüngere Tochter, Marie, als Clavierspielerin vor, und hatte außerdem seinen Pflegling, Fr. Schulz-Wieck, die schon früher in unserm Theater aufgetreten, veranlaßt, durch ihren Gesang das Concert von Clara Schumann zu unterstützen. Hr. Dr. Mendelssohn-Bartholdy hatte bereitwillig die Leitung des Orchesters übernommen.

Die neue Symphonie in C von Rob. Schumann war der erste Genuß des Abends. Schon einmal, im 5sten Abonnementconcerte, hörten wir dieses Werk. Wenn schon damals, bei der ersten Aufführung, wir durch die treffliche Composition des tüchtigen Tonkünstlers zur Bewunderung hingerissen wurden, so geschah dies bei der Wiederholung in noch viel höherem Maßstabe. Die Symphonie bietet unendlich viel Neues und Eigenthümliches, sie giebt die deutlichsten Beweise von einer unabhängigen Schöpfungskraft, wie wir sie immer nur an dem Genie bewundern können, sie ist das jüngste lautsprechendste Zeugniß von den überwiegenden und seltenen Fähigkeiten des bis jezt leider immer noch nicht überall anerkannten Tonkünstlers. Seine erste Symphonie (in B) bietet für das erstmalige Hören lebhaftere Eindrücke; das rhythmische und melodische Element treten bei ihr mehr in den Vorgergrund und das Erkennen ihrer Trefflichkeit ist bei dem Hörer das Werk eines Augenblickes. Hier aber begegnen uns Eindrücke anderer Art. Man muß diese neue Symphonie als ein Ergebniß der ernsten Studien betrachten, die Rob. Schumann in der jungst vergangenen Zeit gemacht, von denen uns auch seine letzten Werke id besten Zeugnisse liefern. Ueberall begegnen uns hier die tieffinigsten Ideen und Combinationen; unsere Aufmerksamkeit wird unaufhörlich gefesselt und wir bedauern oft, indem wir hören, wie diese oder jene ausdrucksvolle uns schöne Stelle unserm

Ohre so schnell vorübergleitet, doch nur um sogleich wieder mit neuen, interessanteren Schätzen zu überraschen. Der Componist hatte bei der zweiten Aufführung das Werk gekürzt, am bemerkbarsten den ersten und letzten Theil. Doch erscheint uns dies nur vortheilhaft für das Ganze, da die erste ursprüngliche Gestalt ohne Widerrede zu umfangreich war. Der zweite Satz (Scherzo) und der dritte (Andante) waren uns bei der ersten Aufführung schon klar und deutlich. Beide Stücke können bei guter Ausführung nie ohne die größte Wirkung vorübergehen. Das erste faßt durch seine rhythmische Kraft und hält uns unaufhörlich gefesselt durch große und kleine Schönheiten, die sich ohne Unterlaß vor unser Ohr drängen, das Andante hingegen rührt uns durch seinen melodischen Schmelz und durch die trefflichen harmonischen Wirkungen. Auch die Instrumentation dieses Satzes ist trefflich und das Ergebnis großer Studien von Seiten Componisten. Neu und noch nie angewendet ist der lang ausgedehnte Kettentriller der ersten Violinen (jedesmal wiederkehrend am Schluß des ersten und zweiten Theils), der wie eine leichte und durchsichtige Wolke über dem ganzen harmonischen und melodischen Neze schwebt. Der erste und letzte Satz sind kräftig gehalten, doch entwickelt sich diese Kraft nicht durch äußere Mittel, sondern sie ist eine innere geistige und eben deshalb wohlthuend und eindringlich. Das Orchester hat sich unter Mendelssohn's Leitung äußerst brav gezeigt und jedenfalls seinen Ruf im Symphoniespielen bewährt. Ein wenig langsamere Tempi wären wünschenswerth gewesen. -

Translation

Frau Dr. Clara Schumann has given a concert on Monday, November 16th, in the hall of the *Gewandhaus*. The audience happily accepted the artist's invitation, and so it happened that the hall's spaces were filled as much as in the usual subscription concerts. The programme offered a mixture of the most heterogeneous musical sweets, but the arrangement was apparently dictated by necessity, since there were a few young beginners to recommend to the public. Mr. Wieck, father of the concert-giver, introduced us to a younger daughter, Marie, as a pianist, and had also persuaded his adopted daughter, Miss Schulz-Wieck, who had previously performed in our theatre, to support Clara Schumann's concert with her singing. Hr. Dr. Mendelssohn-Bartholdy willingly took over the direction of the orchestra.

The new symphony in C by Rob. Schumann was the first treat of the evening. We heard this work once before, in the 5th subscription concert. If even then, at the first performance, we were amazed by the excellent composition of the capable musician, this happened on a much higher scale during the repetition. The symphony offers an endless amount of new and unique things, it gives clear evidence of an independent creative power that we can only admire in genius, it is the most recent, loud testimony to the overwhelming and rare abilities of the until now, unfortunately, still not widely

recognised composer. His first symphony (in B) offers more vivid impressions for first-time listeners; the rhythmic and melodic elements come more to the fore in it, and the recognition of its excellence is a matter of a moment for the listener. But here, we encounter impressions of a different kind. One must regard this new symphony as a result of the serious studies that Rob. Schumann made in the recent past, of which his last works give us the best testimonies. All of the deepest ideas and combinations began for us here; our attention is incessantly drawn and we often regret hearing how this or that expressive and beautiful place glides past our ears so quickly, only to immediately surprise again with new, more interesting things. At the second performance the composer had shortened the work, most notably the first and last part. However, this seems to us only advantageous for the whole, since the original first figure was undoubtedly too extensive. The second movement (Scherzo) and the third (Andante) were already clear to us at the first performance. The first catches the eye with its rhythmic power and keeps us incessantly interested by large and small beauties that incessantly press their way to our ears, while the Andante moves us with its melodic sophistication and excellent harmonic effects. The orchestration of this piece is also excellent and the result of extensive studies on the part of the composer. The long, extended chain of trills in the first violins (recurring at the end of the first and second parts each time) is new and has never been used before. It hovers over the entire harmonic and melodic flow like a light and transparent cloud. The first and last movements are vigorous, but this power does not develop through external means, but is an inner spiritual one and that is why it is soothing and powerful. The orchestra performed extremely well under Mendelssohn's direction and certainly maintained its reputation in symphony playing. A slightly slower tempo would have been desirable.

[A.2.2.11] 22nd April 1848 – No. 33. – p. 198. – FB

Leipziger Musikleben – Abonnementconcerte. 2ter Enklus der Quartettunterhaltungen.

Einen besonderen Glanz erhielt das Concert durch die Mitwirkung der Frau Dr. Clara Schumann, die zunächst das Concert ihres Gatten, und dann eine Orgelfuge von Bach, Notturmo von Chopin, Lied ohne Worte von Mendelssohn, endlich, gerufen, noch Mendelssohn's Frühlingslied spielte. Die Vorträge der Frau Clara Schumann gehören zu den wahrhaft genußreichen, ächt künstlerischen, die in der Gegenwart, was Pianoforte betrifft, selten werden, da, wie die neuesten Erfahrungen immer überzeugender darthun, die Virtuosen ersten Ranges was Technik betrifft, fast gar nicht mehr im Stange sind, gediegene Compositionen würdig zur Ausführung zu bringen, im Gegentheil damit, wie sich auch in der nun geschlossenen Saison gezeigt hat, meist verunglücken. Es reicht diese Bemerkung aus, die hohe Stellung, welche ich den Vorträgem. Um so mehr aber fühle ich mich auch

gedrungen, auf einen Ueberstand hinzudeuten, den ich, erinnere ich mich nicht, schon einmal ausgesprochen habe. Es ist dies die Reigung, allzu rasche Tempi zu wählen. So wunderlich es erscheinen mag, wenn ein Anderer eine solche Bemerkung hinsichtlich des Schumann'schen Concerts macht, da gerade die Künstlerin die Meinung des Componisten am genauesten kennen muß, so kann ich doch nicht umhin namentlich was das Andantino betrifft, auszusprechen, daß mir der zarte, sinnige Charkter desselben durch zu rasches Tempo beeinträchtigt erschien; auch der letzte Satz schien mir ein wenig zu rasch. Beide wirkten nicht so als bei dem ersten Vortrage vor einigen Jahren, wo jedenfalls das Tempo ein langsames war. Auch das Mendelssohn'sche Frühlingslied war mir zu schnell im Tempo. Es hat dies technisch keine Nachtheile, da eine solche Virtuosität die Schwierigkeiten in jedem Tempo beherrscht, wohl aber geistig. F.B.

Translation

The concert acquired a special brilliance through the participation of Frau Clara Schumann, who first played her husband's concerto, and then an organ fugue by Bach, Chopin's Notturmo, a Lied ohne Worte, from Mendelssohn's so called 'Spring Songs'. The performances of Frau Clara Schumann belong to the truly enjoyable, really artistic ones, which are rare in the present as far as the pianoforte is concerned. As the latest experiences show more and more convincingly, the virtuosos of the first rank as far as technique is concerned, are almost no longer able to carry out the playing of a dignified composition in a dignified manner. On the contrary, as has also been shown in the season that has just closed, they play these pieces almost by accident. This remark suffices to justify the high position which I assign to the artists playing in this concert. But, I feel all the more compelled to point out a bad situation which, if I remember rightly, I have already mentioned. It is the tendency to choose overly hasty tempos. As strange as it may seem when someone else makes such a comment about Schumann's concerto, since it is precisely this artist who must know the composer's opinion most precisely, however, I cannot help but say. This is particularly true as far as the Andantino is concerned, that the delicate, sensual character of the same appeared marred by rapid tempo. The last movement also seemed a little too quick. Neither of them had the same effect as at the first performance a few years ago, where at least the tempo was slower. Mendelssohn's *Frühlingslied* was also too fast for me. There are no disadvantages technically, as such virtuosity handles difficulties at any tempo, but mentally it does have a detrimental effect.

[A.2.2.12] 29th January 1849 – No. 9. – p. 51 – A.D.

Leipziger Musikleben – Concert von Frau Clara Schumann. Dreizehntes Abonnementconcert. Erstes Abonnementquartett

Drei hohe Festtage brachte uns die vergangene Woche. Es waren dies der 15te, 18te und 20ste Januar. Seit lange sind uns nicht in so kurzem Zeitraum so reiche Künstlerlebnisse geworden, als diesmal; das Andenken daran wird unauslöschlich sein. Am erstgenannten Tage fand unter Mitwirkung der Frau Schröder-Devrient das Concert der Frau Clara Schumann Statt. Eine außergewöhnlich zahlreiche Zuhörerschaft füllte die Räume. An Solowerken für Pianoforte führte die gefeierte Künstlerin die Sonate Les adieux, Op. 81 von Beethoven, und die Variations serieuses, Op. 54 von Mendelssohn, aus beide, insbesondere die letzteren, in vollendeter Weise. Ferner spielte sie im Verein mit den Herren Concert-meister David, Klengel, Herrmann und Wittmann Robert Schumann's Quintett für Pianoforte, zwei Violinen, Viola und Violoncell. Frau Schröder-Devrient sang 'Abendempfindung' von Mozart, 'Schilflied' von Mendelssohn, „der Nußbaum' (aus Op. 25, Heft 1) und „Frühlingsnacht' (aus Op. 39) von Schumann, endlich zum Schluß „Erkönig' und „Ungeduld' von Franz Schubert. Mit welch' hoher Meisterschaft all' diese Werke vorgeführt wurden, bedarf ausführlicherer Erörterung nicht. Am meisten zündete das Scherzo des Quintetts, die „Frühlingsnacht' und der „Erkönig', welch' beide letzteren Frau Schröder-Devrient wiederholte, um dem allgemeinen stürmischen Verlangen nachzugeben.

Im dreizehnten Abonnementconcert am 18ten hörten wir im ersten Theile die Ouvertüre zum Wasserträger, Introduction und Arie aus Orpheus von Gluck, gesungen von Frau Schröder-Devrient, das D-moll Concert von Mendelssohn, vorgetragen von Frau Clara Schumann, Lieder von Schubert: „Trockne Blumen' und „Am Meere', ferner, da der Beifall nicht enden wollte: die „Frühlingsnacht' und „Ungeduld', sämmtlich von Frau Schröder-Devrient gesungen, endlich Barcarole von Chopin, gespielt von Frau Clara Schumann. Den zweiten Theil des Concerts füllte die zweite Symphonie von Schumann, deren Ausführung unter des Meisters eigener Leitung eine sehr gelungne war.

Das erste Abonnementquartett am 20sten brachte gleichfalls in trefflicher Ausführung: Streichquartett von Beethoven (Op. 18, Nr 3 D-Dur), vorgetragen von den HH. Joachim, Klengel, Hermann und Wittmann; Trio von Schumann, vorgetragen von Frau Clara Schumann und der HH. David und Wittmann (das Scherzo wurde wiederholt); Octett für vier Violinen, zwei Bratschen und

zwei Violoncells von Niels W. Gade (neu), ausgeführt von den HH. David, Joachim, Klengel, Zahn, Herrmann, Hunger Wittmann und Grenser.

Bedarf es noch eines Wortes zur Verherrlichung der Namen der beiden Künstlerinnen, welche in diesen Concerten wirken? Die Vollendung ihrer Leistungen ist bekannt. Frau Schröder-Devrient sang die Arie von Gluck so seelenvoll und tief empfunden, als mit genialer Gewalt den Erbkönig und mit hohem dichterischen Verständniß die Lieder. Frau Clara Schumann begleitete sie in ausgezeichnet schöner Weise, und bewährte in Mendelssohn's Variationen und Concert sowohl, als in Chopin's Barcarole, wie überall, ihren Ruhm als die einzig Dastehende unter den lebenden Claviervirtuosen.

Translation

The past week brought us three high days of celebration. These were the 15th, 18th and 20th of January. It has been a long time since we have had such rich artistic experiences in such a short space of time as this time; the memory of it will be indelible. On the first day, Frau Clara Schumann's concert took place with the participation of Frau Schröder-Devrient. An exceptionally large audience filled the room. The celebrated artist performed the Sonata 'Les adieux', Op. 81 by Beethoven, and the 'Variations sérieuses', Op. 54 by Mendelssohn, both, especially the lesser ones, in a perfect way. She also played Robert Schumann's quintet for pianoforte, two violins, viola and violoncello with Concertmeister David, Klengel, Hermann and Wittmann. Frau Schröder-Devrient sang 'Abendempfindung' by Mozart, 'Schliffied' by Mendelssohn, 'der Nußbaum' (from Op. 25, part 1) by Schumann, and finally, 'Erlkönig' and 'Ungeduld' by Franz Schubert. The mastery with which these works were presented does not require a detailed explanation. Most exciting was the quintet's scherzo, the 'Frühlingsnacht' and the 'Erlkönig', both of which Frau Schröder-Devrient repeated, giving in to the general stormy applause.

In the thirteenth subscription concert on the 18th we heard in the first part the overture to the 'Wattercarrier', introduction and aria from *Orpheus* by Gluck, sung by Frau Schröder-Devrient, Mendelssohn's Concerto in D minor, performed by Frau. Clara Schumann, songs by Schubert: 'Trockne Blumen' and 'Am Meer', further, because the applause didn't want to end: 'Frühlingsnacht' and 'Ungeduld', both sung by Frau Schröder-Devrient, finally a Barcarole by Chopin, played by Frau Clara Schumann. The second part of the concert was filled with Schumann's second symphony, which was performed very successfully under the Master's own direction.

The first subscription quartet concert on the 20th also brought in excellent performances: Beethoven's string quartet (Op. 18, Nr. 3 D-Major), performed by H.H. Joachim, Klengel, Hermann, and Wittmann; trio by Schumann and H.H. David, and Wittmann (the scherzo was repeated); Octet

for four violins, two violas and two cellos by Niels. W. Gade (new), executed by the H.H. David, Joachim, Klengel, Zahm, Hermann, Hunger, Wittmann and Grenser.

Is there still a need for a word to glorify the names of the two artists who performed in these concerts? The perfection of their achievements is well known. Ms. Schröder-Devrient sang Gluck's aria with such soulfulness and heartfelt feeling, and the Erlkönig with brilliant power performing the song with a high level of poetic understanding. Ms. Clara Schumann accompanied her in an excellent manner, and in Mendelssohn's Variations and Concerto as well as in Chopin's Barcarole, as everywhere else, she proved her fame as the only one among the living piano virtuosos.

A.3 - 1850s

A.3.1- *Neue Zeitschrift für Musik* – 1850s

[A.3.1.1] 8th March 1850 – No. 20 – p. 103 – G Berhsdorf.

Leipziger Musikleben

16tes und 17tes Abonnementconcert. Soiree von Clara Schumann. 7tes Euterpe-Concert

Die Symphonien in C-Dur von Fr. Schubert, in E-Dur (Nr. 2) von Gate, dir Ouvertüre Op. 115 von Beethoven und die zur „Melusine“ von Mendelssohn, dann noch eine Suite von J. Seb. Bach— das waren die Orchesterwerke die in den beiden *Gewandhaus*abenden dem Publikum vorgeführt wurden, und zwar aus eine Weise, die den wohlerworbenen Ruhm des Orchesters nichts weniger als schmälert.— Frl. Nissen sang im ersteren Concert Scene und Arie von Spohr (wenn wir nicht irren war sie aus Faust) und die Partie des Sextus, im ersten Finale des Mozart'schen Titus; hierbei wirkten noch mit: die Damen Bück (Vitellia) Bleyel (Servilia) und die Herren Pögner und John (Publio und Annio). Im Concert am 21. sang Frl. Nissen Rec. und Arie aus Rinaldo von Händel, (1710 geschrieben) und 5 Lieder von Fr. Schubert. Sämmtliche angeführten Leistungen können wir unter die vorzüglichsten der genannten Sängerin zählen. Es freuet uns immer, daß sie „eben dem Modernen auch Aelteres künstlerisch wiederzugeben vermag und dies ist um so mehr anzuerkennen, wenn man bedenkt, daß Frl. Nisten ihre meisten Erfolge der italienischen Musik verdankt und daß sie sich durch diese nicht in soweit hat gesungen nehmen lassen, daß Anderes darunter leiden mußte; jedenfalls eine lobenswerthe Consequenz, die auch ein gebildetes Innere voraussetzt.—

Sich über die Vortrefflichkeit des Spieles der Frau Clara Schumann des Breiteren auszulassen, hieße Wasser in's Meer tragen, und wir brauchen nur anzuführen, daß sie im Concert am 14. ein neues Werk: Introd. und Allegro appassionato mit Orchesterbegleitung von Rob. Schumann, das C-

Moll Notturmo Op. 48 von Chopin und einige Lieder ohne Worte von Mendelssohn vortrug. Wenn wir nun noch einige Worte über das neue Werk sagen wollen, so haben wir wohl nicht nöthig zu bemerken, daß interessante Combinationen und geistreiche Züge sich in Masse vorfinden. Die Introduction hat uns durch die schönen Melodien, in deren Aussprechen sich die verschiedenen Orchesterstimmen theilen und zu denen sich das Piano, nur begleitend verhält, am meisten gefallen. Das Allegro selbst ließ das Bestreben erkennen. Piano und Orchester ebenbürtig zu machen, d. h. keines dem andern absolut unterzuordnen; das schien uns nicht in dem Maße gelungen, wie im A-Moll Concerte. Beide Theile beengen sich in etwas und die Clavierpartie bietet nicht genug Glanzvolles. Wir wollen natürlich nicht den althergebrachten Passagenkram, nicht jene Faktur, wo man's auf die Entfernung schon merkt, wann und wo die Fingerarbeit angehen soll— aber wir möchten auch das Recht des Soloinstruments gewahrt sehen und als solches hat es die Anwartschaft auf Glänzendes und Wirkungsvolles. Wir geben gerne zu, daß die richtige Mitte hier sehr schwer zu finden sei, aber gefunden kann sie werden— das beweist das angeführte Concert.—

Die Soiree am 22sten Februar bot durch Das was gegeben und durch die Art, wie es gegeben wurde, Genusses genug. Das 2te Trio Schumann's (Op. 80 für Piano, Violine, und Cello) von seiner Gattin im Verein mit dem Concertmeister David und Kapellmeister Rietz gespielt, begrüßten wir als ein Werk würdig seines Verfassers. Geist, Schwung, verbunden mit tüchtiger Arbeit, drücken ihm den Stempel der Vortrefflichkeit auf, durch letztere (die Arbeit), wird der dritte Satz, der fast durchweg canonisch ist, höchst interessant. Der zweite behagte Ref. weniger als alle anderen; trotzdem, daß die Gedanken ganz wundervoll sind, fließt das Ganze nicht so wie im ersten, dritten und letzten Satz.— Die Coneertgeberin spielte außerdem noch eine Sonate mit Violine (Nr. 2 A-Dur) von Seb. Bach, (Herr C. M. David die Violinpartie), mit Frl. Wilhelmine Clauß, die Variationen für 2 Pianof. Op. 46 von R. Schumann und zum Schluß Variations serieuses Op. 54 von Mendelssohn. Die Damen Nissen, Ida Bück und Anna Masius unterstützten, die erstere durch ein von ihr componirtes Lied „In partenza“, und ein schwedisches, die zweite durch eins von Hauptmann „ach neige“ aus Göthe's Faust, und mit letzterer durch zwei zweistimmige Lieder v. Mendelssohn. Genannte Vorträge wurden mit verdientem Beifall belohnt.—

Translation

The Symphony in C major by Fr. Schubert; another Symphony in C major (Nr. 2) by Gade, Overture Op. 115 by Beethoven and the 'Melusine' by Mendelssohn, then a suite by J. Seb. Bach – these were the orchestral works presented to the public during the two *Gewandhaus* evenings, and in a manner that in no way belittled the orchestra's well-earned fame. Miss Nissen sang in the first concerts a

‘scene and aria’ by Spohr (if we are not mistaken, from Faust) and the part of Sextus, in the first finale of Mozart’s Titus; also involved: Madame Bud (Bitellia) and Mad. Blenel (Servilia) and the gentlemen Pögner and John (Publio and Annio)

[....]

To talk about the excellence of Clara Schumann’s playing would be like carrying water into the sea, and we only need to mention that she performed a new work in the concert on the 14th [of April]: *Introduction and Allegro appassionato with orchestral accompaniment* by Robert Schumann, the C minor Notturmo Op. 48 by Chopin and some songs without words by Mendelssohn. If we now want to say a few words about the new work, we probably do not need to note that interesting combinations and ingenious features are to be found in abundance. We liked the introduction the most because of the beautiful melodies, in the declaration of which the different orchestral voices share and to which the piano is only an accompaniment. The Allegro itself revealed the attempt to make piano and orchestra equal, i.e. not to subordinate one to the other. This did not seem to have succeeded to the extent that it did in the A minor Concerto. Both parts are somewhat cramped, and the piano part does not offer enough glamour. Of course, we don’t want the traditional passagework, not that texture where you can already tell from a distance when and where the finger work should start – but we also want to see the right of the solo instrument protected and as such it has the expectation of something exciting and effective. We gladly admit that finding the correct middle ground is very difficult, but, it can be found - as the above cited concerto proves.

The soiree on February 22nd offered plenty of enjoyment in what was given and in the manner in which it was given. We welcomed Schumann’s 2nd Trio (Op. 80 for piano, violin and cello), played by his wife together with the concertmaster David and Capellmeister Reis, as a work worthy of its composer. Gesture and verve, combined with hard work, mark the work with the stamp of excellence, through to the last. The third movement, composed almost entirely as a canon, is the most highly interesting. The reviewer liked the second less than all the others; despite the fact that the thoughts are wonderful, the whole thing doesn’t flow like it did in the first, third and last movements. The concert giver also played a Sonata with violin (No. 2 in A major) by Seb. Bach, (Herr C.M. David the violin part) with Miss Wilhelmine Clauss, the Variations for 2 Pianoforte Op. 46 by R. Schumann and finally *Variations sérieuses* Op. 54 by Mendelssohn. The concert was supported by the ladies Nissen, Ida Bud and Anna Masius, the former with a song she composed ‘La Partenza’, and a Swedish one, the second with one of Hauptmann’s ‘Ach Niede’ from Göthe’s Faust, and with the latter with two two-part songs by Mendelssohn. These performances were rewarded with well-deserved applause.

[A.3.1.2] 19th March 1852 – No. 12 – p135-137 – F.G.

Leipziger Musikleben.

Dritte musikalische Abendunterhaltung. Extraconcert der Euterpe. Concert von Robert und Clara Schuman. Theater.

Robert und Clara Schumann gaben am 14ten März Vormittags 11 Uhr im Saale des *Gewandhauses* ein Concert. Wir hörten in dessen erstem Theile von Schumann'schen Compositionen die Ouvertüre zu Byrons Manfred und zwei von Hrn. Behr vorgetragene Gesangsstücke: Ballade des Harfners aus Göthe's Wilhelm Meister und die beiden Grenadiere von Heine. Die Ouvertüre ist ein imposantes Werk, und nimmt unter den Ouvertüren Schumann's eine hervorragende Stellung ein. Die Ausführung unter des Componisten Leitung war untadelhaft. Die Gesangsstücke wurden von Hrn. Behr mit richtigem Verständnisse und sehr korrekt gesungen. Besonderen Anklang fanden die beiden Grenadiere, welches Werk wohl zu dem Vorzüglichsten gehört, was Schumann in diesem Genre geleistet. Wenn die Göthesche Ballade nicht von gleich großer Wirkung war, so hat dies seinen Grund in der minderen Eindringlichkeit und Klarheit der Composition, veranlaßt durch die für die Musik weniger geeignete Form des Gedichtes. Es ist schon so viel Musik in den Götheschen Worten enthalten, daß die Composition derselben beinahe überflüssig erscheint. Frau Clara Schumann spielte das zweite Concert (F-Moll) von Chopin, ein Werk, welches unseres Wissens hier noch nicht öffentlich gehört ward. Es ist jedenfalls eines der hervorragendsten Erzeugnisse des Meisters und besonders ist der zweite Satz von hinreißender Wirkung. Das Orchester ist hier besser behandelt, als z. B. in dem E-Moll-Concert und erscheint als berechtigt, während es in dem letztgenannten Werke mehr als unwesentliches Beiwerk hervortritt. Das Spiel der Frau Schumann war natürlich meisterhaft in jeder Beziehung; die Auffassung dieses Concertes sowohl, als auch der am Schlüsse des ersten Theiles vorgetragenen Stücke— Andantino von Sterndale Bennett, Lied ohne Worte (F-Dur) von Mendelssohn und Saltarello von St. Heller— dem Charakter der verschiedene Meister angemessen und geistreich. Das geniale Künstlerpaar ward mit stürmischem Beifall begrüßt und nach jeder Nummer des Programms belohnt.— Den zweiten Theil füllte Schumann's „Pilgerfahrt der Rose“ aus, ein Märchen nach einer Dichtung von Moritz Horn. Es lassen sich hoher Schwung und großartige Conception auch in diesem Werke nicht verkennen, wenn es aus der Peri, im Charakter derselben sehr verwandt, in vieler Beziehung nachsteht. Ein Uebelstand, der auch der Genoveva trotz ihres musikalischen Werthes schadete, ist eine gewisse Monotonie, erzeugt durch den Mangel von Schatten in dem Gemälde. Alle Partien der Dichtung, auch die weniger bedeutenden, sind in das hellfte Licht gestellt. Eine Folge davon ist, daß

die bedeutenderen Momente an ihrem Glänze verlieren und nicht so hervortreten können, als sie es verdienen. Wir können uns ferner mit der Behandlung der Singstimme nicht einverstanden erklären. Dieselbe ist nicht immer so recht natürlich und macht den Sängern viel zu schaffen, wodurch so manche schöne Wirkung verloren gehen muß. Dies gilt namentlich von der den Gang der Handlung und den Zusammenhang des Ganzen erklärenden Tenorstimme, bei welcher oft dem Texte Gewalt angethan wird und die Worte zu sehr gedehnt und zerriffen werden. Am entschiedensten tritt dies im Anfange des Werkes hervor. Hier ist es dem Componisten— zum Theil auch in Folge der nicht recht zweckmäßigen und geschickten Einrichtung des Textes— nicht möglich gewesen, dem Hörer ein wahrhaftes Interesse einzuflößen. Erst mit Eintreten des Grabchores, der allerdings wie ein leuchtendes Meteor plötzlich die bisherige Eintönigkeit durchbricht, wird die Theilnahme rege und steigert sich nun von hier an bei vielen Momenten, leider aber nicht ohne Unterbrechung. Wir schildern nur den Eindruck, den das Werk bei dem ersten Anhören auf uns gemacht hat, müssen uns aber eines erschöpfenden Urtheils für jetzt enthalten und heben nur das Elfenchor am Schlüsse des ersten Theiles und die Sterbescene der Rosa kurz vor dem Schlüsse des Ganzen als diejenigen Momente hervor, die uns als die gelungensten und bedeutungs vollsten erschienen. Die Ausführung von Seiten des Orchesters war im Ganzen eine musterhafte, weniger kann man dies von einzelnen Gesangspartien sagen. Frä. Tonner (die Rose) und Hr. Schneider (Tenorpartie) sind nicht recht geeignet zu dergleichen Musik und besonders hat Erstere zu wenig Stimmittel und künstlerischen Schwung, um eine so schwierige Aufgabe genügend lösen zu können. Lobenswerth waren jedoch die Leistungen Hr. Behr's und der Frau Concertmeister Dreyschock, wie auch Frä. Masius ihre kleinere Partie befriedigend sang. 'Die Chöre, bestehend aus Mitgliedern der Singakademie, des Pauliner Gesangvereines und des Thomanerchores verdienten alle Anerkennung. Der Totaleindruck, den das Werk auf das Publikum machte, war ein dem schon Gesagten entsprechender. Es war mehr ein *succes d'estime*, den sich das Werk errang, und jener wahrhafte Enthusiasmus, den die Peri und des Meisters Symphonien bei ihrem ersten Erscheinen hervorriefen, konnte bei diesem Werke die Hörer nicht erfassen. Ein Nebenumstand, der der Aufführung der „Pilgerfahrt der Rose“ stets etwas hinderlich sein wird, ist, daß dieses Werk zu kurz um ein Concert auszufüllen und für einen zweiten Theil zu lang ist. Erwähnen wollen wir noch, daß wir unter den Fremden, die dieser Aufführung beiwohnten, Liszt, Joachim, Robert Franz und A. G. Ritter sahen.

Translation

Robert And Clara Schumann gave a concert on March 14th at 11 am in the *Gewandhaus*. In the first part of the concert, from Schumann's compositions, we heard: the overture to Byron's *Manfred* and two singing pieces performed by Mr. Behr. These songs were 'The harper's ballad' from Goethe's

Willhelm Meister and 'The two grenadiers' by Heine. The overture is an imposing work and occupies a prominent position within Schumann's oeuvre. The execution under the composer's direction was impeccable. The vocal pieces were sung by Hr. Behr very correctly and with the right understanding. 'The two grenadiers' was particularly well received. This work is probably one of the most excellent that Schumann has achieved in this genre. If Goethe's ballad was not of equal impact, this is due to the lesser urgency and clarity of the composition, caused by the form of the poem being less suitable for the music. There is already so much music contained in Goethe's words that adding a composition to them seems almost superfluous. Frau Clara Schumann played Chopin's Concerto No. 2 (F minor), a work which, to our knowledge, has not been publicly heard here. In any case, it is one of the master's most outstanding products, and the second movement in particular has an enchanting effect. The orchestra is better treated here than, for example, in the E minor Concerto and its presence is justified, while in the E minor concerto it appears more as an insignificant accompaniment. Frau Schumann's playing was, of course, masterful in every respect. The performance of this concerto, as well as of the pieces performed at the end of the first part – *Andantino* by Sterndale Bennett, *Lied ohne Worte* (F major) by Mendelssohn and *Saltarello* by St. Heller – were all played appropriately and wittily conforming to the character of the various masters. This couple of ingenious artists was greeted with thunderous applause after each number of the programme. – The second part was filled with Schumann's 'Pilgerfahrt von Rose' from a fairy tale based on a poem by Moriz Horn. There is no mistaking the high spirit and great conception in this work, even if it is in many respects inferior to the *Peri*, which is in many ways related to this work in character. A vice, which also damaged the musical value of his *Genoveva*, is a certain monotony, evidenced by the lack of light and shade in the music. All parts of the poem, even the less important ones, are placed in the brightest light. A consequence of this is that the more significant moments lose their lustre and don't get the prominence they deserve. We [137] could also disagree with the treatment of the singing part. It is not always quite natural and gives the singers a lot to deal with, which means that many a beautiful effect is lost. This applies in particular to the tenor voice, which explains the course of the action and the context of the whole, where violence is often done to the text and the words are stretched and torn too much. This is most evident at the beginning of the work. Here it was not possible for the composer - partly as a result of the not very practical or skilful arrangement of the text – to instil real interest in the listener. Only when the grave choir enters, which, suddenly breaks through the previous monotony like a shining meteor, does the interest become lively and from here on it increases for many moments, but unfortunately not without interruption. We only describe the impression that the work made on us when we first heard it, but we have to refrain from making an exhaustive judgement for now and only emphasize the Elven

chorus at the end of the first part and the dying lake of the roses shortly before the end of the whole piece as those moments emerged that seemed to us to be the most successful and meaningful parts. The performance by the orchestra was exemplary on the whole, one cannot say the same for some of the individuals singing. Fr. Tonner (the Rose) and Hr. Schneider (Tenor part) are not quite suitable for such music and especially the former has too little vocal resources and artistic verve to be able to execute such a difficult piece sufficiently. However, the performances of Hrn. Behr and the Concertmaster, Frau Dreyschock, were commendable as was Miss Masius, who sang her smaller part satisfactorily. The chorus, consisting of members of the sing-academy, the Pauliner choral society and the Thomanerchor, all deserved recognition. The overall impression that the work made on the public corresponded to what has already been described. It was more of a *success d'estime* that the work achieved, compared to the genuine enthusiasm which the *Peri* and the Master's symphonies evoked when they first appeared, this work could not capture the listeners in the same way. A second issue which will always be somewhat of a hinderance to the performance of the 'Pilgerfahrt der Rose' is that this work is too short to fill a concert and too long for a second part alone. We also want to mention that among those who attended this performance, we found Liszt, Joachim, Robert Franz and U.G. Ritter.

[A.3.1.3] 2nd April 1852 – No. 14 – p. 161-163 – FB

Leipziger Musikleben

Noch gedenken wir einer musikalischen Morgenunterhaltung am 21sten März, welche von den HH. Behr, David und Rietz zum Besten eines sehr geschätzten Schauspielers der hiesigen Bühne, der durch langwierige Krankheit sein Engagement aufzugeben genöthigt war, veranstaltet wurde. Wir hörten die neuesten Werke Schumann's aus der Sphäre der Kammermusik, die bei Hofmeister erschienene Sonate für Pianoforte und Violine, Op. 105, vorgetragen von Frau Clara Schumann und Hrn. David, ein Trio, Manuscript, vorgetragen von den Genannten und Hrn. Grabau, endlich ein nachgelassenes Werk von Mendelssohn für Streichinstrumente, Andante, Scherzo und Capriccio, Op. 81. Die HH. Widemann und Behr sangen Lieder von David und Schubert.

Somit ist in der Hauptsache unsere musikalische Saison geschlossen. Blicken wir zurück, so bietet sich Stoff zu mannichsachen Betrachtungen. Wir haben nicht die Absicht, diese hier weiter zu verfolgen, behalten uns dieselben im Gegentheil für einen besondern Artikel vor. Nur soviel sei erwähnt, daß trotz des vielfach Trefflichen, welches uns geboten wurde, und das wir dankend anerkennen, aus allen Erscheinungen ein Rückschritt uns unzweideutig hervorzugehen scheint.

Reformen sind nothwendig, und machen sich immer gebieterischer geltend. Unsere Concerthe, ebensowohl die des *Gewandhauses*, wie der Euterpe, stehen noch ganz auf einen Standpunkt, der jetzt mehr und mehr seine Berechtigung verliert. Der Rückschritt besteht hier, wie in allen geistigen Dingen, im Still stand, im Mangel eines Fortschritts. F. B.

Translation

We also recount a morning musical entertainment on March 21st hosted by the HH. Behr, David and Reitz for the benefit of a sadly missed actor on the local stage who was forced to give up his engagement due to a long-term illness. We listened to Schumann's latest chamber works, the Sonata for pianoforte and violin, published by Hofmeister, Op. 105, performed by Frau Clara Schumann and Hr. David, a trio (manuscript) performed by the aforesaid and Hr Grabau, and finally a work by Mendelssohn for strings: Andante, Scherzo and Capriccio, Op. 81. Hern Widemann and Behr sang songs by David and Schubert.

So, the main thing is that our musical season is closed. If we look back, there is the possibility to consider a great deal. We have no intention of pursuing them further here, but reserve this for a separate article. Suffice to say that despite the many excellent things that have been offered to us, and which we gratefully acknowledge, a step backwards seems to be the trend of this season. Reforms are necessary, and the need asserts itself with a greater and greater imperative. Our concerts, those of the *Gewandhaus* as well as those of the Euterpe, are still entirely based on a point of view that is now more and more losing its justification. Here, as in all spiritual things, the regression consists in the standstill, in the lack of progress.

[A.3.1.4] 27th October 1854 – Nr 18 – p. 195

Correspondenz, Leipzig

[Review of subscription concert on the 19th of October]

Leipzig. Das dritte Abonnementconcert war interessant durch die Mitwirkung der Frau Clara Schumann. Sie spielte Beethoven's G-Dur-Concert, Canon (Ais-Dur) aus den Studien für Pedalflügel und Traumeswirren aus den Phantasiestücken von Schumann, zuletzt Rondo von C. M.v. Weber, und fand, wie wir dieß kaum zu erwähnen brauchen, enthusiastischen Beifall. Frl. Stab dach sang Arien von Mendelssohn und Händel. Von Orchestersachen kamen die Ouvertüre zu Anaereon von Cherubini und Gade's erste Symphonie zur Aufführung.— Ueber das Extraconcert der Frau

Clara Schumann, sowie über das Stiftungsfest des Gesangsvereins Orpheus berichten wir künftige Woche.

Translation

Leipzig. The third subscription concert was interesting due to the participation of Frau Clara Schumann. She played Beethoven's G major Concerto, 'Canon' (A ♭ major) from the studies for Pedal Piano and 'Traumes Wirren' from Schumann's Fantasy Pieces and lastly *Rondo* by C.M. v. Weber. Needless to say, she received enthusiastic applause. Frl. Stabbach sang arias by Mendelssohn and Handel. Orchestral performances included Cherubini's Anacreon Overture and Gade's First Symphony. – We will report next week about the extra concert given by Frau Clara Schumann and about the foundation festival of the Orpheus singing club.

[A.3.1.5] 3rd November 1854 – No. 19 – p. 206-208 – F.G.

Correspondenz, Leipzig

[Review of concert on the 23rd of October]

Leipzig. Frau Clara Schumann veranstaltete am 23sten October ein Concert in Saale des *Gewandhauses*, das ein ganz besonderes Interesse durch die Vorführung von zwei neuen Compositionen Robert Schumann's erhielt. Es waren diese ein Concertstück für Pianoforte und Orchester und „Das Glück von Edenhall" Ballade von Uhland, für Soli, Männerchor und Orchester. Ersteres ist ein glücklich concipirtes, geistvoll ausgeführtes Tonstück, in dem uns aus jeder Note Schumann's Eigenthümlichkeit und Genialität in unverkürzter Frische und Anmuth entgegentritt.— Nicht weniger bedeutend erschien uns die Composition der Ballade „Das Glück von Edenhall", frischer wenigstens als Manches in den letzten Jahren von Schumann gehörte; es ist dieselbe eine werthvolle Bereicherung der Concertmusik, wie sie unsere Zeit und der unabweisbare Fortschritt verlangen, der auch nach dieser Seite hin mit Eiser verfolgt wird und nur an der bequemen Stabilität, in der sich unsere großen Concertinstitute im Allgemeinen gefallen, leide: immer noch ein großes Hinderniß findet. Der Stoff dieser in dramatischer Form gehaltenen Ballade ist auf das glücklichste aufgefaßt und musikalisch wiedergegeben. Es wird dem Hörer hier ein großartiges romantisches Gemälde aufgerollt, in dem jeder einzelne Zug meisterhaft ausgearbeitet ist, alle Personen und Situationen in das vortheilhafteste Licht gestellt sind und das Ganze in einem entsprechenden etwas düster glänzendem Colorit erscheint. Die Ausführung des Werkes war eine sehr lobenswerthe: die Soli sangen die HH. Schneider, Behr und Langer, die Chöre die Mitglieder des Pauliner

Sängervereins.— Die Tonstücke für Pianoforte, welche Frau Schumann außer dem erwähnten Concertstücke vortrug, waren: Andante und Scherzo aus der Sonate in E-Moll von Brahms, das Weber'sche Concertstück, Nocturne von Chopin, Tarantella von St. Heller und als Zugabe am Ende des Concertes das Lied ohne Worte in C-Dur von Mendelssohn aus dem sechsten Hefte. Es bedarf wohl kaum der Erwähnung, daß die Künstlerin in jeder dieser Piecen ihre vollendete Meisterschaft allseitig bewährte.— Die Ouvertüre zu „Geuoveva“ eröffnete das Concert, die zu Gehör gebrachten Solo-Gesangsvorträge bildeten das von den HH. Schneider und Behr sehr brav ausgeführte Duett des Drestest und Pylades aus „Iphigenia“ und drei in englischer Sprache von Frl. Stabbach gesungene Lieder, die sich beiläufig neben den übrigen Leistungen des Abends ziemlich dürftig ausnahmen und ohne alle höhere Berechtigung gerade in diesem Concerte erschienen.

Translation

Leipzig. On October 23rd Frau Clara Schumann organised a concert in the *Gewandhaus*, which received a very special level of interest due to the presentation of two new compositions by Robert Schumann. These were a concert piece for pianoforte and orchestra and 'Das Glück von Endhall', a ballad by Uhland, for soloists, male choir and orchestra. The first is a happily conceived, brilliantly executed piece of music in which we encounter [207] Schumann's peculiarity and genius in unabridged style and grace in every note. The composition of the ballad 'Das Glück von Edenhall' seemed no less important to us, fresher at least than much of what we have heard from Schumann in the last few years. It is a valuable enrichment of concert music, as our time and the inevitable progress demand, which is also being pursued with zeal in this direction and only suffers from the comfortable stability in which our large concert institutes generally enjoy themselves. Unfortunately, this is still a great obstacle. The material of this ballad, which is kept in its dramatic form, is very conducive to a good musical conception. Here the listener is presented with a magnificent romantic painting, in which every single feature is masterfully worked out, all persons and situations are presented in the most advantageous light and the whole thing appears in a correspondingly somewhat dark colour. The execution of the work was a very commendable one: the solos were sung by HH Schneider, Behr and Langer. — The pieces for pianoforte, which Frau Schumann performed in addition to the aforementioned concert piece, were: 'Andante' and 'Scherzo' from the Sonata in E minor by Brahms, Weber's 'Concert pieces', a 'Nocturne' by Chopin, *Tarantella* by St. Heller and as an encore at the end of the concert, the 'Lied ohne Worte' in E major by Mendelssohn, from the sixth volume. Needless to say, the artist demonstrated her consummate mastery in each of these pieces. — The overture to 'Genoveva' opened the concert, the solo singing performances made up the duet of Orest and Phylades from 'Iphigenia' performed very well by H.H. Schneider and Behr and three

songs sung in English by Frl. Stabbach, who incidentally, in comparison to the other performances of the evening, made a rather poor impression and appeared a little out of her depth at this concert.

[A.3.1.6] 1st January 1855 – No. 1 – p. 8-9

Correspondenz, Leipzig

[Review of concert with Joachim on the 21st of December]

Am 21sten December veranstalteten Frau Clara Schumann und CM. Joseph Joachim im Saale des *Gewandhauses* eine Soiree. Das Programm war folgendes: Sonate (D-Moll) für Clavier und Violine von R. Schumann; Lieder von R. Schumann und Fr. Schubert, gesungen von Hrn. Professor Götze: a) Phantasiestück von W. Bargiel (aus Op. 8), b) Notturmo (C-Moll) und Impromptu (As-Dur) von Chopin, gespielt von Frau Clara Schumann; Romanze (G-Dur) für Violine von Beethoven, gespielt von Joseph Joachim. Variationen über ein Thema von Robert Schumann (Op. 20), componirt und gespielt von Frau Clara Schumann; a) Präludium von J S Bach. b) Variationen von Paganini (aus den Capriccios für Violine), gespielt von Joseph Joachim; Sonate in A (Op. 47) von Beethoven für Clavier und Violine. Es ist überflüssig, Etwas zum Ruhme dieser Leistungen hinzuzufügen, obschon Ueberwindung kostet. Die Soiree war zugleich mit Rubinstein's Pianofortecconcert im letzten Abonnementconcert der bedeutendste musikalische Genuß, der uns bis jetzt im Laufe dieses Winters geboten wurde. Die treffliche Anordnung des Programmes und die meisterhafte Ausführung trugen in gleicher Weise dazu bei. Erfreulich war es, daß auch Prof. Götze wieder einmal vor die Oeffentlichkeit, der er sich in letzter Zeit ganz; entzogen hat, trat.—

Translation

On the 21st of December, Frau Clara Schumann and CM Joseph Joachim held a musical soiree in the *Gewandhaus*. The programme was as follows: Sonata (D minor) for keyboard and violin by R Schumann; Songs by R Schumann and Fr Schubert sung by Professor Götze; a) Fantasy piece by W. Bargiel (from Op. 8) b) Notturmo (C minor) and Impromptu (A ♭ major) by Chopin, played by Frau Clara Schumann; Romance (G major) for violin by Beethoven played by Joseph Joachim; Variations on a theme by Robert Schumann (Op. 20) composed and played by Frau Clara Schumann; a) Prelude by JS Bach, b) Variations' by Paganini (from the Capriccios for violin) performed by Joseph Joachim; Sonata in A (Op. 47) by Beethoven for piano and violin. It is superfluous to add anything to the glory of these achievements [9], although it takes some effort not to. The soiree, together with Rubenstein's pianoforte concert in the last subscription concert, was the most significant musical

pleasure that was offered to us this winter. The excellent arrangement of the programme and the masterly execution contributed equally to this. It was gratifying that Prof. Götze once again appeared in public, which he has completely avoided in recent times.

[A.3.1.7] 7th December 1855 – No. 24 – p. 259

Correspondenz, Leipzig

Leipzig. Am 9ten December gaben Frau Clara Schumann und CM. Joachim, nachdem sie in Berlin drei Concerte veranstaltet hatten, bei uns eine musikalische Soiree. Das Programm brachte außer Schumann's symphonischen Etüden nur ältere Werke: Sonate von Beethoven, Op. 96, Fuge von S. Bach für Violine, Sonaten von Haydn und Mozart und Bach's chromatische Phantasie. Daß die Ausführung den reinsten künstlerischen Genuß gewährte, bedarf kaum einer Bemerkung. Rechten aber möchten wir etwas über das Programm. Es beschränkte sich zu ausschließlich auf die ältere Zeit.

Translation

Leipzig On December 9th Frau Clara Schumann and CM Joachim, after having given three concerts in Berlin, gave us a musical soiree. Apart from Schumann's *Etudes Symphoniques*, the programme included only older works: Sonata by Beethoven, Op. 96, fugue by [J] S Bach for violin, sonatas by Haydn and Mozart and Bach's chromatic fantasy. That the execution afforded the purest artistic pleasure hardly needs to be commented on. However, we do want to express an opinion on the programme. It was limited too exclusively to the music of older times.

[A.3.1.8] 14th December 1855 – No. 25 - p.268-269 – F4

Correspondenz, Leipzig

Leipzig. Durch die Mitiwirkung der Frau Dr. Schumann, sowie durch die Wiederaufführung der seit Jahren einer unverdienten Ruhe anheimgefallenen C-Dur-Symphonie ihres Gatten, erhielt das am 6ten December Stattgefundene 8te Abonnementconcert ein großes Interesse. Die vortreffliche Künstlerin spielte Robert Schumanns Concertstück in G-Dur und Beethoven's Es-Dur-Concert und begeisterte besonders durch die technisch und geistig gleich gewaltige Wiedergabe des Letzteren alle Zuhörer. Die große Kraft und die tiefe Poesie der Auffassung auf's schönste vereinigt, gewährten den reinsten künstlerischen Genuß, wie er von Virtuosen uns jetzt nur noch so selten zu Theil wird.

Zu bedauern war jedoch eine, die Klagwirkung beträchtlich störende Stimmungsverschiedenheit des Flügels vom Orchester, indem letzterer in den hohen Lagen besonders, wesentlich zu tief erschien. Auch von Seiten des Orchesters, dem diesen Abend mancherlei Unglück passirte, war die Ausführung des Beethoven'schen Werkes die beste Leistung. Denn sowohl im Concertstück, wie in der Symphonie, ja sogar in der sonst so meisterhaft ausgeführten Oberonouvertüre ließen sich Hörner und Trompeten manche auffällige Incorrectheiten zu Schulden kommen, während uns die Posannisten abermals auf unangenehme Weise von der Kraft ihrer Lungen überzeugten. Auch den sonst unserem Orchester eigenthümlichen Schwung vermißten wir in den letztgenannten Werken und besonders in Schumann's herrlicher Symphonie, deren beide Mittelfäzt zum Schönften zu rechnen sein dürften, was seit Beethoven für Orchester geschrieben worden. Möchte doch dies hochbedeutende, dem größeren Publikum weniger leicht zugängliche Werk noch recht oft zu genauerem Verständniß vorgeführt werden! — Die Gesangvorträge waren vertreten durch eine, von Frau von Holdorp vorgetragene Arie aus Mozart's Figaro, für welche Aufgabe jedoch die Mittel der Künstlerin, die überhaupt nicht günstig disponirt war, nicht ausreichend erschienen. Auch setzte dieselbe durch einen falschen Einsatz das Orchester in eine augenblickliche, doch gleich beseitigte Verwirrung. Besser gelang das darauf folgende, mit Hrn. Eilers vorgetragene Duett aus derselben Oper.

F4.

Translation

Leipzig - The participation of Frau Dr Schumann, as well as the re-performance of her husband's E major symphony, which had fallen into an undeserved rest for years, attracted great interest in the 8th subscription concert, which took place on December 6th. The excellent artist played Robert Schumann's 'Concert piece' in G major and Beethoven's E \flat major Concerto, and delighted all listeners with the equally powerfully technical and spiritual rendition of the latter as with the former. The great power and the deep poetry of the composition combined in the most beautiful way, granting us the purest artistic pleasure, such as is only seldom given to us by virtuosos. However, to be regretted was the difference in mood of the grand piano from the orchestra, which significantly disturbed the effect of the sound. In the latter piece, especially in the high registers, the pitch seemed significantly too low. The performance of Beethoven's work was also the best performance on the part of the orchestra, which had a number of misfortunes that evening. This was due to the fact that in both the 'concert piece' and in the symphony, even in the otherwise masterfully executed *Oberon Overture*, the horns and trumpets were guilty of some noticeable inaccuracies, while the trombonists once again displayed their unconvincing lung capacity. We missed the momentum that is peculiar to our orchestra in the last works and especially in Schumann's wonderful symphony, both

of whose middle movements [269] may be counted among the most beautiful things written for orchestra since Beethoven. If only this highly important work, which is less accessible to the larger public, should be presented quite as often so that it could be better understood! – The vocal performances were represented by an aria from Mozart's Figaro performed by Frau von Holdorp, for which the artist's means, which were not at all well-disposed, did not seem sufficient. She also fixed the orchestra in a momentary, and immediately remedied, confusion through a false signal. The following duet from the same opera, performed with Hr. Eilers, turned out better.

[A.3.1.9] 9th January 1857 – No. 2 - p.20-21 – C.F. Kahnt? [Kleine Zeitung]

Correspondenz, Leipzig

[Review of concert 1st of Jan – First in Leipzig after death of Robert Schumann.]

Leipzig. Das erste Abonnementconcert am Neujahrstage wurde eröffnet mit einer Suite von S. Bach. Die übrigen Orchesterwerke waren: zu Anfang des zweiten Theiles die Ouvertüre zu „Elise“ von Cherubini, und zum Schluß desselben die Symphonie, Nr. 4, D moll, von Schumann. Die Solovorträge hatten Frau Clara Schumann und — an Stelle der durch Heiserkeit verhinderten Frau Nissen-Saloman — Hr. Schneider übernommen. Erstere spielte Mozart's D Moll Concert und die von Beethoven Improvisirten Variationen über das Thema aus der Eroica, Op. 35; der Letztere sang Stradella's Kirchenarie und eine Arie aus „Joseph“ von Mehul. Das Concert war ein genußreiches, das Programm enthielt nichts Störendes und die Ausführung sämtlicher Stücke war eine sehr gelungene. Hr. Schneider erschien besonders gut disponirt, und was Frau Clara Schumann betrifft, so brauchen wir kein Wort weiter zu ihrem Lobe hinzuzufügen. Sollen wir der großen Künsrlerin gegenüber eine abweichende Ansicht aussprechen, so haben wir zu bemerken, daß uns das Tempo der Variationen zu rasch erschien, wodurch dem großartigen Charakter derselben etwas Eintrag geschah.

Translation

Leipzig. The first New Year's Day subscription concert was opened with a suite by [J] S. Bach. The other orchestral works were: at the beginning of the second part the overture to 'Elise' by Cherubini, and at the end of the same part the Symphony No 4 in D minor by Schumann. The solo pieces were given by Frau Clara Schumann – instead of Mrs Nissen-Saloman, who was prevented by her hoarseness – and Mr. Schneider took over. The former played Mozart's D minor Concerto and Beethoven's [21] improvised variations on the theme from the 'Eroica', Op. 35; the latter sang

Stradella's church aria and an aria from 'Joseph' by Mehul. The concert was enjoyable, the programme contained nothing disturbing and the performance of all the pieces was very successful. Hr. Schneider appeared particularly well disposed, and as for Frau Clara Schumann, we need add his word to her praise. If we are to express a different view of the great artist [CS], we have to remark that the tempo of the variations seemed too fast, which damaged their magnificent character somewhat.

[A.3.1.10] 13th November 1857 – No.20 – p. 217 -D.

Correspondenz, Leipzig

[Review of Concert on 7th Nov with Joachim]

Am 7. Nov. gaben Frau Clara Schumann und Conc.M. Joachim eine Soiree im *Gewandhause*. Von dem Künstlerpaar vereint wurden Sonate für Pianoforte und Violine (Op. 105, A Moll) von Schumann und Sonate Op. 30, C moll von Beethoven vorgetragen; von Frau Schumann allein Rondo A moll von Mozart, Ouvertüre, Presto, Sarabande und Passacaglia aus der 7. Suite (G moll) von Händel, Rondo capriccioso Op. 14 von Mendelssohn; Joachim spielte Andante (C dur), Präludium, Loure, Menuett und Gavotte (E dur) aus Bach'schen Sonaten und Phantasie von R. Schumann. Die Art und Weise, wie Clara Schumann und Joachim Bach und Händel vortragen, ist einzig und unübertrefflich, man erkennt bis in jeden Ton hinein das vollkommenste künstlerische Durchdringen der Aufgabe, und die spielende Leichtigkeit in der Ausführung der größten Schwierigkeiten rückt jeden Begriff von Technik oder Virtuosität in den Hintergrund, und das Musikwerk erscheint als etwas unter den Händen des ausführenden Künstlers frei und unmittelbar Entstehendes; beide Künstler spielen den Bach- und Händelstyl als ob sie ihn selbst geschaffen, oder wenigstens Zeit ihres Lebens sich darin ausschließlich bewegt hätten, und doch war die Schumann'sche Sonate eine ebenso vollendete Kunstleistung, und ein Andante von Mozart mochte man glauben, daß Frau Schumann eine specielle Schülerin Mozart's sei. Und alles das geschieht ohne eine Spur von Prätension oder Aeußerlichkeit, in der edelsten und einfachsten Weise, welche jeden äußeren Schimmer verschmäh't. Leider konnte ich nur die Genüsse des ersten Theiles haben, und muß mich eines Berichtes über den zweiten enthalten, vermöchte auch über beide Künstler und ihre Leistungen nichts zu sagen, was nicht schon längst und gar häufig besser gesagt worden ist. D.

Translation

On Nov 7th Frau Clara Schumann and Concertmeister Joachim gave a soiree in the *Gewandhaus*. The pair of artists united for a Sonata for Pianoforte and Violin (Op. 105, A minor) by Schumann and Sonata Op. 30 in C minor by Beethoven. Frau Schumann alone performed the *Rondo* in A minor by Mozart, 'Overture', 'Presto', 'Sarabande' and 'Passacaglia' from the 7th Suite (G minor) by Handel, *Rondo capriccio* Op. 14 by Mendelssohn. Joachim played 'Andante' (C major), 'Prelude', 'Loure', 'Minuet' and 'Gavotte' (C major) from Bach's Sonatas and a 'Fantasy' by R. Schumann. The manner in which Clara Schumann and Joachim perform Bach and Handel is unique and unsurpassable. One recognizes the most complete artistic penetration of the task down to every note, and the playful ease in the execution of the greatest difficulties puts every concept of technique or virtuosity to the back and the musical work appears as something freely and immediately arising in the hands of the performer. Both artists play the Bach and Handel style as if they had created it themselves, or at least had exclusively moved in it all their lives, and yet Schumann's sonata was an equally accomplished artistic achievement, and in Mozart's Andante one might have thought that Frau Schumann was a special student of Mozart. And all this is done without a trace of pretence or superficiality, in the noblest and simplest way that despises any outward showing off. Unfortunately, I was only able to enjoy the first part, and I have to refrain from reporting on the second part, and I can't say anything about the two artists and their achievements that hasn't been said better many times before.

[A.3.1.11] 9th December 1859 – No. 24 – p. 206 – P.L.

Correspondenz, Leipzig

Review of Concert on 1st of December

Leipzig. Das am 1. December stattgesundene siebente Abonnementconcert im Saale des *Gewandhauses* wurde durch die Mitwirkung der Frau Clara Schumann zu einem besonders genußreichen. Wir fanden ihr Spiel, mancherlei Gerüchten entgegen, noch ganz aus der früheren Höhe stehend. Einzelne verwischte Fortestellen ausgenommen, hatten sämtliche Vorträge— sie spielte das oft gehörte G moll-Concert von Mendelssohn, die 32 Variationen, Op. 36. von Beethoven und die bekannte Gavotte von Bach— noch die volle Anmuth in Verbindung mit der bedeutenden geistigen Beherrschung jeder der unter einander so verschiedenen Aufgaben. Trotzdem, daß Mendelssohn's Concert, namentlich der erste Satz, äußerst rasch ausgeführt ward, trat doch Alles darin mit ganzer Klarheit hervor; die Gavotte wird stets in ungleich schnellerem Tempo öffentlich gespielt, als das Stück ursprünglich verlangt, was dabei an Charakter verloren geht,

wird freilich für die hierbei unerläßliche äußere Wirkung gewonnen. Wir wollen aus die erstere Gefahr hin dennoch für die Wahl dieses Tonstückes dankbar sein.— Frl. Ida Dannemann wirkte an diesem Abend in sehr ungleicher Weise. Die Mozart'sche Arie: „Genug, ich bin entschlossen“, deren obligate Violinbegleitung Hr. Concerl-M. R. Dreyschock übernommen hatte, wurde im Ganzen genügend von ihr gesungen, die Lieder des zweiten Theils: „Er, der Herrlichste von Allen“ aus dem Chamisso-Cyclus Schumann's und „Gretchen am Spinnrade“ von Schubert konnten dagegen bezüglich der leidenschaftlichen Erregtheit, die gerade diese Lieder vor allen Dingen erfordern, ganz und gar nicht befriedigen. In solchen Fällen gilt alle Correctheit Wenig oder Nichts, hier ist die Empfindung Alles. Frau Clara Schumann hatte die Liebenswürdigkeit, beide Lieder zu begleiten.— Die Orchesterwerke des Abends: Haydn's A dur-Symphonie Nr.8, die Genoveva-Ouverture von Schumann und die Ouverture über Motive akademischer Lieder, welche letztere zur Feier des 450 jährigen Bestehens unserer Universität, weniger wol eines etwaigen künstlerischen Gehaltes wegen vorgeführt wurde, ließen Nichts zu wünschen übrig.— Die Horneinsätze der Schumann'schen Ouvertüre sind zu schwierig, als daß hier eine Rüge wegen mangelhafter Aussührung am Platze wäre. P.L.

Translation

Leipzig – The seventh subscription concert that took place on December 1st in the hall of the *Gewandhaus* was particularly enjoyable thanks to the participation of Frau Clara Schumann. Contrary to some rumours we found her playing to still be at its previous level. Except for a few smudged passages, all her pieces – she played the much-heard Mendelssohn *Concerto* in G minor, the ‘32 Variations’, Op. 36 by Beethoven, and the well-known ‘Gavotte’ by Bach – still had the full grace combined with the significant intellectual mastery of each of the tasks, which are so different from one another. Despite the fact that Mendelssohn’s *Concerto*, especially the first movement, was performed extremely quickly, everything in it stood out with complete clarity. The ‘gavotte’ is always played in public at a much faster tempo than the piece originally required, what is lost in character is, of course, gained for the indispensable external effect. Despite the risky tempo, we are grateful for the choice of this piece of music. Frl. Ida Dannemann had a very different effect that evening. Mozart’s aria ‘Genug, ich bin entschlossen’, whose violin obbligato accompaniment Hr. Concertmeister Dreyschock played, was on the whole acceptable. The songs of the second part were: ‘Er der Herrlichste von Allen’ from Schumann’s Chamisso cycle and ‘Gretchen am Spinnrade’ by Schubert. However, in terms of passionate excitement, which these songs require above all else, were not at all satisfied. In such cases all correctness is little or nothing, here sensation is everything. Frau Clara Schumann was kind enough to accompany both songs. – The orchestral works of the

evening: Haydn's A major Symphony No. 8, Schumann's Genoveva Overture and the Overture on Motives of Academic songs, which was performed to celebrate the 450th anniversary of our university, less likely because of any artistic content, left nothing to be desired. - The horn introductions to Schumann's Overture are too difficult for a complaint of poor execution to be made.

[A.3.1.12] 16th December 1859 – No. 25 – p. 219 – P.L.

Correspondenz

Leipzig. Am 6. December bereitete uns Frau Clara Schumann durch die im Saale des *Gewandhauses* veranstaltete Soiree einen äußerst genußreichen Abend. Nicht nur das Programm an und für sich war ein glücklich gewähltes, mit seinem Tact zusammengestelltes, auch die mitwirkenden Kräfte: Frl. Louise Hausse, Pianistin, die Sängerin Frl. Ida Dannemann, sowie die HH. Concert-M. Dreyschock und Grützmacher waren sämmtlich des besten Lobes würdig. Frau Clara Schumann spielte ohne Begleitung: Beethovens Op. 28, die anmuthsvolle, liebliche Pastoral-Sonate, das H moll-Scherzo von Chopin, zum Schluß Op. 9 von Robert Schumann, den vielangesochtenen Carneval, der nicht nur an diesem Abend, bei dieser vollendeten Ausführung, zum allgemeinen enthustastischen Beifall hinriß. sondern auch überhaupt ein Lieblingsstück der hervorragenden Pianisten geworden ist— und heute also des beigefügten Programms über den „Marsch der Davidsbündler gegen die Philister“ glücklicher Weise kaum mehr bedurft hätte. Daß Frau Schumann die Beethoven'sche Sonate mit höchster Grazie, mit vollstem geistigen Verständniß und das ungemein schwierige, in seinen Stimmungen grell contrastirende Scherzo von Chopin mit gänzlicher Beherrschung der Schwierigkeiten spielte, bedarf wol nicht erst der Bemerkung. Eine Nenigkeit für uns und wol ziemlich für alle Anwesenden waren „Drei Stücke im Volkston für Clavier und Violoncell“, deren weniger dankbaren Violoncellpartie Hr. Grützmacher bestens gerecht wurde; es sind Tonstücke kleineren Umfanges aus Schumann's späteren Zeit, die damit freilich schon ihre Entfernung von dem Volksthümlichen im gewöhnlichen Sinne anzeigen, und in Bezug auf die Klarheit und Durchsichtigkeit der Behandlung sich nicht mit dem herrlichen „Andante und Variationen für zwei Claviere“ (Op. 46) vergleichen lassen, dessen zweite Stimme Frl. Louise Hausse zur vollen Bestiedigung durchführte, und das als eines der besten, erfindungsreichsten Werke Schumann's das gesammte Publikum aufs Höchste begeisterte. Das waren die Sachen, in denen Frau Clara Schumann wirkte. Hr. Concert-M. Dreyschock spielte außerdem eine Fuge von Bach für Violine, solo, und Frl. Daunemann sang die Arie: „O weile ferner nicht“ aus „Figaro's Hochzeit“ und zwei Lieder: „Gute Nacht“ von Schubert und „das Veilchen“ von Mendelssohn. Erstere Leistung ließ wieder die bedeutende Empfindung vermissen, bei den Liedern war die Wahl eine angemessenere; In diesen

engeren Grenzen des Sanften und Behaglichen sollte sich die Sängerin öfter vorführen, statt die Unzulänglichkeit ihrer Kräfte bei Ausgaben des großen Styls immer wieder darzuthun.

Translation

Leipzig. On December 6th, Frau Clara Schumann prepared an extremely enjoyable evening for us at the soiree in the *Gewandhaus*. Not only was the programme in and of itself a happy choice, put together with rhythm, but also the participating forces: Frl. Louise Huaffe, pianist, the singer Frl. Ida Dannemann, as well as the HH Concertmeister Dreyschock and Grussmacher were all worthy of the highest praise. Frau Clara Schumann played unaccompanied: Beethoven's Op. 28, the graceful lovely 'Pastoral' Sonata, Chopin's B minor Scherzo, and finally Op. 9 by Robert Schumann, the much-contested *Carnaval*. This last piece not only drew enthusiastic applause this evening, with this perfect performance, but has also become a favourite piece of the outstanding pianists – and today, fortunately, the attached programme on the 'March of the Davidsbundler against the Philistines' would hardly have been needed. Clara Schumann played with the highest grace with complete intellectual understanding in the immensely difficult Scherzo by Chopin, with complete mastery of the difficulties, as usual the level of her genius goes without saying. A good thing for us and probably for everyone present was Three Pieces in folk style for Keyboard and Violoncello, whose less rewarding cello part Hr Grüßmacher did justice; they are smaller pieces from Schumann's later period, which of course already show their distance from the folksy in the usual sense, and can be compared in relation to the wonderful Andante and Variations for two Pianos (Op. 46), whose second part Frl. Louise Hauffe performed to our full satisfaction. As one of Schumann's best, most inventive works, it delighted the entire audience to the highest degree. Those were the things that Frau Clara Schumann worked on. Hr. Concermeister Dreyschock also played a fugue by Bach for violin solo, and Frl. Dannemann sang the Aria: 'O, while further not from *The Marriage of Figaro* and two songs: 'Gute Nacht' by Schubert and 'Das Veilchen' by Mendelssohn. The first piece again lacked the important feeling. With these songs, the choice was a more appropriate one; in these narrower limits of the gentle and comfortable, the singer should present herself more often, instead of repeatedly demonstrating the inadequacy of her strength in tasks of the grand opera style.

A.4 - 1860s

A.4.1- *Allgemeine musikalische Zeitung* – 1860s**[A.4.1.1] 9th December 1863 – No. 50 – p.850****Berichte, Leipzig**

Leipzig, 4. December. S. B. Der Besuch der Frau Clara Schumann ist für jede Stadt Deutschlands, wo man sie einmal schätzen gelernt hat, ein musikalisches Fest, um so mehr für Leipzig, wo sich an ihr Erscheinen so vielfache Erinnerungen einer früheren Zeit knüpfen; sagen wir auch: einer – schöneren Zeit; denn das Zusammentreffen und Wirken verschiedenartiger wirklich bedeutender künstlerischer Persönlichkeiten, das ist es doch, was einer Stadt wahren Reiz und frisches Leben verleiht. Doch zurück zu Frau Schumann! Wir sagten, ihr Erscheinen bereite immer ein musikalisches Fest. Dabei vergessen wir nicht etwa, was in Büchern und Zeitungen gegen sie und ihr Spiel, zum Theil in recht hässlicher Weise, vorgebracht wurde; auch wollen wir nicht gesagt haben, dass ihr Spiel immer tadellos und frei sei von Schattenseiten. Dennoch betonen wir mit vollem Bewusstsein das Festliche ihrer Erscheinung. Denn von Frau Schumann weiss man, dass sie, wenn sie sich an's Clavier setzt, nur Schönes, Gediegenes, Ernstes spielt; wir müssen bei ihr nicht, wie bei den Dutzendvirtuosen, mit einem guten Stück zwei schlechte oder langweilige und unbedeutende in Kauf nehmen. Man weiss ferner, dass das gewählte Stück im richtigen Geiste, mit tiefem Verständniss und in vollendeter Ausführung geboten werden wird. Besonders weiss man das bei Stücken mit Begleitung; weniger bei Solosachen, wo es Frau Schumann, wahrscheinlich unbewusst, nicht selten passiert, dass ihr Einzelnes schneller unter den Fingern fortläuft, als recht und gut ist, – ein Fehler, den die oben bezeichneten Gegner der Frau Schumann gründlich auszubeuten wussten, ohne aber in musikalischen Kreisen das Ansehen der Künstlerin und ihre Zugkraft zu mindern.

Und so war denn auch diesmal ihr Vortrag des Beethoven'schen G dur-Concerts eine wahre Wohlthat für Jeden, der diese herrliche Composition kennt* und weiss, wie sie gespielt werden muss. Uns wird wenigstens allemal gleich in den ersten 8 Takten flau zu Muthe, wenn sich Jemand an sie wagt, dernicht so „geschwinde Finger“ hat wie Frau Schumann, der namentlich die Sechzehnteldoppeltriolen nicht auf das Hurtigste herausbringt und deshalb das Thema in einem Jammertempo spielt, wobei Einem die Augenlider müde werden. Oder hat Beethoven wirklich die schnellen Tempo's durchaus verschmäht? Schrieb doch ein Kritiker im Jahre 1796 über ihn, er werde „allgemein wegen seiner besonderen Geschwindigkeit und wegen den ausserordentlichen Schwierigkeiten bewundert, welche er mit so vieler Leichtigkeit exequire“ (vergl. Nr. 43 d. Bl. erste Seite). Nun so wollen wir denn auch dieses Concert nur von Solchen hören, die in den Fingern kein

Hinderniss haben, wenn es gilt, die Poesie, die darinsteckt, an's Licht zu fördern. Minder trefflich als die Solistin fanden wir die Begleitung des Orchesters. Man dürfte dieses Concert geradezu einmal gründlich neu studiren, denn weder besonders feines Ensemble, noch genügende Betonung und geistvolle Auffassung könnten wir diesmal dem Orchester nachrühmen. Vor Allem dürfte das Thema des ersten Satzes von den Streichern nicht so schwerfällig wiedergegeben werden. – Das andere Stück, welches Frau Schumann spielte, waren Mendelssohn's Variations sérieuses und die Ausführung derselben nach vielen Seiten hin bewunderungswürdig; nur wurden eben hier einige Variationen nach unserer Ueberzeugung im Tempo überstürzt.

*) Die Cadenzen waren von Frau Schumann selbst componirt; die letzte fanden wir zu lang gegenüber Beethovens Bemerkung daselbst: „la cadenza sia curta!”

Das Programm des ganzen Concerts hatte man, offenbar im Hinblick auf den gefeierten Gast, besonders gut gewählt: Mozart (Gmoll-Symphonie), Haydn (Sturm-Chor), Beethoven (Clavierconcert), Schumann (Genoveva-Ouvertüre), Mendelssohn (obige Variationen), und zum Schluss Woldemar Bargiel (bekanntlich Halbbruder der Frau Schumann): der 13. Psalm, ein interessantes neues Werk, das Kennern und Laien Freude machte. Man darf allerdings bei diesem Psalm nicht die Kirche als den Ort betrachten, wo er hingehört. Bargiel hat offenbar ein Concertstück schreiben wollen, dessen religiöser Text zu einer malerischen Behandlung Veranlassung gab. Der Anfang freilich ist nicht allein ernst, er ist auch in kirchlichen Formen gehalten. Später aber machen sich Elemente geltend, die zu dem Styl des Anfangs nicht recht passen, und daher wenigstens augenblicklich frappiren. Wir können hierauf heute nicht näher eingehen, sondern werden, da der Psalm demnächst erscheint, ein andermal auf denselben zurückkommen. Nur soviel ist noch über das Aeussere zu sagen, dass hier ein vollkommen wohlklingendes, musikalisch durchaus logisches Stück vorliegt, frei von aller Krankhaftigkeit.

Nicht unerwähnt wollen wir lassen, dass der Flügel, auf dem Frau Schumann spielte, bei dem Beethoven'schen Concert in einigen Regionen mit dem Orchester übel stimmte; ferner dass das mit Chorsängern vollgepfropfte Orchester dem Klang des Flügels Schaden zufügte, so dass manche Stellen an Wirkung beträchtliche Einbusse erlitten.

Translation

Leipzig. 4th December. A visit by Frau Clara Schumann is a festival of music for every city in Germany where one has learned to appreciate her, especially for Leipzig, where so many memories

of an earlier time are linked to her appearance, we might also say, a nicer time. After all, it is the coming together and work of a variety of really important artistic personalities that gives the city a true charm and freshness. But, back to Frau Schumann! We said her appearance always creates a musical feast. In doing so, we do not forget what was said in books and newspapers against her and her playing, sometimes in a really malicious way; nor do we want to have said that her playing is always impeccable and free from downsides. Nevertheless, we emphasize with full consciousness the festiveness of her appearance. We know to expect from Frau Schumann, that when she sits down at the piano, she only plays beautiful, solid, serious music. We don't have to put up with two bad or boring and insignificant pieces with a good piece, as we do with dozens of virtuosos. One also knows that the chosen piece will be presented with the right phrasing, with deep understanding and with perfect execution. This is particularly evident in pieces with accompaniment; less with solo things, where it often happens with Frau Schumann, probably unconsciously, that her individual piece runs faster under her fingers than is right and good – a mistake that the opponents of Frau Schumann described above knew how to exploit thoroughly, but without diminishing the reputation and appeal of the artist in musical circles.

And so, this time her performance of Beethoven's G major Concerto was a real blessing for everyone who knows this wonderful composition and how it should be played. At least in the first 8 bars, we always feel faint when someone dares to play them who does not have such 'quick fingers' as Frau Schumann, who does not bring out the double semiquaver triplets in the quickest way and therefore plays the theme at a miserable tempo, whereby one's eyelids get tired. Or did Beethoven really despise the fast tempos? A critic wrote about him in 1796 that he was 'generally admired because of his special speed and because of the extraordinary difficulties which he executes with so much ease' (published No. 43 on the first page of the sheet). Well, then, we only want to hear this Concerto from those who have no obstacles in their fingers when it comes to bringing the poetry that is there to light. We found the accompaniment of the orchestra less excellent than the soloist. This Concerto should be thoroughly re-studied, because this time we could not credit the orchestra with a particularly fine sense of ensemble, nor with sufficient intonation and spirited conception. Above all, the theme of the first movement should not be rendered so clumsily by the strings. – The other piece that Frau Schumann played was Mendelssohn's *Variations sérieuses*, and the execution of them was admirable in many respects; only here, according to our understanding, some of the variations are rushed in tempo.

The programme of the whole concert was particularly well chosen, apparently with regard to the celebrated guest: Mozart (Symphony in G minor), Haydn ('Sturm' Chorus), Beethoven (Piano Concerto), Schumann ('Genoveva' Overture), Mendelssohn (above Variations), and finally Woldemar

Bargiel (known to be Mrs. Schumann's half-brother): the 43rd Psalm, an interesting new work that delighted connoisseurs and laypeople alike. However, one must not consider the church as the place where this Psalm belongs. Bargiel apparently wanted to write a concert piece whose religious text gave rise to an artistic interpretation. The beginning, of course, is not only serious, but also kept in ecclesiastical forms. Later, however, elements assert themselves that do not really fit the style of the beginning and are therefore at least immediately striking. We cannot go into this further today but will come back to it another time as the publication of the Psalm is forthcoming. There is only so much left to say about the exterior that this is a completely euphonious, musically logical piece, free from any deformity.

We don't want to leave unmentioned that the grand piano on which Frau Schumann played, with Beethoven's Concerto in some regions was out of tune with the orchestra; and that the orchestra crammed with choristers, damaged the sound of the grand piano, so that some passages suffered a considerable loss of effectiveness.

[A.4.1.2] 8th March 1865 – No. 15 - p. 173

Berichte, Leipzig

[From Review of concert on the 2nd of March]

Nach so manchen Erlebnissen in den Concertsälen während dieser Saison hatten wir ein wahres herzliches Bedürfniss danach gehabt, Frau Schumann und ihr immer von gleicher Frische des Geistes, von Anmuth und Empfindung durchtränktes Spiel wieder zu hören. Leider wurde uns diese Freude arg verbittert. Frau Schumann hatte einen Erard aus einem hiesigen Privathause zum Spiel benutzt, der vorher in tieferer Stimmung gestanden hatte, und nun im Concert in einer Weise gegen das Orchester dissonirte, dass fast jeder Genuss unmöglich wurde. Hoffentlich giebt uns Frau Schumann im Laufe dieser Woche Gelegenheit, sie unter besseren Verhältnissen zu hören.— Endlich haben wir noch zu berichten, dass Herr Degele gleich nach der Symphonie (was uns gewagt erschien) zwei Lieder von Schumann sang: „Schöne Wiege meiner Leiden“ und „Sonntags am Rhein“. Wir dürfen nicht verschweigen, dass dieser Sänger, so verdienstlich seine Mitwirkung in diesem Concerte sonst war, und ungeachtet seiner wirklich schönen Baritonstimme, durch sein immerwähren des Auf- und Abziehen der Töne unsere Ohren mehrfach unangenehm afficirte. Frau Thelen (Ingeborg) schien dieser Partie diesmal noch weniger gewachsen als neulich. Dagegen trat das Tenor-Solo an den wenigen Stellen, wo es angewendet ist, in desto ausgezeichneterer Weise hervor.

Translation

After so many experiences in the concert halls during this season, we felt a real, heartfelt need to hear Frau Schumann's playing again, as always imbued with the same freshness of spirit, grace and emotion. Unfortunately, this joy became bitter. Frau Schumann had played an Erard from a local private house, which had previously been in a lower temperament, and in the concert created a dissonance with the orchestra in such a way that almost any enjoyment became impossible. Hopefully later this week Frau Schumann will give us the opportunity to hear her under better circumstances. – Finally, we have to report that right after the Symphony (which seemed daring to us) Mr. Degele sang two songs by Schumann: 'Schöne Wiege meine Leiden' and 'Sonntags am Rhein'. We must not hide the fact that this singer, as meritorious as his participation in this concert was otherwise, and in spite of his really beautiful baritone voice, repeatedly affected our ears unpleasantly with his constant raising and lowering of the tones. Frau Thelen (Ingeborg) was even less able to cope with this than she was the other day. On the other hand, in the few places where it is used, the tenor solo came out all the more prominently.

[A.4.1.3] 22nd March 1865 – No. 12 – p. 203

Berichte, Leipzig

Leipzig. S. B. Die Soirée, welche Frau Schumann am 14. März im *Gewandhause* gab, zeugte abermals von der ungeschwächten Anhänglichkeit, welche unser Publicum für diese Künstlerin hegt, denn sie war sehr gut besucht und die Stimmung eine durchweg gehobene, innerlich befriedigte. Was auch an ihrem Spiel ausgesetzt werden mag– welche Leistung wäre schlechthin ohne Mängel?– Frau Schumann weiss uns doch immer in medias res zu setzen, man fühlt sich in dem eigentlichen künstlerischen Elemente, während viele andere Künstler, die in Specialitäten Frau Schumann weit übertreffen, dieses Eine aber Wichtigste nicht zu Stande bringen. So war denn gleich das D dur-Trio von Beethoven Op. 70 (das Programm sagte consequent aber falsch Op. 74), welches sie mit den Herren David und Lübeck spielte, förmlich eingetaucht in ächten Kunsternst. Das war ächtes Trio–Spiel, wobei auch die andern Instrumente vollkommen zu ihrem Rechte gelangten.– Das weitere Programm enthielt zum Bedauern manches ernsteren Kunstfreundes kein bedeutendes dem grossen Stile angehöriges Stück mehr. Schumann's „Carnaval“, sogeist- und erfindungsreich das Stück ist, so lieb wir Vieles darin haben und so sehr wir im Salon uns daran erfreuen, als Concertstück leidet es doch unter dem durchgehenden Walzer-Rhythmus und seiner caleidoscopartigen Wirkung.

Trotzdem hätten wir das Stück mit grösstem Vergnügen wieder von Frau Schumann spielen gehört, nur hätten wir dann noch statt der drei allerdings ganz reizenden Blüetten (Nr. 1 der „Moments Musicaux“ von Schubert, „Zur Guitarre“ von F. Hiller, „Scherzo capriccioso“ [F is-moll] von Mendelssohn) gern ein grösseres ernstes Stück, eine Sonate von Schubert oder Bach'sche Musik gehört. Da Frau Schumann im *Gewandhausconcert* kürzlich nicht Solo spielte, also nichts der bezeichneten Art zum Besten gab, so wird jener Wunsch begreiflich und begründet erscheinen. Wir brauchen kaum zu bemerken, dass unsere Künstlerin die gewählten Stücke höchst geschmackvoll und sinnig vortrug. In Bezug auf die Neigung, das Tempo zu übertreiben, könnten wir nur das Mendelssohn'sche Scherzo und vom „Carnaval“ den ersten Satz und „Reconnaissance“ als Stücke bezeichnen, wo das Maass um ein Weniges überschritten schien; dagegen das Schubert'sche und Hiller'sche Stück (welches zur Wiederholung verlangt wurde), sowie die andern Theile des „Carnaval“ ganz ausgezeichnet klar und ausdrucksvoll zu Tage kamen.— In diesem Concert sang auch Fräul. Hedwig Scheuerlein, welche neulich im »Paradies und Peri« mitgewirkt hatte und Frau Schumann gegenwärtig zu begleiten scheint. Stimme und Methode dieses Fräuleins (frühere Schülerin unseres Götze) sind uns sehr sympathisch; der leichte Schleier, der sich über die höheren Töne (7, F ihres Mezzosopran legt, stört wenig, während die Mittellage sehr voll und schön und der Vortrag sehr innig ist. Mangelhaft schien uns noch die Textaussprache und die Coloratur; dahin wird die junge, schöne Hoffnungen erweckende Sängerin ihr Hauptaugenmerk zu richten haben. Ihre Vorträge bestanden in der Arie aus „Rinaldo“ von Händel und zwei Liedern von Schumann („Er der Herrlichste“ und „O Sonnenschein“). Das Accompagnement am Clavier hatte Herr Reinecke übernommen.— Schliesslich berichten wir, dass das im letzten Quartett neu aufgeführte Divertimento in D von Mozart) auf Verlangen« abermals und zwar mit gleichem Erfolg gespielt wurde.

Translation

The soiree that Frau Schumann gave on March 14th in the *Gewandhaus* once again testified to the undiminished attachment that our audience has for this artist, because her concert was very well attended and the mood was consistently uplifted, and internally satisfied. Whatever the flaws in her playing, what would performance be without flaws? – Frau Schumann always knows how to put us *in medias res*, one feels in the actual artistic element, while many other artists, who far surpass Frau Schumann's specialities, fail to achieve this one important thing. And so, the D major Trio from Beethoven Op. 70 (the programme consistently by incorrectly said Op. 74), which she played with Messrs David and Lübeck, immersed the listeners in genuine artistic seriousness. This was real trio playing, with each instrument coming into its own. – To the regret of many a more serious art lover,

the rest of the programme did not contain any significant piece belonging to the great style. Schumann's *Carnaval*, as witty and inventive as the piece is, as much as we love it and as much as we enjoy it in the salon, as a concert piece it suffers from the continuous Waltz-Rhythm and its kaleidoscope-like effect. Despite this, we would have loved to have heard Frau Schumann play the piece again, only then instead of the three, albeit very charming pieces (No. 1 of the *Moments musicaux* by Schubert. *Zur Guitarre* by F. Hiller, Scherzo Capriccioso [F# minor] by Mendelssohn) we would have had liked to listen to a larger serious piece, a sonata by Schubert or some of Bach's music. Since Frau Schumann has not recently played a solo in the *Gewandhaus* concerts, i.e. did not perform anything of the kind mentioned, this wish appears understandable and justified. Needless to say, our artist performed the chosen pieces in a most tasteful and thoughtful way. In terms of the tendency to exaggerate the tempo, we could only name Mendelssohn's Scherzo and of the *Carnaval* first movement and 'Reconnaissance' as pieces where the measure seemed a little over the top; on the other hand, Schubert's and Hiller's pieces (which was requested to be repeated), as well as the other parts of the *Carnaval* came to light with excellent clarity and expressiveness. – Fräulein Hedwig Scheulerlein, who recently appeared in *Paradise and Peri*, also sang in this concert, and seems to be accompanying Frau Schumann at the moment. We like the voice and method of this young lady (a former student of our Götze); the light veil that covers the higher tones (f/g) of her mezzo-soprano disturbs little, while her middle range is very full and beautiful, and her performance is very intimate. The pronunciation of the text and the colouring still seem to us to be inadequate; that's where the young, beautiful, hope-raising singer will have to direct her main attention. Her contribution consisted of an Aria from *Rinaldo* by Handel and two songs by Schumann ('Er der Herrlichste' and 'O Sonnenschein'). Herr Reinecke took over the accompaniment on the piano. Finally, we report that Mozart's Divertimento in D, newly performed in the last quartet [concert], was played again 'on request' and with the same success.

[A.4.1.4] 19th December 1866 – No. 51 – p. 411

Berichte, Leipzig

[Review of Subscription concert on 13th of December]

Wenn Frau Cl. Schumann im *Gewandhaus*-Concert spielt, so pflegt dasselbe einen festlichen Charakter anzunehmen, Niemand verschenkt seine Karte, jeder Hörer kommt mit Feiertagsstimmung. So war es auch diesmal im achten Abonnement– Concert, in welchem die gefeierte Künstlerin Mendelssohn's zweites (D moll-) Concert und dann mehrere Solostücke spielte.

Die Wahl des ersteren war uns eine sehr willkommene, da es selten gehört wird und noch seltener gerade von diesen Händen. Was sollen wir weiter sagen? Man muss eben mitgehört und mitempfunden haben. Die hohe Weihe, die über dem Adagio lag, die Lebendigkeit und der rhythmische Aplomb in den Allegrosätzen sind eben unübertrefflich. Auch in den Solostücken, worunter das geistvoll combinirte Präludium von Kirchner in G-dur, dann Schumann's nachgelassenes Scherzo und »Traumeswirren«, dann auf anhaltenden Beifall und Hervorruf noch desselben D moll-Romanze, brachte ihr Spiel eine elektrisirende Wirkung hervor.– In Bezug auf Composition war das Concert besonders interessant durch die zum ersten Mal vorgeführten zwei Sätze der unvollendeten H moll-Symphonie von Fr. Schubert, über die unsere Zeitung schon ehrfach berichtet hat (siehe besonders Nachricht aus Wien S. 42). Wir können nach einmaligem Hören hier nur soviel sagen, dass auch uns besonders der erste Satz entzückend schön erschien, dass wir in dem Andante wohl ebenfalls den köstlichsten Ideen begegneten, dass wir aber hier den Organismus, die Architektonik nicht sofort zu übersehen vermochten. Das Stück schien uns an formellen Mängeln (Längen) zu leiden. Doch sagen wir das bloß als unsern augenblicklichen Eindruck.– Das Concert wurde eröffnet mit einer neuen Ouvertüre (Nr. 2, D-dur) von dem enfant gâté unserer *Gewandhaus*direction, Hr. S. Jadassohn. Sobald dieser Componist eine Ouvertüre oder Symphonie geschrieben hat, liest man sofort auf dem Programm jenes »Neu, Manuscript, unter Direction des Componisten«, während so mancher viel bedeutendere Componist, ähnlich wie Kaiser Heinrich IV. im Büsserhemde vor der Thüre des Papst Gregor VII., umsonst auf Berücksichtigung und Einlass im Abonnement– Concert wartet (wir wollen hier nur an Brahms und Grimm erinnern, kennen aber zufällig manches sehr interessante ungedruckte Stück, das den Componisten einfach zurückgeschickt wurde). Wir haben nicht das Glück, uns zu den Verehrern der Jadassohn'schen Muse zu rechnen, weil seine Erfindung und sein ganzer Stil zu viel Grobkörniges, Hanebüchenes enthalten, daher bei aller sonst nicht ungeschicklichen Mache uns kein Interesse abzugewinnen vermögen. Die diesmalige Ouvertüre fand trotz der eigenen Direction des Componisten sehr wenig Beifall.

Translation

When Frau Cl. Schumann plays in the *Gewandhaus* concerts, it tends to take on a festive character, nobody gives away their ticket, every listener comes with a holiday mood. It was the same this time in the eighth subscription concert, in which the celebrated artist played Mendelssohn's second (D minor) Concerto and then several solo pieces. The choice of the former was a very welcome one for us, as it is seldom heard, and even more rarely from these hands. What shall we say further? One just has to have listened and felt the high consecration that lay over the Adagio, or the liveliness and the rhythmic aplomb in the Allegro movements, these things are just unsurpassable.

Even in the solo pieces, including Kirchner's brilliantly combined Prelude in G major, then Schumann's posthumous Scherzo and 'Traumes Wirren', then to sustained applause of even more sublime playing in the D minor Romance, her playing produced an electrifying effect. In terms of composition, the concert was particularly interesting due to the fact that two movements of the unfinished B minor Symphony by Fr. Schubert, which our newspaper has already reported on several times (see especially News from Vienna p. 42), were performed for the first time. After listening to it once we can only say that the first movement in particular seemed delightful to us and that we also encountered the most delicious ideas in the Andante. However, we should also say that we were not immediately able to overlook the organicism, the architectural aspects. The piece seemed to us to suffer from formal flaws (length). But let's just say that as our momentary impression. – The concert opened with a new Overture (No. 2, D major) from the *enfant gate* of our *Gewandhaus* director Hr. S. Jadassohn. As soon as this composer has written an overture or a symphony, one immediately reads 'New, Manuscript, under the direction of the composer' on the program, while many a much more important composer, sitting like Emperor Henry IV, in a penitent's shirt in front of the door of Pope Gregory VII, waits in vain for consideration and admission to the subscription concerts (Brahms and Grimm come to mind here, and we happen to know of some very interesting unpublished pieces that were just given back to the composers). We are not fortunate enough to count ourselves among the admirers of Jadassohn's muse, because his inventiveness and his entire style too much coarse-grained, 'outrageous' stuff, which is why, despite all the otherwise not clumsy manipulation, we are unable to gain any interest. Today's overture, despite the composer's own direction, met with very little acclaim.

[A.4.1.5] 27th December 1866 – No. 52 – p. 419

Berichte, Leipzig

[Review of concert on the 15th of December]

Leipzig. Die vierte Abendunterhaltung für Kammermusik im *Gewandhause* (15. Dec.) gestaltete sich durch die Mitwirkung von Frau Schumann und durch ein höchst interessantes Programm zu der werthvollsten, welche die Saison bisher aufwies. Nach dem idyllisch-romantischen A moll-Quartett von Schubert (Op. 29) brachte Frau Schumann mit den Herren David und Gumpert ein neues Trio von Brahms für Clavier, Violine und Horn in Es-dur (Op. 40, Verlag von Simrock in Bonn) zu ausgezeichnet gelungener Aufführung. Was die Aufnahme betrifft, so ist zu constatiren, dass nach jedem Satz lebhafter Beifall sich kund gab, von welchem allerdings ein Theil den Ausführenden galt,

der aber denn doch wohl nicht so stark und allgemein gewesen sein würde, wenn das versammelte Auditorium nicht wenigstens herausgeföhlt hätte, dass ihm hier ein Werk voll tiefen seelischen Inhalts, von hoher Selbständigkeit und bedeutender Conception geboten wurde. Damit ist nicht gesagt, dass der Eindruck des Werks ein durchweg günstiger gewesen sei,— waren doch bei Beethoven, Schumann u. A. die Meinungen anfangs auch sehr getheilt, sprach man doch auch bei diesen von Unverständlichkeit, von einem „dem Natürlichen aus dem Wege gehn’ u. s. w. Wir wissen wohl, dass mit der Betonung dieser alten Erfahrung viel Unfug getrieben worden ist; es kommt aber allemal darauf an, ob hinter solch einem neu gearteten Stück ein wirklich bedeutendes productives Talent steckt. Ist dies der Fall, muss dies wirklich anerkannt werden, dann ist es die Aufgabe der Künstler und des Publicums, sich in den neuen, sich in Tönen offenbarenden Geist hineinzustudiren. Ist es nicht der Fall, ist das Werk bloß ein Produkt mühsamen, reflektirten Schaffens, dann hilft alle Berufung auf frühere ähnliche Vorgänge nichts: die Sache ist verloren. Wir müssten uns aber sehr irren, wenn man in Betreff Brahms' nicht immer allgemeiner zur ersteren Ueberzeugung gelangte. Ueber das Trio selbst zu reden, fehlt es hier an Raum— es wird sehr viel dafür, und auch einiges dagegen gesagt werden können; aber das eine Werk ist nicht der ganze Componist, und wer viel von Brahms genauer kennt, wird ein anderes Urtheil über ihn und auch über dieses Trio haben dürfen, als der, welchem einzelne Werke hin und wieder wie ein Meteor vor den Augen aufblitzten, um sofort wieder zu verschwinden. Die Eigenartigkeit des in Rede stehenden Trios fordert die Kritik gleichzeitig zur Behutsamkeit wie zur Entschiedenheit auf. Dies lässt sich aber nicht in kurzen Worten abthun.— Nach dem hierauf gefolgten Quartett in F-dur von Schumann, das wir früher nicht selten abstrus, unverständlich, unschön etc. haben nennen hören, und das jetzt Jedem so einfach und reizend erscheint, folgte noch desselben Meisters C dur-Phantasie Op. 17, von Frau Schumann in so wunderbarer Weise gespielt, wie wir dieses Werk noch nie gehört zu haben glauben. In solcher Vollendung wiedergegeben, wird selbst dieses, noch der ersten, in formellen Dingen unklaren Periode Schumann's angehörende, Werk seine volle Wirkung üben. Der Genuss war ein vollkommener.

Translation

Leipzig. The fourth evening performance for chamber music in the *Gewandhaus* (December 15th) turned out to be the most valuable of the season so far thanks to the participation of Frau Schumann and a highly interesting programme. After the idyllic-romantic A minor Quartet by Schubert (Op. 29), Frau Schumann and Messrs. David and Gumpert brought a new Trio by Brahms for Piano, Violin and Horn in E ♭ major (Op. 40, published by Simrock in Bonn) to an excellently successful performance. As far as this reporting is concerned, it should be noted that after each movement there was lively

applause, part of which was intended for the performers, but which would probably not have been so strong and general if the assembled audience had not at least sensed it would have been offered a work full of deep spiritual content, high independence and significant conception. This is not to say that the impression of the work was consistently favourable – after all, the opinions of Beethoven, Schumann and others were initially very divided, since they too spoke of incomprehensibility, of the ‘natural form’ etc. We know well that much mischief has been done in emphasizing this ancient experience; but it always depends on whether there is really significant productive talent behind such a newly formed piece. If this is the case, if this really needs to be acknowledged, then it is the task of the artists and the audience to study into the new spirit revealed in sound. If this is not the case, if the work is merely a product of painstaking, reflective creation, then all reference to previous similar processes are useless: the matter is lost. But we would be very much mistaken if we did not always come to the first general conviction about Brahms. There is not enough space here to talk about the Trio itself – much can be said for and against; but the one work is not the whole composer, and anyone who knows much more about Brahms will be entitled to have a different opinion of him and, alas, of this Trio than those for whom individual works now and then flashed before their eyes like a meteor, only disappear immediately. The peculiarity of the Trio in question prompts the critics to be cautious and decisive at the same time. But this cannot be dismissed in a few words. – After the Quartet in F major by Schumann that followed, which in the past we often heard called abstruse, incomprehensible, ugly, etc, and which now seems so simply charming to everyone, the same master’s C major Fantasy Op. 17, played by Frau Schumann in a way that we think we have never heard before. Reproduced in such perfection, even this work, which still belongs to Schumann’s first period, which is unclear in formal terms, will exert its full effect. The pleasure was complete.

[A.4.1.6] 18th December 1867 – No. 51 – p. 410

Berichte, Leipzig

Leipzig. Die Soirée, welche Frau Cl. Schumann und Herr J. Stockhausen am 7. d. M. gemeinschaftlich im *Gewandhaus*saal gaben, war, wie bereits mitgetheilt, äusserst zahlreich besucht. Frau Schumann spielte wie immer: herrlich, poetisch und doch musikalisch streng. Es ist in neuerer Zeit in Dilettantenkreisen wieder stark die Neigung vorhanden, das Musikalische unter das Poetische zu stellen, Takt und Rhythmus werden aufgehoben und beseitigt, um einer sogenannten „Poesie“ Raum zu schaffen, die schliesslich nichts als Sentimentalität und Manier ist. Allen, die durch missverständliche Auffassung, namentlich Chopin's und Schumann's, auf solche Abwege gerathen sind, könnte man nichts Besseres empfehlen, als Frau Schumann so oft als möglich zu hören. Wie

streng und männlich fest spielte sie Beethoven's Sonate »Les Adieux« Op. 84, Schumann's Symphonische Etüden Op. 13 und selbst die Blüetten: Gavotte von Hiller, Etude C is-moll und Scherzo H-moll von Chopin! Und dennoch war es musikalische Poesie, was ihre Finger den Saiten entlockten; die in den Stücken scheinbar oder wirklich ausgesprochenen Empfindungen und ihr Wechsel: das Zarte, Sehnsüchtige, Feurige, Leidenschaftliche u. s. w. kamen vollständig überzeugend zu Tage, aber keinerlei Verschwommenheit, Unreinheit, Verzerrung liess sich blicken oder störte den musikalischen Genuss der Compositionen. Am meisten bewunderten wir, und wie es schien auch das Publicum, den Vortrag des Schumann'schen Werks, dessen reiche polyphone Gestaltung an vielen Stellen vier statt zwei Hände thätig erscheinen liess. Die verschiedenen gleichzeitigen Melodien sammt ihrer reichen Begleitung traten mit einer plastischen Schärfe an das Ohr, dass es mühelos folgen konnte und durch keine unangenehmen Beiklänge verletzt wurde; das Werk erschien nicht als die krankhafte Frucht einer überspannten Phantasie, sondern frisch, geistreich, gesättigt, man möchte sagen ritterlich. Dass es demnach an reichen Beifallsbezeigungen (in Folge davon Frau Schumann noch die „Traumeswirren“ zugab) nicht fehlte, kann man denken.– Ebenso durchschlagend wirkten als solche die Vorträge des Hrn. Stockhausen: Nr. 3 und 4 aus Brahms' Magelone-Romanzen, „Plaisir d'amour“ von Martini, „Perla gloria d'adorarvia“ von Buononcini, und drei Lieder aus Schumann's Liedercyklus Op. 24, welchen der Sänger noch ein viertes zugab. Hrn. Stockhausen's Stimme befindet sich nicht mehr im Stadium der Blüthezeit, was Schmelz und Kraft betrifft; aber er versteht es durch weise Mässigung, richtige Oekonomie und geistvolle Auffassung dies ganz vergessen zu machen. Correctheit der Aussprache verbindet sich mit stimmlichem Wohlklang auf allen Vocalen, und seine Erfassung der Texte vom innersten Grund aus lässt sowohl die Grundstimmung wie die Nüancen derselben klar und eindringlich hervortreten, so dass auch Lieder wie die Schumann'schen, in welchen das melodische Wesen minder einschmeichelnd auf den Sinn wirkt, vollständig zur Geltung kommen. Die Brahms'schen Romanzen waren unserm Publicum neu. Ob sie gefallen haben? Wir wissen's nicht, denn der Beifall konnte vorzugsweise dem Sänger gelten (der von Herrn Reinecke trefflich accompagnirt wurde). Wir wissen aber aus eigener Erfahrung, dass dieselben erst bei näherer Bekanntschaft in ihrem vollen Werth erkannt werden und würden uns daher nicht wundern, wenn es ihnen so erginge, wie etwa vielen Schumann'schen Compositionen, die bei der ersten Aufführung ein absolut kaltes Publicum vor sich fanden, jetzt aber grosse und allgemeine Beliebtheit besitzen, die selbst bei eltendmachung aller möglichen Bedenken gegen ihren relativen Kunstwerth nicht abgeleugnet werden kann.

Translation

Leipzig – The soiree which Frau Cl. Schumann and Herr J. Stockhausen gave on the 7th, in the *Gewandhaus*, as already communicated, was extremely well attended. Frau Schumann played as always: splendidly, poetically and yet musically strict. In recent times there has been a strong tendency in dilettante circles to place the musical below the poetic, meter and rhythm are suspended and eliminated in order to create space for a so-called ‘poetry’ which ultimately is nothing but sentimentality and mannerisms. To all who have gone astray through misunderstandings of the composers, namely Chopin’s and Schumann’s music, nothing better could be recommended than to listen to Frau Schumann as often as possible. How sternly and masculinely she played Beethoven’s Sonata ‘Les Adieux’ Op. 84, Schumann’s *Etudes Symphoniques* Op. 13 and even the smaller pieces: Gavotte by Hiller, Etude in C# minor and Scherzo in B minor by Chopin! And yet it was musical poetry that her fingers elicited from the keys; the feelings apparently or actually expressed in the pieces and their alternation: the tender, yearning, fiery, passionate, etc. came out completely convincingly, but no blurring, inconsistency, distortion showed up or spoiled the musical enjoyment of the compositions. What we admired the most, and it seemed the audience did too, was the performance of Schumann’s work, whose rich polyphonic design in many places made four hands appear active instead of two. The various simultaneous melodies together with their rich accompaniment came to the ear with a sharpness that one could easily follow and was not hurt by any unpleasant overtones: the work did not appear as the morbid fruit of an overstretched imagination, but fresh, witty, saturated, one would like to say chivalrous. One can imagine that there was no lack of plentiful applause (as a result of which Frau Schumann also played ‘Traumes Wirren’).

– Equally effective were Herr Stockhausen’s pieces: Nos. 3 and 4 from Brahms’s ‘Maguelone’ Romances, ‘Plaisir d’amour’ by Matini, and ‘Per la gloria d’adorarvi’ by Bonocini, and three songs from Schumann’s song cycle Op. 25, to which the singer added a fourth. Herr Stockhausen’s voice is no longer in its prime as far as vibrancy and strength are concerned; but he manages, through wise moderation, correct economy and witty conception, to make this completely forgotten. Correctness of pronunciation is combined with vocal euphony on all vowels, and his grasp of the texts from the very base allows both the basic mood and the nuances of the same to emerge clearly and forcefully, so that even songs like Schumann’s, in which the melodic character is less flattering to the senses, come into their own. Brahms’s Romances were new to our public. Did you like them? We don’t know, because the applause was aimed primarily at the singer (who was excellently accompanied by Herr Reinecke). However, we know from our own experience that their full value is only recognised upon closer acquaintance, and we would therefore not be surprised if the same thing happened to them as happened to many of Schumann’s composition, which met with an absolutely cold public at first

performance, but now possess a great and general admiration which cannot be denied even with all possible misgivings as to their relative artistic value.

A.4.2- Neue Zeitschrift für Musik 1860s

[A.4.2.1] 7th December 1860 – No. 24 - p. 206 [Kleine Zeitung]

Correspondenz, Leipzig

[Reviews of performances on Nov 29th and Dec 2nd]

Leipzig. Während die Euterpe Gesellschaft mit jeder neuen Ausführung auss Neue beweist, wie es ihren Leitern um Förderung geistiger Interessen, um eine innere Entwckelung des Musikivesens unserer Stadt zu thun ist, gebt das *Gewandhaus* seinen altgewohnten Gang fort: unter solchen Umständen dürfen wir uns gratuliren, wenn wenigstelts hin und wieder die Leistungen hervorragender Virtuosen den persönlichen Antheil in Anspruch nehmuen und im vollen Umfange verdienen, den wir den sichtlich erlahmenden Gesamtleistungen des Instituts nicht mehr uneingeschränkt schenken können. Am 29. Novbr. erfreute uns im achten Abonnementconcert Frau Clara Schutnann, die stets Willkommen, durch den vollendeten Vortrag von Schumann's Concert und der Variationen serieuses von Mendelssohn. Namentlich der ersteren Leistung darf umsomehr das höchste Lob ertheilt werden, als auch das begleitende Orchester hier Ausgezeichnetes in Charakteristik und präziser Haltung bot. Die sonstigen Nummern des Abends standen dagegen zurück. Frl. Scharnke, deren Gesang im Programm angezeigt, war heiser geworden: an ihrer Stelle sang Hr. Hardtmuth vom Hoftheater zu Dresden die Arie des Grafen aus „Figaros Hockzeit' und zwei Schubert'sche Lieder: „Der Schäfer und der Reiter' und „Der Alpenjäger'. Nach letzterem wurde er gerufen. Wir unsrerseits freuten uns auch diesmal über sein kraftvolles, wohlklingendes Organ; doch hätten wir mehr Mäßigung, mehr Noblesse, correctere Betonung gewünscht. Die Instrumentalwerke: Rietz' Festouverture und die B dur-Symphonie von Beethoven, gingen theilweise weniger präzise als in früheren Jahren.

Leipzig. Die dritte Abendunterhaltung für Kammermusik im Saale des *Gewandhauses* fand am 2. December unter Mitwirkung der Frau Clara Schumann statt. Zur Aufführung kamen: Quartett für Streichinstrumente von J. Haydn (Es dur) vorgetragen von den HH. C.M. David, Haubold, Hermann und Davidoff, Quartett für Pianoforte, Violine, Viola und Violoncell von Mozart (G Moll), gespielt von Frau Clara Schumann und den HH. David, Hermann und Davidoff: Quartett für Streichinstrumente

von R. Schumann (Op. 41, A moll, vorgetragen von den Erstgenannten: zum Schluß Beethoven's Sonate, Op. 101, A dur, gespielt von Frau Clara Schumann. Haben wir über das Zusammenspiel des Streichquartetts Nichts zum Lobe hinzuzufügen, so bleibt uns heute noch besonders Dank zu sagen für das geistdurchwehte Spiel der Frau Schumann. Namentlich das Finale des Mozart'schen Quartetts und den Marsch der Beethoven'schen Sonate führte sie mit höchster Feinheit der Auffassung durch; minder gelangen zwar das Passagenwerk der Sonate und die Fuge, doch blieb selbstverständlich der Gesamteindruck ihres Spiels auch diesmal wieder im höchsten Grade künstlerisch wohlthuend.

Translation

Leipzig – While the Euterpe-Gefell proves anew with each new performance how its directors care about the promotion of intellectual interests, about the inner development of the musical life of our city, the *Gewandhaus* continues its old familiar vein. Under such circumstances we can congratulate ourselves, if at least occasionally, that the performances of outstanding virtuosos claim the personal interest and deserve praise to the full extent that we can no longer freely give to the officially flagging overall performances of the institution. On November 29th in the eighth subscription concert, we were delighted by Frau Clara Schumann, who is always welcome, with the perfect performance of Schumann's Concerto and Mendelssohn's *Variations sérieuses*. The first performance in particular deserves the highest praise, as the accompanying orchestra also offered excellent characteristic and precise accompaniment. The other numbers of the evening, on the other hand, took a backseat. Frä. Scharnte, whose name appears on the programme, had become hoarse; in her place sang Hr. Hardmuth from the Hoftheater in Dresden, who performed Grasen's Aria from *The Marriage of Figaro* and two of Schubert's songs: 'The Shepherd and the Rider' and 'The Alpine Hunter'. After the latter he was recalled. For our part, we were happy about his powerful, well-sounding voice this time too; but we would have wished for more moderation, more nobleness, more correct emphasis. The instrumental works: Reiz's festival overture and Beethoven's B ♭ major Symphony were sometimes less precise than in previous years.

Leipzig. The third evening entertainment dedicated to chamber music in the *Gewandhaus* took place on December 2nd with the participation of Frau Clara Schumann. The programme ran: Quartet for string instruments by J. Haydn (E ♭ major), performed by the HH. Concertmaster David, Haubold, Hermann and Davidoff; Quartet for Pianoforte, Violin, Viola, and Cello by Mozart (G minor), played by Frau Clara Schumann and HH David, Hermann and Davidoff; String Quartet by R. Schumann (Op. 41, A minor), performed by the former; finally Beethoven's Sonata, Op. 101, A major, played by Frau Clara Schumann. If we have nothing to praise about the interplay of the String Quartet, it remains for

us today to say special thanks for Frau Schumann's spirited playing. In particular, she performed the finale of Mozart's Quartet and the march of Beethoven's Sonata with the greatest delicacy of perception; the passagework of the sonata and the fugue were less successful, but the overall impression of her playing remained artistically pleasing to the highest degree.

[A.4.2.2] 20th December 1861 – No. 26 - p.229 – Unclear [Kleine Zeitung]

Correspondenz, Leipzig

[Reviews of performances on the 12th and 14th of December 1861]

R. Leipsig. Das zehnte Abonnementconcert im Saale des *Gewandhauses* am 12 December ward aus Anlag der Geburtstagsfeier S. M. des Königs mit einem würdig gehaltenen *Salvum fac regem* für Männerchor von Carl Reinecke eröffnet. Beethoven's F dur Symphonie (Nr. 8) fand eine nicht durchgängig tadellose Wiedergabe und vermochte nicht zu einer durchschlagenden Wirkung zu gelangen. Der tiefeingewurzelte Glaube an die Unfehlbarkeit der Bläser erlitt diesen Abend manchen unsanften Stoß; überhaupt wollte es uns schon zum Oestern scheinen, als wäre der Orchesterkörper nicht immer von dem rechten künstlerischen Wollen und von Iher nöthigen Begeisterung für die zu lösenden Aufgaben beseelt. — Der Enthusiasmus des Publicums galt heute ganz besonders Frau Dr. Clara Schumann, die durch ihre Vorträge aufs Neue Zeugniß von ihrer vollendeten Meisterschaft ablegte. Sie spielte mit pietätvoller Hingabe und tiefer Innerlichkeit Mozart's prächtiges C moll-Concert und für Pianoforte allein Andante und Presto von Scarlatti und Sarabande mit Double und Gavotte (D moll) von Seb. Bach. Die behäbig deutsch Gemüthlichkeit und neckische, steiferne Grandeza, die aus den Bach'schen Tanzstücken spricht, kam durch den anmuthvollen Vortrag der Frau Dr. Schumann zur wohlthuendsten Anschauung. Bei ihrem Erscheinen vom Publicum lebhaft begrüßt, wurde die Künstlerin am Schluffe ihrer Vorträge durch wiederholten Hervorruuf ausgezeichnet.

R. Leipsig. Die vierte Abendunterhaltung für kammermusik im Saale des *Gewandhauses* am 14. December, brachte zwei Quartetten für Streichinstrumente von Mozart (D dur) und Max Bruch (Nr. 2 E dur). Letzteres zum ersten Male. Für den abwesenden Hrn Concert-M. David war heute Hr. Concert-M. Dreyschock eingetreten, während die Besetzung der übrigen Stimmen die frühere war. Außerdem hörten wir Quarrett in Es dur für Pianoforte, Violine, Viola und Violoncell von Rob. Schumann, die Pianofortepartie von Frau Dr. Clara Schumann vorgetragen, und für Pianoforte allein 25 Variationen mit Fuge über ein Händel'iches Thema von Johannes Brahms (Manuscript), eine

Composition, die neben mancher geistvollen Combination auch vieles Trockene und Gesuchte darbietet. Auch das Quartett von Max Bruch enthält interessante Einzelheiten, die indessen nicht entschädigen können für den Mangel an Klarheit, Schönheit und Eindringlichkeit im Uebrigen. Das Ganze macht den Eindruck des exaltirt Forcirten, wozu die gehäuften technischen Schwierigkeiten das Ihrige beitragen mögen. Das Mozart'sche Werk, sowie Schumann's prachtvolles Quartett wurden vortrefflich executirt. Frau Dr. Clara Schumann erntete reichen Beifall und wurde durch mehrmaligen Hervorruf ausgezeichnet.

Translation

R. Leipzig. The tenth subscription concert in the *Gewandhaus* on December 12th was opened on the occasion of the birthday celebration of H.M. the King with a dignified *Salvum fac regem* for male choir by Carl Reinecke. Beethoven's F major Symphony (No. 8) was not consistently impeccably rendered and failed to achieve a resounding impact. The ingrained belief in the infallibility of the brass players suffered many a nasty blow tonight; in general, it often seemed to us that the body of the orchestra was not always inspired by the right artistic will and the necessary enthusiasm for the tasks to be performed. – The enthusiasm of the audience today was especially directed at Dr. Clara Schumann, who once again gave evidence of her perfect mastery through her performances. She played with pious devotion and deep inward feeling Mozart's magnificent C minor Concerto and for pianoforte alone, Andante and Presto by Scarlatti and Sarabande with Double and Gavotte (D minor) by [J] Seb Bach. The sedate German cosiness and teasing, stiff and serious grandeur which speaks from Bach's dance pieces, came through most pleasantly through the graceful performance of Frau Schumann. Warmly welcomed by the public upon her appearance, the artist was rewarded with repeated evocations at the end of her performance.

R. Leipzig. The fourth evening entertainment for chamber music in the hall of the *Gewandhaus* on December 14th brought two Quartets for stringed instruments by Mozart (D major) and Max Bruch (No 2, E major), the latter for the first time. For the absent Concertmeister David, Herr Concertmeister Dreyshock stood in, while the other players remained the same. We also heard the Quartet in E ♭ major for Pianoforte, Violin, Viola, and Violoncello by Robert Schumann, the piano part performed by Frau Dr. Clara Schumann, and for pianoforte alone, 25 variations with Fugue on a theme by Handel by Johannes Brahms (manuscript). This is a composition that, in addition to some spirited combinations, also offers a lot that is dry and sought-after. Max Bruch's quartet also contains interesting details, which, however, cannot compensate for the lack of clarity, beauty and intensity in the rest. The whole thing gives the impression of being forced, to which the frequent technical difficulties may contribute. Mozart's work as well as Schumann's magnificent quartet were

excellently executed. Frau Dr Clara Schumann received plentiful applause and was honoured by being recalled several times.

[A.4.2.3] 3rd January 1862 – No. 1 – p. 6

Correspondenz, Leipzig

[Review of concert on the 19th of December 1861]

R. Leipzig. Das alljährlich sich wiederholende Concert zum Besten des Orchester-Pensionsfonds im Saale des *Gewandhauses* fand am 19. December statt, und concentrirte sich das musikalische Interesse an demselben vornehmlich auf die Mitwirkung der Frau Dr. Clara Schumann, durch welche im Verein mit den HH. Prof. Moscheles und Capell-M. Reinecke die Ausführung des Seb. Bach'schen C dur-Concertes für drei Flügel ermöglicht wurde. Bei der vorzüglichen Reproduction dieses interessanten und, was namentlich den langsamen Mittelsatz anlangt, erbaulichen Tonwerkes hieße es den geschichtlichen Standpunct, den Recensenten und Consumenten diesem Instrumentalwerke gegenüber einnehmen müssen, gänzlich verlassen, wollte man an der inhaltlichen und formellen Gestaltung desselben kritteln und mäkeln und Anforderungen geltend machen, wie man sie an neuere Productionen aus diesem Gebiete zu stellen berechtigt ist. Ein Gleiches gilt von der zweiten Novität dieses Abends, Symphonie in F dur von Phil. Em. Bach, einem Werke, das an musikalischer Bedeutung jenem unzweifelhaft nachsteht und eine befriedigendere Ausführung verdient hätte.— Die übrigen Orchesterleistungen waren eine neue Ouvertüre von N.W.Gade, „Michel Angelo“ benannt, und Festouverture mit Chor über das Rheinweinlied von Rob. Schumann, letzteres Werk, seinem ursprünglichen Zwecke jedenfalls entsprechend und momentan den genialen Tondichter erkennen lassend, kann dessen ungeachtet einen nur untergeordneten Kunstwerth beanspruchen. Gade verläßt in seiner Ouvertüre frappanter Weise den beliebten Weg musikalischer Leisetreterei, macht indessen nur „viel Lärm um Nichts“ und vermochte der ihm muthmaßlich vorschwebenden poetischen Vorlage, trotz forcirter Anstrengungen, nicht gerecht zu werden.[...] Frau Clara Schumann spielte noch in vollendeter Weise ein tiefempfundenes, seclenvolles Nachtstück und Canon (As dur) aus den Studien für den Pedalflügel von Rob.Schumann, Impromptu (C is moll) von F. Chopin und auf allseitiges Verlangen als liebenswürdige Zugabe „Spinnerlied“ von Mendelssohn.

Translation

R. Leipzig – The annual concert for the benefit of the orchestra pension fund in the *Gewandhaus* took place on December 19th, and the musical interest in it was primarily concentrated on the

participation of Dr Clara Schumann, through which in association with the HH. Prof Moscheles and Capell-M. Reinecke the performance of [J] Seb. Bach's C major Concerto for three grand pianos. With the excellent reproduction of this interesting, especially historical, standpoint that reviewers and consumers have to take towards this instrumental work, one wanted to criticize the content and formal design of the piece and assert claims as they are made of newer productions authorized in this area. The same applies to the second novelty of this evening, a Symphony in F major by CPE Bach, a work unquestionably second to [J.S.] Bach in musical importance and deserving of a more satisfying execution. – The remaining orchestral performances were a new Overture by N.W. Gade, named 'Michela Angleo', and Festival Overture with choir on the 'Rheinweinlied' by Rob. Schumann. The latter work, which in any case corresponds to its original purpose and momentarily reveals the ingenious tone poet, can nevertheless claim only subordinate artistic value. In his Overture, Gade strikingly abandons the popular path of musical reading but only makes 'much ado about nothing'. Despite his forced efforts, Gade was unable to do justice to the poetic template he presumably had in mind. [...] Frau Clara Schumann played a heartfelt, soulful Nachtstück and Canon (A ♭ major) from Robert Schumann's Etudes for the Pedal Piano in perfect style. She also played Impromptu (C# minor) by F. Chopin and by everyone's request as a lovely encore 'Spinnerlied' by Mendelssohn.

[A.4.2.4] 12th December 1862 – No. 24 – p 219 – Unclear

Correspondenz, Leipzig

[Review of Concert with Stockhausen on 6th Dec – First full performance of Dichterliebe in Leipzig]

Leipzig. Am 6. d. Mts. veranstalteten Frau Clara Schumann und Hr. Julius Stockhausen eine gemeinschaftliche Soiree im Saale des *Gewandhauses*. Bedauerlicher Weise halte das Programm nach seiner ersten in den Blättern veröffentlichten Feststellung eine Abänderung erfahren. Frau Schumann begann mit der C is moll-Sonate von Beethoven, anstatt mit der angekündigten „Appassionata“, und spielte im weiteren Verlaufe des Concertes an statt der „Kreisleriana“ Romanze, Andante und Novelette von R. Schumann. Der Vortrag der geschätzten Künstlerin, die außer den genannten Stücken noch Gavotte von Bach und Presto von Scarlatti zum Besten gab, machte dies Mal einen weniger bedeutenden Eiudruck aus uns; eine gewisse Kälte und Nüchternheit des Vortrages war unverkennbar und wirkte nicht angenehm. Hr. Stockhausen trug den Liedercyklus „Dichtcrliebe“ von R Schumann vor. Wenn hier der Vortrag des ganzen Cyklus weniger gerechtfertigt erscheint, als z B. bei den Schubert'schen „Müllerliedern“, weil die einzelnen Gedichte hier nicht, wie dort, einen geistigen Zusammenhang haben: so ist es immerhin dankend aufzunehmen, weil

dadurch manche kleinere Lieder mit zu Gehör gebracht werden, die, ihrer ganzen Beschaffenheit nach, einzeln wol kaum einen Platz aus Concertprogrammen finden dürsten. Hr. Stockhausen steht als Liedersänger ohne Frage unerreicht da, allgemein anerkannt und bewundert ist seine technische Vollendung, wie auch die mustergültige, wahrhaft geniale Declamation.— Das Publicum spendete reichen Beifall, und Hr. Stockhausen hatte die Freundlichkeit, das stürmisch da capo verlangte „Ich grolle nicht“ in unnachahmlicher Weise zu wiederholen.

Translation

Leipzig. On the 6th of the Month - a joint musical soiree took place in the *Gewandhaus*, organised by Frau Clara Schumann and Hr. Julius Stockhausen. Regrettably, the programme had undergone a modification after its initial statement published in the Gazette. Frau Schumann began with Beethoven's C# minor Sonata instead of the announced 'Appassionata' and continued to play the Romanze, Andante and Novelette by R. Schumann instead of the *Kreisleriana*. The performance of the esteemed artist, who performed Bach's Gavotte and Scarlatti's Presto in addition to the above-mentioned pieces, made a less significant impression on us this time; a certain coldness and sobriety of the playing was unmistakable and not pleasant. Hr. Stockhausen performed the song cycle *Dichterliebe* by R. Schumann. If the performance of the whole cycle seems less justified here than in Schubert's 'Müllerlieder' for example, because the individual poems here do not have a spiritual connection. It is nevertheless to be received gratefully, because it brings some smaller songs to the attention of the audience, which, due to their whole nature, should hardly find a place on concert programmes individually. Hr Stockhausen is undoubtedly unequalled as a singer of Lieder, his technical perfection is universally recognized and admired, specifically his exemplary, truly brilliant Declamation. – The public applauded warmly, and Hr. Stockhausen had the kindness to repeat in an inimitable way the impetuously demanded 'Ich grolle nicht' *da capo*.

[A.4.2.5] 19th December 1862 – No. 25 – p 226-227

Correspondenz, Leipzig

[Review of Performances on 11th and 13th of December]

Leipzig. Die Aufführtheit der vorigen Woche drängten einander so, daß wir von den übrigen nur die Programme wiedergeben wollen, was wir um so eher können, da in jenen weder uns bisher unbekannte Solisten, noch Novitäten vorgeführt wurden, ebenso auch die Ausführting der einzelnen Werke keinen Anlaß zu besonderen Bemerkungen giebt. Im neunten Abonnementconcert im Saale des *Gewandhauses* am 11. d. Mts. waren die Sololeistungen (Concertstück für das Pianoforte von R.

Schumann und Variationen und Fuge Op. 35 von Beethoven) durch Frau Clara Schumann vertreten, die wir schon in vor. Nr. zu besprechen Gelegenheit hatten.

Translation

Last week's performances were so numerous and crowded that we only want to give the programmes again, which we can do all the more since neither previously unknown soloists novelties were presented in them, but there are still comments to be made. In the ninth subscription concert in the hall of the *Gewandhaus* on the 11th of the month, the solo performances (Concertstück for the Pianoforte by R. Schumann and Variations and Fugue Op. 35 by Beethoven) were performed by Frau Schumann, both pieces we have had the opportunity to discuss before.

[...]

Review of Concert on the 13th is only a list of the programme

[Clara Schumann played in Robert Schumann's Trio with David and Krumbholz and also in Mozart's Piano Sonata with Marie Wieck]

[A.4.2.6] 11th December 1863 – No. 24 – p.207-209 – J. v. A

Correspondenz, Leipzig

[Review of Concerts on 3rd and 4th of December 1863]

Das achte Abonnementconcert im Saale des *Gewandhauses* am 3. d.M. führte abermals eine Novität – de siebente in dieser Saison – vor, nämlich: den 13. Psalm für Chor und Orchester von Woldemar Bargiel. Das Concertdirectorium hat sich demnach im Allgemeinen ein unbestreitbares Recht auf Anerkennung des Publicums erworben für die Bestrebungen, dasselbe auch mit Erzeugnissen der Gegenwart bekannt zu machen. Das Einzige, was noch etwa zu wünschen übrig bliebe, wäre wol eine mehr vorurtheilsfreie (so pro wie contra) Auswahl der vorzuführenden Novitäten. Das Concert wurde mit der G moll-Symphonie von Mozart eröffnet, in deren erstem Satze die Blasinstrumente gar viel an Präcision zu wünschen übrig ließen. Darauf folgte vortrefflich ausgeführt 'Der Sturm' für Chor und Orchester von Haydn, und als Schluß des ersten Theils das Beethoven'sche G dur-Concert, vorgetragen von einem überaus wether Gaste, Frau Dr. Clara Schumann, welche mit lautem und allgemeinem Beifalle empfangen wurde. Von derselben Künstlerin hörten wir an diesem Abende auch noch – im zweiten Theile, nach der schwungvoll ausgeführten Genoveva-Overture (in welcher aber die Hörner, durchaus gegen des Componisten,

und wahrscheinlich auch gegen eigene Absicht, sich auf den hohen Noten des Jagdmotivs durch Pralltriller auszeichneten) – die „Variations sérieuses“ von Mendelssohn Frau Dr. Schumann hat ihren bedeutenden europäischen Ruf durch jahrelange, ehrenhaft-künstlerische Leistungen gar wohl verdient. Auch an diesem Abende lauschten wir, nicht ohne gewisse Befriedigung, dem Vortrage des Beethoven'schen Concerts, und fühlten uns – wenn auch nicht aufgeregter hingerissen, - so doch erwärmt. Freilich die frühere Energie, die Leidenschaft im Ausdrucke fanden wir nicht mehr im Spiele der Frau Schumann; an deren Statt ist eine gewisse seelische Wärme getreten. Darum sprach uns auch das genannte Beethoven'sche Werk maher an, als die Mendelssohn'schen Variationen, welche besondere Kraft, so wie auch besonderen Ausdruck verlangen. Das Publicum bezeugte nach einem jeden Satze seinen Beifall durch reichlichen Applaus, and reis zuletzt die Künstlerin, wohlverdienter Maßen, merhach hervor. [...]

Am 4. Decbr. war die dritte Abend-Unterhaltung für kammermusik im Saale des *Gewandhauses*, welche gleichfalls mit einer Novität (im Manuscript), einem Sextett für drei Violinen, Viola und zwei Violoncells von Ernst Rudorff anfang. Der Componist, in ehemaliger Schüler des hiefigen Conservatoriums, bekundete darin ein bedeutendes Talent für Kammermusik, - ein gutes Wissen und können, wie man zu sagen pflegt. Er lehnt sich wohl noch in der Form hier und da, wie es ja bei jungen Tonsetzern nicht andert sein kann, an die würdigsten Vorbilder (namentlich Schubert und Mendelssohn) an, weist aber auch zu gleicher Zeit schon einige Selbstständigkeit auf, besonders aber viel Schwung und Feuer bei anständiger Eleganz der Passagen. Das Werk, von den HH. Concertmeister David, Röntgen, Bolland, Hermann, Leubek und Pester vortrefflich ausgeführt, wurde von Publicum höchst beifällig aufgenommen. Es folgten ein Trio von Schumann (Nr. 2. F dur) vorgetragen von Frau Dr. Schumann und den HH. David und Leubek, welche Letzteren, im Vereine mit den HH. Röntgen und Hermann auch noch das A dur Quartett (No. 3) desselben Meisters ausführten, worauf zum Schlusse die erwähnte Künstlerin die Beethoven'schen Variationen (in C moll) für das Pianoforte allein vortrug. Uns wollte es bedünken, als ob Frau Schumann außer den im Vorhergebenden besprochenen Vorzügen, an diesem Abende auch noch etwas mehr Energie, besonders im erwähnten Trio entfaltet hätte. Rauscheder kaum enden wollender Beifall und vielsacher hervorruf bezeugten den Dank der diesmal mehr als gewöhnlich zahlreichen Zuhörerschaft.

Translation

The eighth subscription concert in the *Gewandhaus* on the 3rd of the month again provided a novelty – the seventh this season – namely: the 13th Psalm for Choir and Orchestra by Woldemar Bargiel. The *Concertdirectorium* has therefore generally acquired an indisputable right to the

recognition of the public for its efforts to acquaint it with contemporary works. The only thing left to be desired would be a more unbiased (both pros and cons) selection of the novelties to be presented. The concert opened with Mozart's G minor Symphony, in the first part of which the wind instruments left much to be desired in terms of precision. This was followed by Haydn's excellently performed *Der Sturm* for Choir and Orchestra, and at the end of the first part Beethoven's G major Concerto, performed by an extremely distinguished guest, Frau Dr. Clara Schumann, who was received with loud and general applause. From the same artist, we also heard that evening – in the second part, after the energetically executed *Genoveva* Overture (in which, however, the horns, quite contrary to the composer and probably against their own intention played trills on the high notes of the hunting motif) – the *Variations sérieuses* by Mendelssohn. Frau Dr Schumann has well earned her important reputation in Europe through years of honourable artistic achievements. This evening, too, we listened, not without some satisfaction, to the performance of Beethoven's Concerto, and felt – if not excited or enraptured, at least warmed. To be sure, we no longer found the earlier [208] energy, the passion of expression, in Frau Schumann's playing; a certain warmth of soul has taken its place. That's why the aforementioned work of Beethoven's spoke to us more than the Mendelssohn variation, which demand special power as well as special expression. After each movement, the public paid tribute to it with copious applause, and the artist, with well-deserved measure, allowed herself to be recalled several times. [...]

On 4th December was the third evening entertainment for chamber music in the *Gewandhaus*, which also began with a novelty (in manuscript), a Sextet for three Violins, Viola and two Vellos by Ernst Rudorff. The composer, a former student of the local conservatorium, showed in it a significant talent for chamber music – a good knowledge and ability, as the saying goes. He still leans here and there in form, as it cannot be otherwise with young musicians, on the worthiest models (namely Schubert and Mendelssohn), but at the same time shows some independence, but especially a lot of verve and fire with a real elegance of the passage work. The was performed excellently by HH Concertmaster David, Röntgen, Bolland, Hermann, Leubek and Pester and was received with great applause by the audience. A Trio by Schumann (No. 2 in F major) followed, performed by Frau Dr Schumann, HH David and Luebeck, the latter of whom, together with HH Röntgen and Hermann, also performed the A major Quartet (No 3) by the same master, whereupon the aforementioned artist [CS] finally played Beethoven's Variations (in C minor) performed for the Pianoforte alone. It seemed to us that Frau Schumann, in addition to the performance discussed above, had also displayed a little more energy that evening, especially in the Trio mentioned. Roaring, never-ending applause and multiple outcries testified to the gratitude of the larger than usual audience for this evening.

[A.4.2.7] 24th March 1865 – No. 13– p.111 – Z.

Correspondenz, Leipzig

[Review of Concert on 14th March 1865]

Am 14. b. M. veranstaltete Frau Clara Schumann im *Gewandhaussaale* eine Soiree unter Mitwirkung von Frl. Hedwig Scheuerlein und den HH. Concertmeister David. Röntgen, Hermann, Lübeck, Backhaus, Gumpert und Lindner. Das Programm brachte außer einer Wiederholung des in letzter Nummer besprochenen Mozart'schen Divertimentos: Beethoven's D dur-Trio Op. 74, Schumann's „Carneval“, kleinere Clavierslücke von Schubert, Hiller und Mendelssohn, Arie aus »Rinaldo« von Händel und Lieder von Schumann. Frau Clara Schumann, schon bei ihrem Erscheinen aus das Lebhafteste empfangen, hatte sich nach allen Vorträgen der wärmsten Anerkennung seitens der Zuhörer zu erfreuen, mußte auch u. A. das Hiller'sche Impromptu „zur Guitarre“ wiederholen. Die Wahl dieses Stückes sowol als auch der ersten Nummer aus den „moments musicaux“ von Schubert war wol dem Publicum gegenüber eine (wie aus der beifälligen Ausnahme derselben zu schließen) glückliche zu nennen, vermochte aber in Betreff künstlerischen Werthes nicht in gleichem Grade zu befriedigen. Schubert's kleines Stimmungsbildchen ist ganz reizend erfunden, macht aber wegen Mangel künstlerischer Ausgestaltung einen schließlich etwas zu locker oberflächlichen Eindruck. Hiller's Stück aber ist jedenfalls insofern das charaktvollste von allen, als es seinem Titel „zur Guitarre“ ausgezeichnet entspricht, sowol in Folge der oberflächlichen Eleganz seiner kleinen Salon-Phrasen als auch in Bezug des mit erschreckender Consequenz die Guitarre nachahmenden Basses. — Frl. Hedwig Scheuerlein besitzt ausgezeichnet volltönendes Stimmmaterial. Die Tonbildung jedoch erwies sich noch als unvollendet und schwerfällig, und besonders die Aussprache litt noch darunter, daß sie den Ton gewöhnlich zu dick nahm. Auch der Vortrag zeigte sich bis auf einige Nuancirungen und Affect-Anläufe noch ziemlich unentwickelt, weshalb wir im Interesse der jungen Sängerin und ihres sehr dankbaren Materials mit dem Wunsche schließen, daß sie vorläufig von öffentlichen Leistungen bis nach Vollendung ihrer Ausbildungsstudien abstehe.

Translation

On the 14th of the month, Frau Clara Schumann organised a soiree in the *Gewandhaus* with the participation of Frl. Hedwig Scheulerlein and the HH Concertmeister David, Röntgen, Hermann, Lübeck, Backhaus, Gumpert and Lindner. In addition to a repetition of Mozart's divertimento discussed in the last issue, the programme included Beethoven's D major Trio, Op. 74, Schumann's *Carneval* [sic], smaller piano pieces by Schubert, Hiller and Mendelssohn, an Aria from *Rinaldo* by Handel and songs by Schumann. Frau Clara Schumann, who received the liveliest reception from the

moment she appeared, enjoyed the warmest appreciation from the audience after all the pieces, and also had to repeat Hiller's Impromptu *Zur Guitare*. The choice of this piece as well as the first number from Schubert's *Moments musicaux* was a happy one (as can be concluded from the well-applauded reception of the same) for the public but was not able to satisfy to the same extent in terms of artistic value. Schubert's little mood picture is very charmingly conceived, but due to the lack of artistic design it makes a somewhat too superficial impression. In any case, Hiller's piece is most full of character, both as a result of the superficial elegance of his little salon phrases and in relation to the bass, which imitates the guitar with frightening accuracy. – Frä. Hewig Scheuerlein has excellent vocal material. The formation of the tone, however, turned out to be incomplete and clumsy, and the pronunciation in particular suffered from the fact that the tone was usually too thick. Apart from a few nuances and attempts at affect, the performance was also still fairly undeveloped, which is why, in the interest of the young singer and her high level of potential, we close with the wish that she temporarily refrain from public services until after the completion of her training.

[A.4.2.8] 31st March 1865 – No. 14 – p.120-121 – Z.

Correspondenz, Leipzig

In der vierten Abendunterhaltung für Kammermusik am 26 d M. im Saale des *Gewandhauses* kamen zur Ausführung: Concerto für 2 Violon, 2 Gamben, Violoncell und Contrabaß von Seb. Bach, Clavier-Quartett in A dur von Johannes Brahms, Corrente und Sarabande für Violoncell von Seb. Bach und Beethoven's Kreutzer-Sonate, vorgetragen von Frau Clara Schumann und den HH. Concertmeister David, Röntgen, Hermann, Lübeck, Pester, Elzig und Backhaus. — Die Vorführung des Bach'schen Werkes verdient dankenswerthe Anerkennung, denn dasselbe enthält viel des Fesselnden und ragt mit seiner zuweilen ganz reizenden Melodik mehr in unsere Zeit hinüber, als dies sonst bei ähnlichen Werken Bach's der Fall ist. Dieß gilt u. A. von den bedeutenden Steigerungen am Schlüsse des ersten Satzes und von dem aus einem Leben sprühenden Canon bestehenden Schlußsätze. Auch das Colorit der eigenthümlichen Besetzung durch zwei Violon, drei Violoncelle und Contrabaß ergab sich günstiger als sicherwarten ließ. Es ist in solcher Weise von Hr. Concertm. David neu arrangirt worden und erscheint in diesem Arrangement in Kurzem bei Breitkopf und Härtel. Trotz der geschickten Anlage desselben jedoch wurde in uns hierbei wieder einmal das lebhafteste Bedauern angeregt, daß in der Scala unserer Streich instrumente die Lücke zwischen Violoncell und Viola noch iminer nicht wieder ausgefüllt ist, und daß Werke wie das obige daher natürlich doch nicht ganz zum Resultat abgerundeter Klangwirkungen gelangen können. — Das Brahm'sche Quartett, obgleich viel Interessantes und Schönes bietend, vermochte unsere

Erwartungen doch nicht ganz zu befriedigen. Schumann'sche und Beethoven'sche Einflüsse sind überwiegend, zuweilen streift der Autor wol auch an Bach'sche Sequenzen oder an neu-italienische Melodik. Die Anlage ergibt sich im Allgemeinen als zuwenig zusammengerafft, nicht einfach und übersichtlich geitug, der Gedanken sind zu viele, auch wechselt ist aphoristisches Wesen mit Ergehen in matten Ausläusen. Kurzes ist etwas launenhaft Unausgeglichenes in dem ganzen Werke, was den Genuß desselben erheblich beeinträchtigt. Und dieß bedauern wir um so mehr, als des Bedeutenden und Geistvollen genug in demselben enthalten ist und ein überwiegend frischer und gesunder Geist die Erfindung der einzlnen Gedanken beseelt. Die technischen Mittel beherrscht Brahms in glücklichem Grade und versteht dieß besonders in Bezuz wirkungsvoller Contraste und harmonisch oder rhythmisch effectvoller Wendungen. Am Meisten befriedigte der erste Satz sowol durch geistvolle Erfindung als bedeutendere Entwicklungen. Das Bach'sche Violoncellstück und die Kreuzersonate war Ref. leider verhindert zu hören, verfehlt jedoch nicht mitzutheilen, daß das Bach'sche Solowerk soeben im Verlage von Gustav Heinze erschienen ist.- Z.

Translation

In the fourth chamber music evening, on the 26th of the month in the *Gewandhaus*, Bach's Concerto for 2 Violins, 2 Viols, Violoncello and Double Bass was performed along with Johannes Brahms's Piano Quartet in A major, Corrente and Sarabande for Cello by Seb. Bach and Beethoven's 'Kreutzer' Sonata. The performers were Frau Clara Schumann and the HH Concertmeister David, Röntgen, Hermann, Lübeck, Pester, Elzig and Backhaus. – The conducting of Bach's work deserves grateful recognition, because it contains much that is captivating and, with its, at times, very charming melody. As a result, it projects more into our time than is the case with other similar works by Bach. This applies, among other things, to the significant climaxes at the end of the first movement and to the finale consisting of a canon sparkling with life. The colouring of the peculiar arrangement of two viols, three violincellos and contrabass turned out to be more favourable than could have been expected. It has been rearranged in this manner by Hr. Concertmeister David and will appear shortly in an edition for Breithkopf and Härtel. Despite the skilful arrangement, however, we were once again roused to the liveliest regret that in the scale of our string instruments the gap between violoncello and viola has still not been filled, and that works like the above are therefore of course not able to achieve their full potential. – Brahms's Quartet, although offering many interesting and beautiful things, was not quite able to satisfy our expectations. Schumann's and Beethoven's influences are predominant, at times the author touches on Bach's sequences or on new Italian melodies. In general, the layout turns out to be insufficiently composed, not simple and clear enough, the thoughts are too many, and the aphoristic nature often alternates with the dull outlets.

In short, there is something capriciously unbalanced in the whole work that seriously impairs its enjoyment. And we regret this all the more because it contains enough of what is important and meaningful and a predominantly fresh and healthy spirit inspires the invention of the individual thoughts. Brahms has mastered the technical means to a fortunate degree and understands this particularly in relation to effective contrasts and harmonically or rhythmically effective turns. This was most true of the first movement with both ingenious invention and more important developments. Unfortunately, this reviewer was unable to hear the 'Kreutzer' Sonata or Bach's cello pieces, but it is important to note that these solo cello works by Bach have just been published by Gustav Heinze.

[A.4.2.9] 21st December 1866 – No. 53 – p. 441 – St.

Correspondenz, Leipzig

[Review of Concert on 13th of December]

Die Solovoriräge waren in den Händen von Frau Clara Schumann, welche Mendelssohn's D moll-Concert, Präludium von Kirchner, „Traumeswirren', Scherzo (aus dem Nachlaß) vortrug und aus lebhaftes Verlangen des Publicums Romanze (D moll) von Schumann zugab. Wir können uns billig der Kritik der geseierten Pianistin entheben, deren ächte Künstlerschaft seit so langen Jahren in d. Bl. anerkannt worden ist. St.

Translation

The solo pieces were in the hands of Frau Clara Schumann, who performed Mendelssohn's D minor Concert, Kirchner's Prelude, 'Traumes Wirren', Scherzo (from the *Nachlass*) and, to the lively demand of the audience, also Schumann's Romanze (D minor). We can justly leave out a criticism of the celebrated pianist, whose real artistry has been recognised in this publication.

[A.4.2.10] 20th December 1867 – No. 52 – p. 459 – L.

Correspondenz, Leipzig

[Review of concert on 7th December 1867]

Wenn sich eine Zuhörerschaft vereint, um die Spenden bewährter Künstler in Empfang zu nehmen, so ist die Stimmung stets eine gehobene, festliche, sehr unterschieden von derjenigen, in

der man zu anderer Zeit gewohnt ist, den Concertsaal zu betreten. Dies hatte man, wie immer, auch in der am 7. Decbr. gegebenen Soiree der Frau Clara Schumann und des Hrn. Julius Stockhausen zu bemerken reiche Gelegenheit. Die Reinheit der Darstellung, das Aufgehen in dem Gegenstand, die Tiefe des Ausdrucks und was der Vorzüge an der zuerst Genannten noch mehr sein mögen, sind so bekannt, die brillanten Eigenschaften Stockhausen's als lyrischer Sänger bereits so viel gepriesen, daß ein Hervorheben einzelner Vorträge für durchaus überflüssig erachtet werden muß. Hr. Capellm. Reinecke begleitete die Gesangstücke mit der ihm eigenen Delicatesse und Virtuosität im Transponiren. Wir geben noch eine Lieberricht des Programms: Sonate (Op. 81) *Les Adieux*, *L'absence*, *Le retour*, von Beethoven, Romanzen aus Tieck's *„Schöne Magelone“* von Brahms, symphonische Etüden (*en forme de Variations*) Op. 13 von Schumann, *„Plaisir d'amour“* von Martini, *„Per la gloria d'adorarvi“* von Buononcini, Gavotte aus Op. 115 von Hiller, Etüde (C is moll) und Scherzo (H moll) von Chopin, Lieder von Mendelssohn, aus dem Liedercyclus von Heine: *„Es treibt mich hin“*, *„Ich wandelte unter Bäumen“*, *„Schöne Wiege meiner Leiden“* von Schumann (Op. 24).

Translation

When an audience gather to receive offerings from established performers, the mood is always one of uplift, festivity, and very different from that in which one is accustomed to entering the concert hall at other times. As always, this was also the case on December the 7th, due to the soiree given by Frau Clara Schumann and Hrn. Julius Stockhausen. The purity of the presentation, the absorption in the subject, the depth of the expression and whatever else merits of the former may be, are so well known, the brilliant qualities of Stockhausen as a lyrical singer are already praised so much that emphasising individual pieces for praise must be considered superfluous. Capellmeister Reinecke accompanied the singing with his own delicacy and virtuosity. We give an overview of the program: Sonata (Op. 81) *'Les Adieux, L'absence, Le retour'*, by Beethoven, Romances from Tieck's *'Schöne Magelone'* by Brahms, *Etudes Symphoniques (en forme de Variations)* Op. 13 by Schumann, *'Plaisir d'amour'* by Martini, *'Per la gloria d'adorarvi'* by Bononcini, Gavotte from Op. 115 by Hiller, Etude (C# minor) and Scherzo (B minor) by Chopin, songs by Mendelssohn, from Heine's song cycle: *'Es treibt mich hin'*, *'Ich wandelte unter Bäumen'*, *'Schöne Wiege meiner Leiden'* by Schumann (Op. 24).

A.5 - 1870s

A.5.1- *Allgemeine musikalische Zeitung* 1870s**[A.5.1.1] 1st November 1871 – No. 44 - p. 702****Berichte, Nachrichten und Bemerkung**

Leipzig. (Drittes *Gewandhaus*-Concert am 19. Oct.) Wie wir schon in vorigem Referate zum Schlusse andeuteten, hat uns das dritte Abonnement– Concert fast vollständig für die beiden ersten entschädigt. Wirkten doch in dem genannten Concerte unsere beiden glänzendsten Sterne an dem weiblichen Künstlerhimmel mit: Frau Dr. Clara Schumann und Frau Amalie Joachim. Wo diese Beiden auftreten, vereint oder auch getrennt, da breitet der Genius der Kunst seine Fittige voll und rein aus; man genießt im wahrsten und schönsten Sinne des Wortes. Auch der eingefleischteste verbissenste Kritiker (wenn er kein böswilliger Neider) legt da ruhig sein scharfes Sceirmesser bei Seite, weil er anerkannt vollendeten Kunstleistungen gegenübersteht, an welche die Kritik sich schon nicht mehr wagen darf. Wir begnügen uns daher auch nur mit der Mittheilung dessen, was uns die beiden Künstlerinnen an dem Abende boten; mögen die geneigten Leser mit uns die Empfindungen hegen, die uns beim Vortrage der genannten Werke beglückten. Nach der frischen im Schumann'schen Stile gehaltenen Ouvertüre von Woldemar Bargiel, die etwas feinsinniger hätte ausgeführt werden können, trug Frau Amalie Joachim das Recitativ „Herr! unsre Herzen’ mit der darauf folgenden Arie „Wohl euch, ihr auserwählten Seelen’ aus der „Pfingst-Cantate’ von J. S. Bach vor; leider schädigte die moderne Instrumentirung (von E. Rudorff, wie wir hörten) sehr die Gesangstimme. Kann man denn Bach's Werke nicht in ihrem einfachen und darum um so mehr ergreifenderen Gewande lassen! die Wuth, alle älteren Werke mit modernen grassen Farben zu überpinseln, ist schon rein zur epidemischen Krankheit geworden, die weit entfernt ist, uns ältere Werke genießbar und verständlich zu machen, sondern eher das Gegentheil hervorruft, weil wir nur eine Carricatur, aber nicht das Original in seiner reinen Gestalt vorgeführterhalten. – Schumanns A moll-Concert konnte wohl kaum eine bessere Interpretin finden als in der Frau des Componisten, die es uns so wiedergiebt, wie der Componist es empfunden; in gleicher Vollendung hörten wir noch von ihr eine reizende Gavotte von Gluck, Andante (in F-dur) von Schumann, Impromptu (Op. 142 in F-moll) von Schubert und nach stürmischem Applaus „Traumeswirren’ von Schumann. Frau Joachim erfreute uns vorher mit den Liedern „Suleika’ von Schubert und »Gruss« (Leise zieht durch mein Gemüth) von Mendelssohn-Bartholdy, letzteres wiederholte sie, da die Entzückung des Publikums in nichtendenwollendem Beifalle sich aussprach. Den zweiten Theil des Concertes füllte die sogenannte „Rheinische’ Symphonie Nr. 3 in Es-dur, von Schumann aus, die schwer verständlichste und am schwierigsten auszuführende. In vielen Theilen konnten wir mit dem Dirigenten in Wahl der Tempi

nicht übereinstimmen; auch machte sich hier und da eine Unsicherheit im Ensemble geltend, die hoffentlich bei einer nochmaligen Aufführung beseitigt ist.

Translation

Leipzig. [3rd *Gewandhaus* concert on the 19th of October] As we indicated at the end of the previous articles, the third subscription concert almost completely compensated for the first two. After all, our two brightest stars, in the heaven of female artists, were involved in this concert: Frau Fr. Clara Schumann and Frau Amalie Joachim. Whenever these two appear, united or separately, the genius of art fully stretches its wings; and one may enjoy 'art' in the truest sense of the word. Even the most inveterate and dogged critic (if he is not a malicious envious person) calmly puts his sharp penknife aside, because he is confronted with widely acknowledged, accomplished artistic achievements, of which criticism is no longer warranted. We shall therefore content ourselves with merely reporting what the two artists offered us that evening; may the kind readers cherish with us the feelings that made us happy while these works were performed. After Woldemar Bargiel's fresh Overture in Schumann's style, which could have been performed a little more subtly, Frau Amalie Joachim performed the recitative 'Herr! Meine Herzen' from J.S. Bach's Pentecost Cantata; unfortunately, the modern instrumentation (by E. Rudorff, as we heard) overpowered the voice. Can one leave Bach's works alone! The fashion to paint over all older works with modern garish colour has already become an epidemic disease and, far from making older works enjoyable and understandable for us, does rather the opposite. The result is we only receive only a caricature, but not the original work in its pure form. – Schumann's A minor Concerto could hardly find a better interpreter than the composer's wife, who gives it to us as the composer felt it. In equal perfection we heard from her a lovely Gavotte by Gluck, Andante (in F major) by Schumann, Impromptu (Op. 142 in F minor) by Schubert and, after stormy applause 'Traumes Wirren' by Schumann. Frau Joachim delighted us beforehand with the songs 'Suleika' by Schubert and 'Gruss' (quietly draws through my mind) by Mendelssohn-Bartholdy; she repeated the latter, since the audience's delight was expressed in never-ending applause. The second part of the concert was filled with the so-called 'Rhenish' Symphony No. 3 in E ♭ major by Schumann, the most difficult to understand and perform. In many parts we could not agree with the conductor in the choice of tempi; here and there an insecurity in the ensemble made itself felt, which will hopefully be removed in a repeat performance.

[A.5.1.2] 8th November 1871 – Nr. 45 – p. 717

Berichte, Nachrichten und Bemerkung

[Review of Concert on the 23rd and 26th of October]

Leipzig. Ueber die Concert-Woche vom 23. bis 27. Oct. hier in Leipzig hätte unser geistreicher Feuilletonist Dr. Hiller in Köln, wenn er dieselbe miterlebt, einen neuen amüsanten Artikel über »Zu viel Musik« Schreiben können. Das „Zu viel“ konnte man wahrlich auf diese Woche anwenden, besonders aber auf das im Ullman'schen Circus Gehörte (nicht Gesehene !). Doch gehen wir annalistisch in unserem Referate zu Werke. Also Montag Abend den 23. Oct. Concert im Saale des *Gewandhauses*, gegeben von Frau Dr. Clara Schumann und Frau Amalie Joachim, welches ein zahlreiches und dankbares Publikum fand, das jede Nummer mit stürmischem Beifalle aufnahm. Es war aber auch ein Concert voll der schönsten, herrlichsten Gaben, wie es hier selten geboten ist. Frau Schumann trug folgende Stücke vor: Sonate in G-moll Op. 22 von R. Schumann, Präludium in H-moll aus den Pedalfugen von S. Bach, Variationen in Es-dur Op. 82 von Mendelssohn, Notturmo in H-dur und Scherzo in B-moll von Chopin, und Nr. 1, 3, 5, 7, 6 aus den „Ungarischen Tänzen“ zu vier Händen von Johannes Brahms, letztere mit unserer eminenten Pianistin Frl. Hauffe zusammen; Frau Joachim sang eine Arie aus „Jephta“ von Händel, Nr. 1, 2, 3, 4 aus „Frauen-Liebe und Leben“ von Schumann, zwei Lieder von Schubert („Du bist die Ruh“, und „Frühlingsglaube“), denen sie noch das Lied „Ich grolle nicht“ von Schumann hinzufügte.

[...]

Das vierte Abonnement-Concert im *Gewandhaussaale* am 26. Octbr. war noch vollendeter als das dritte Concert, sowohl durch den Inhalt des Programmes, als auch durch die Ausführung der einzelnen Nummern. Dazu trat, dass die beiden gefeierten Künstlerinnen Frau Dr. Clara Schumann und Frau Amalie Joachim auch diesem Concerte ihre Mitwirkung liehen. Es wurde mit Gade's ewig junger und stets willkommener Symphonie in B-dur (Nr. 4) eröffnet, in vortrefflicher Executirung, wie auch die das Concert beschliessende grosse Ouvertüre zu »Leonore« von L. van Beethoven, die auf dem Programme (wie auf anderen) immer noch irrthümlich als die dritte bezeichnet ist. Man sieht daran, wie wenig die historischen Forschungen berücksichtigt werden. Ausser diesen beiden wurde uns noch ein neues Orchesterwerk vorgeführt: Scherzo von Carl Goldmark (hier zum ersten Male), ein äusserst gefälliges Werk, das eine tüchtige Befähigung in der Behandlung des Instrumentalen bekundet, die nirgends ins Uebertriebene geht, sondern überall auf den schönsten Wohlklang nur hinzielt. Auch die Motive, die in mannigfaltigster Verwendung in den reizendsten Klangfarben auftreten, zeugen von der Frische der Erfindung und dem Talente des Componisten. Das

vierte grössere Werk, das uns geboten wurde, war das Concert Nr. 3 in C-moll für Pianoforte von L. van Beethoven, welches Frau Schumann in gewohnter Meisterschaft vortrug; in demselben spielte sie ihre eigene (auch im Drucke beim Verleger dieser Zeitung erschienene) Cadenz, die in sinniger Weise die Hauptmotive des ersten Satzes zusammenfasst und daher den Gang und Eindruck des Werkes nicht stört. Die Solostücke, welche uns Frau Schumann zu hören gab, waren: „In der Nacht“ (aus den Phantasiestücken Op. 12), Nr. 4 aus den Nachtstücken Op. 23 und Scherzino (aus dem Faschingsschwank), alle drei von Robert Schumann, und nach dem begeisterten Applause die im dritten Concerte schon vorgetragene Gavotte von Gluck.– Frau Joachim hatte sich die Arie „Ah, perfido, spergiuro“ von Beethoven zum Vortrage gewählt, ferner die Lieder von Franz Schubert: An die Musik, Geheimes, und die Taubenpost. Die Lieder wurden meisterhaft von der Künstlerin interpretirt; weniger sagte uns der Vortrag der Arie zu, obwohl sie dieselbe in kunstgerechtester Weise reproducirte; uns will aber dünken, dass die Composition durch die Transponirung für eine tiefere Stimme, während sie für eine Sopranstimme geschrieben ist, an Wirkung verliert. Wir hätten lieber dafür eine der herrlichen Alt-Arien Händel's von Frau Joachim gehört. Der Gesamteindruck des Concertes war ein äusserst erhabener, wie wir ihn leider selten im *Gewandhause* geniessen. Aber Dank gebührt der Direction, die uns im dritten und vierten Concerte Gelegenheit gab, vortreffliche Werke von vortrefflichen Künstlerinnen vorgetragen zu hören, abgesehen von den stets vorzüglichen Leistungen des Orchesters.

Translation

Leipzig. Dr Hiller, our witty columnist, would have been able to write a new, amusing article about 'too much music', had he witnessed the week of concerts from the 23rd to the 27th of October here in Leipzig. The 'too much' could really be applied to this week, but especially to that which was heard (not seen!) in Ullman's circus. However, let us go to work analytically in our report. So, Monday evening the 23rd of October in the *Gewandhaus* there was a concert given by Frau Dr. Clara Schumann and Frau Amalie Joachim, which found a large and grateful audience, who received each number with thunderous applause. It was also a concert full of the most beautiful, glorious gifts, such as is seldom offered here. Frau Schumann performed the following pieces: Sonata in G minor Op. 22 by R. Schumann, Prelude in B minor from the Pedal Fugues by [J]S. Bach, Variations in E ♭ major Op. 82 by Mendelssohn, Notturmo in B major and Scherzo in B ♭ minor by Chopin, and Nos. 1,3,5,7,6 from the *Hungarian Dances* for four hands by Johannes Brahms, the latter with our eminent pianist Miss Hauffe; Frau Joachim sang an Aria from *Jephta* by Handel, Nos 1, 2, 3, 4 from *Frauenliebe und Leben* by Schumann, two songs by Schubert ('Du bist die Ruhe' and 'Frühlingsglaube'), to which she added the song 'Ich grolle nicht' by Schumann.

[...]

The fourth subscription concert in the *Gewandhaus* on the 26th of October was even more perfect than the third concert, both in the content of the programme and in the execution of the individual numbers. In addition, the two celebrate artists, Dr Clara Schumann and Frau Amalie Joachim also lent their participation to this concert. It opened with Gade's eternally young and ever-welcome Symphony in B \flat major (No. 4), executed excellently, as was the concert-closing grand Overture to L. van Beethoven's 'Lenore' which was on this programme (as on others) still erroneously referred to as the third. One sees how little historical research is taken into account. In addition to these two, a new orchestral work was also presented to us: Scherzo by Carl Goldmark (here for the first time), an extremely pleasing work that shows a good deal of skill in the treatment of the instruments, which never goes in excess, but only aims for the most beautiful euphony. The motifs, which appear most varied use in the most charming tones, testify to the freshness of the invention and the talent of the composer. The fourth major work that was offered to us was L van Beethoven's Concerto No. 3 in C minor for Pianoforte, which Frau Schumann performed with her usual mastery. In this piece she played her own cadenza (also published by the publisher of this newspaper) which meaningfully summarizes the main motifs of the first movement and therefore does not disturb the course and impression of the work. The solo pieces that Frau Schumann gave to us were: 'In der Nacht' from the *Phantasiestücken* Op. 12, No. 4 from *Nachstücken* Op. 23 and 'Scherzino' (from the *Faschingsschwank*), all three by Robert Schumann, and after the enthusiastic applause, Gluck's Gavotte, which she had already performed in the third concert. – Frau Joachim had chosen the Aria 'Ah, perfido, spergiuro' by Beethoven, as well as the songs by Franz Schubert: 'An die Musik', 'Geheimes' and 'Die Taubenpost'. The songs were masterfully interpreted by the artist. The performance of the aria appealed less to us, although it was reproduced in the most artistic way. However, it seems to us that the composition loses its effect by being transposed for a lower voice, while it was written for a soprano voice. We would rather have heard one of Handel's wonderful alto arias by Frau Joachim. The overall impression of the concert was an extremely sublime one, which unfortunately we seldom experience in the *Gewandhaus*. But thanks are due to the directorate, which gave us the opportunity in the third and fourth concerts to hear excellent works performed by excellent artists, apart from the always excellent performances of the orchestra.

[A.5.1.3] 22nd November 1871 – Nr. 47 – p. 749**Berichte, Nachrichten und Bemerkung****[Review of concert on the 5th of November 1871]**

Leipzig. Die erste Kammermusik-Soirée im Saale des *Gewandhauses* am 5. Nov. wurde mit Mozarts herrlichem Quintett für Streichinstrumente in D-dur eingeleitet, ausgeführt von den Herren Concertmeister David und Röntgen (Violine), den Herren Hermann, Thümer (Viola) und Hegar (Violoncell) und zwar in vollendeter Weise. Frau Clara Schumann spielte darauf Schuberts Sonate in A-moll und wirkte auch noch in dem Trio von Mendelssohn (für Pianoforte, Violine und Violoncello in C-moll) mit, in beiden sich als die unvergleichliche Künstlerin bewährend. Herr Concertmeister David trug zwei neu ausgegrabene Stücke von Jean Marie Leclair vor, Sarabande und Tambourin für Violine und bezifferten Bass, von Herrn David selbst mit Pianofortebegleitung bearbeitet, welche letztere sehr maassvoll Herr Kapellmeister Reinecke ausführte. Herr Concertmeister David benutzte das zweite sehr heitere Stück „Tambourin“ leider dazu, in modern-virtuosenhafter und einem ernsten Künstler wenig ziemender Weise sich „zu zeigen“.

Translation

Leipzig. The first chamber music soiree in the *Gewandhaus* on November 5th was opened with Mozart's wonderful Quintet for string instruments in D major, performed by concert masters David and Röntgen (violin), Messers, Hermann, Thümer (viola) and Hegar (cello), in a perfect way. Frau Clara Schumann then played Schubert's Sonata in A minor and also took part in Mendelssohn's Trio (for Pianoforte, Violin and Vello in C minor), in both of which she proved herself to be an incomparable artist. Concert master David performed two newly resurrected pieces by Jean Marie Leclair, Sarabande and Tambourine for Violin and figured bass, arranged by Herr David himself with piano accompaniment, which was performed by Hr Reinecke. Unfortunately, Herr Concertmaster David used the second, very cheerful piece 'Tambourin' to show himself in a modern, virtuoso-like manner that was hardly befitting of a serious artist.

[A.5.1.4] 24th December 1873 – No. 52 – p. 845

Berichte, Nachrichten und Bemerkung

[Review of concerts on 4th and 6th of December]

Gewandhaus concerte. Das Programm des siebenten *Gewandhaus*concertes (am 4. Dec.) war: Ouvertüre zu „Genoveva“ von R. Schumann, – Arie aus der Oper „Die Entführung aus dem Serail“ von W. A. Mozart, – Concert für das Pianoforte von J. Brahms, – Lieder mit Pianoforte: a) Gefrorene Thränen von Fr. Schubert, b) Wanderlied von R. Schumann, – Solostücke für Pianoforte: a) Canon (As-dur) aus den Studien für Pedalflügel, b) Romanze (Op. 33, D-moll) von R. Schumann, und Symphonie Nr. 4 (B-dur) von L. van Beethoven. Die Ausführung der beiden Orchesterwerke war ganz vortrefflich. – Herr Schott, königl. preuss. Hofopernsänger aus Berlin, welcher die Gesangsvorträge übernommen hatte, verfügt über eine ausgiebige, umfangreiche Tenorstimme, versteht jedoch auf dem ihm von der Natur verliehenen Instrumente noch nicht recht zu spielen. Die Register sind ungleich; die höheren Töne klingen oft heiser, die Mitteltöne dagegen wieder gaumig und breitgequetscht, auch sind seine Vortragstournüre noch keineswegs feine, – bei alledem fand aber doch Herr Schott seitens des Publikums eine ziemlich freundliche Aufnahme. Einen besonderen Glanz verlieh dem Concerte Frau Dr. Clara Schumann durch ihre Claviervorträge. Sie entzauberte dem Pianoforte wieder Klänge herzwinnendster Art – jede Note war eine tönende Seele. Zu welchem blühendem Leben z. B. erstanden nicht unter ihren Fingern die Tongeister ihres todtten Gatten! Und wie spielte nicht die Künstlerin das infolge stürmischen Hervorrufes zugegebene Scherzo aus Mendelssohn's Sommernachtstraum! Ihren Tönen entquoll ein förmlicher Elfenduft, und man glaubte geradezu das ganze Orchester in allen Abstufungen seiner reichen mannigfachen Tonfärbungen zu hören. Trotz solcher genialen Interpretin aber vermochte, wie es schien, das Clavierconcert von Brahms nur getheilte Sympathien zu erwecken. Man könnte dasselbe eine Symphonie mit concertirendem Pianoforte nennen, denn das Orchester spielt darin eine fast ebenso bedeutsame Rolle wie die Solostimme selbst. Der erste Satz ist von einer monströsen Länge; auch ist in ihm, desgleichen im Finale nicht Alles in gleichem Grade schön, wie es geistreich und für den Kenner interessant ist, wogegen durch den zweiten Satz eine edle weihevollte Stimmung geht. Die Ausführung des Concertes stellt an den Solisten wie an das Orchester die allerhöchsten Ansprüche und war auch seitens des letzteren im Allgemeinen eine treffliche, nur hätte im letzten Satze das Fugato des Streichquartetts noch etwas einheitlicher gehen, und der Tempowechsel, am Schlusse des Finale, von allen Theilen im Orchester etwas präziser ergriffen werden können, als dies der Fall war.

Kammermusik. Am 6. December fand die dritte Kammermusikaufführung, gleichfalls unter Mitwirkung der Frau Dr. Clara Schumann statt. Zu Gehör kamen: Quartett für Streichinstrumente (D-dur) von Haydn, – Romanze (Fis-dur, Op. 28) von Schumann, – Barcarole (Fis-dur) von Chopin und Nr. 4 aus den Noveletten Op. 24 von Schumann für Pianoforte (letzteres als Zugabe), – ferner Trio für Streichinstrumente (C-moll, Op. 9) von Beethoven und Quartett für Streichinstrumente und Pianoforte (Es-dur, Op. 47) von Schumann. Die Vertreter der Streichinstrumente: Herr Concertmeister Röntgen, Haubold (Violine), Hermann (Viola) und Cossmann (Violoncell) wetteiferten mit der gefeierten Künstlerin und trugen das Ihrige zur Vollendung eines schönen Ensembles bei; namentlich ist, bezüglich der vorgeführten Kammermusikwerke, die Ausführung des Trios von Beethoven und des Schumann'schen Es dur-Quartetts als eine in allen Theilen meisterhafte zu bezeichnen. – Gleichwohl müssen wir die Frage an das geehrte Concertdirectorium richten: wie lange man gesonnen ist, das Interimisticum, welches unserem Concertinstitut und dessen Leistungen sicher nicht zum Vortheile gereicht, fortbestehen zu lassen – und ob man denn nun nicht bald ernstlich daran denkt, die vacant gewordene erste Concertmeisterstelle wieder durch eine neue bedeutende künstlerische Kraft zu besetzen?

Translation

Gewandhaus Concert. The programme for the seventh *Gewandhaus* concert (4th of December) was: 'Genoveva' Overture but R. Schumann – Aria from the opera *Die Entführung aus dem Serail* by W.A. Mozart – Brahms Piano Concerto – Songs with Piano: a) 'Gefrorne Thränen' by F. Schubert, b) 'Wanderlied' by R. Schumann – Solos for Piano: a) Canon (A ♭ major) from the Studies for Pedal Piano, b) Romanze (Op. 22, D major) by Robert Schumann, and Symphony No. 4 (B major) by L. van Beethoven. The performance of the two orchestral works was excellent. – Herr Schott of the royal Prussian Court opera from Berlin, who took over the vocal performances, has a rich, extensive tenor voice, but who is not yet able to play the instrument given to him by nature. The registers are unequal; the higher tones often sound hoarse, the middle tones, on the other hand, again gauzy and broadly squeezed, and his recitals are by no means refined – despite all this, Herr Schott received a pretty friendly reception from the audience. Frau Dr Clara Schumann gave the concert a special brilliance through her playing at the piano. She won the hearts of her audience with the magic of her playing, every note resounded soulfully. To what flourishing life, for example, did the musical spirits of her dead husband arise under her fingers! And how the artist played the Scherzo from Mendelssohn's *Midsummer Night's Dream*, which was added as a result of stormy applause. Her tone was formal, although magical, and one almost believed they could hear the entire orchestra in all gradations of her rich, varied tones. In spite of such a brilliant interpreter. However, Brahms's

Piano Concerto was only able to arouse a mixed reaction. One might call it a symphony with concertising pianoforte, for the orchestra plays almost as important part in it as the solo part itself. The first movement is of monstrous length. Also in the first movement, likewise in the finale, everything is not as beautiful as it is spiritual and interesting for the connoisseur, whereas a noble, solemn mood runs through the second movement. The execution of the concerto was excellent by the soloists as well as by the orchestra, only in the last movement the fugato of the string quartet could have gone a little more uniformly, and the change of tempo at the end of the finale could have been grasped a little more precisely by all parts of the orchestra, when this was the case.

Chamber music. The third chamber music performance took place on December 6th, also with the participation of Frau Dr Clara Schumann. The following pieces were heard: String Quartet (D major) by Haydn – Romanze (F# major, Op. 28) by Schumann, - Barcarole (F# major) by Chopin and No. 1 from the *Novelletten* Op. 24 by Schumann for Pianoforte (the latter as an encore) – another Trio for Strings (C minor, Op. 9) by Beethoven and a Quartet for Strings and Piano (E ♭ major, Op. 47) by Schumann. The string players were: Mr. Concertmeister Röntgen, Haubold (violin), Hermann (viola) and Cossmann (cello), with the celebrated artist [Clara Schumann] completing a beautiful ensemble. In particular, with regard to the chamber music works presented, the performance of the Trio by Beethoven and Schumann's E ♭ major Quartet can be described as masterful in all parts. – Nevertheless, we have to ask the honoured Concert Directorate how long they intend to let the interregnum continue, which is certainly not to the advantage of our Concert Institute and its services – and whether they are not seriously thinking about the vacancy of first concert master position, which must be filled by a new and important artistic force.

[A.5.1.5] 10th November 1875 – No. 45 – p. 717

Berichte, Nachrichten und Bemerkungen

[Review of Concerts on the 28th and 31st of October]

Das dritte *Gewandhaus* concert am 28. October hatte abermals die Physiognomie eines Virtuosenconcertes. Der erste Theil enthielt: Ouvertüre (Nr. 2) zu »Leonore« von L. van Beethoven, Recitativ und Arie aus »Jessonda« von L. Spohr, Concert für das Pianoforte (Nr. 2, D-moll) von Felix Mendelssohn-Bartholdy, Lieder von Anton Rubinstein und Albert Tottmann, desgleichen Solostücke für Pianoforte von Robert Schumann, a) Canon, H-moll aus den Studien für Pedalflügel, b) Romanze (Fis-dur, Op. 28), c) Novellette (E-dur, Op. 21) und endlich als Zugabestück „Traumeswirren“ aus Op.

12. Die Namen der beiden Solistinnen des Abends, Frau Dr. Clara Schumann und Frau Peschka-Leutner waren die Magneten, welche eine so zahlreiche Zuhörerschaft herbeigezogen hatten, dass nicht nur der Hauptsaal, sondern auch die Gallerien und der Nebensaal bis in die äussersten Räume gefüllt waren. Erstgenannte Künstlerin riss durch die unvergleichliche Poesie ihres Spieles und die unbedingte Sieghaftigkeit ihres Geistes, mit der sie jeden Gedanken der unter ihren Fingern zum reinsten Tonleben aufblühenden Compositionen stets in das rechte Licht zu stellen vermag, das Auditorium zu enthusiastischem Beifallssturm hin. Auch Frau Dr. Peschka-Leutner feierte ihre gewohnten Triumphe; bei denen jedoch, was die Liedvorträge anlangt, die Hälfte des Ruhmesantheils Herrn Kapellmeister Reinecke für die mit unübertrefflicher Meisterschaft ausgeführte Begleitung gebührt. Den zweiten Theil des Concertes füllte die Serenade (Nr. 2, A-dur) für kleines Orchester (Blasinstrumente, Violen, Violoncelle und Bässe) von Joh. Brahms. Dieselbe war im Orchester auf das Sorgfältigste ausgearbeitet und vermochte zwar diesmal bei der Zuhörerschaft ein wärmeres Interesse hervorzurufen, als bei ihrer ersten hiesigen Aufführung (ungefähr Mitte der sechsziger Jahre) aber doch immerhin keinen ganz durchschlagenden Erfolg zu erzielen. Freilich stand derselben als anderes Orchesterwerk Beethoven's gigantische Ouvertüre zu Leonore gegenüber, die, obgleich zu Anfang des Concertes vorgeführt, sich doch mit unvertilgbaren Flammenzügen dem Geiste eingeprägt hatte und sich zu der, vorwiegend als eine Reihe in einem Rahmen gefasster, geistreicher musikalischer Genrebilder aufzufassenden Serenade von Brahms verhielt, wie sich die Sonne zu einem nebelumschleierten, milderen Sternenbilde verhält. Uebrigens ist die bezeichnete Ouvertüre nicht, wie der mit E. S. unterzeichnete Berichterstatter des Leipziger Theater- und Intelligenzblattes sagt, eine der vier »umgearbeiteten« Fidelio-Ouvertüren, sondern nur der drei grossen Ouvertüren in C-dur, da die in E-dur bekanntlich nichts als den Namen mit jenen gemein hat.— Ein Irrthum, welcher allerdings entschuldbar ist bei einem Laien, der in einem Liede durchgehende Octaven-Triolenbegleitung à la Erlkönig erauszuhören vermag, in welchem nicht ein einziger Takt vorkommt, der in solchen gesetzt wäre.

Die zweite Kammermusik unterhaltung, Sonntag den 34. October, wurde durch ein neues Streichquartett in Es-dur (Manuscript) von Leo Grill eröffnet. Dasselbe verräth die solide Schule Lachner's und lehnt sich an die classischen Quartettmeister Mozart und Haydn an. Am meisten aus einem Gusse erschien uns der erste Satz; durchsichtig, klar in seiner Gliederung, interessant in der Harmonik, frisch und anmuthend in der melodischen Gestaltung, nennen wir diesen, sowie das mit Haydn'scher Leichtfüssigkeit am Hörer vorübereilende Finale, die beiden gelungensten Sätze des Quartettes. Das Scherzo an sich ist zwar ebenfalls rund und schlagkräftig, jedoch störte uns hier die allzu auffällige Gedanken analogie mit der canonischen Menuett im

Haydn'schen Quinten Quartett etwas. Der zweite Satz, das Andante con moto beginnt schön, erfüllt aber in seinem Verlaufe nicht ganz, was er im Anfange verspricht, denn er lässt die rechte innere Steigerung und Ideenverknüpfung vermissen. Das Quartett fand eine sehr warme Aufnahme. Nach demselben bekamen wir noch zu hören: Trio für Pianoforte und Streichinstrumente B-dur, Op. 97 von L. van Beethoven, Quintett für Streichinstrumente (D-dur) von Mozart und vier Stücke aus der „Kreisleriana“ für Pianoforte von Robert Schumann, denen noch „Aufschwung“ aus Op. 42 desselben Componisten als Zugabe folgte. Frau Schumann spielte den Clavierpart. Den Vorsitz an der ersten Violine hatte, nach langer Unterbrechung zum ersten Male wieder Herr Concertmeister Röntgen übernommen. Was die an diesem Abende beteiligten Künstler bezüglich der Güte der Ausführung, namentlich in den Werken von Mozart und Beethoven boten, vermochte die andächtigen Hörer auf kurze Zeit geradezu der Erde zu entrücken, und nur den einen Wunsch hatten wir, dass nämlich auch die erste Violine das Thema des Menuett – Trios in Mozart's Quintett nicht mit festem Bogenstriche, sondern, der Egalität halber, in Uebereinstimmung mit den übrigen Instrumenten ebenfalls Staccato gegeben hätte.

Translation

The third *Gewandhaus* concert, on October 28th again had the physiognomy of a virtuoso concert. The first part contained: Overture (No. 2) to *Leonore* by L. van Beethoven, recitative and Aria from *Jessonda* by L. Spohr, Concerto for the Pianoforte (No. 2, D minor) by Felix Mendelssohn-Bartholdy, songs by Anton Rubinstein and Albert Tottmann, as well as solo pieces for pianoforte by Robert Schumann, a) Canon in B minor from the Studies for Pedal Piano, b) Romance (F# major, Op. 28), c) *Novellette* (E major, Op. 21) and finally as an encore piece 'Traumes Wirren' from Op. 12. The names of the two soloists for the evening, Frau Dr Clara Schumann and Frau Peschla-Leutner were the magnets who attracted such a large audience that not only the main hall, but also the galleries and the Nebensaal were filled to the brim. The first-named artist bore the auditorium to enthusiastic applause with the incomparable poetry of her playing and the absolute triumph of her spirit, with which she is always able to put every thought of the compositions blossoming under her fingers into the purest tonal expression and with the correct shading. Also, Frau Dr Peschka-Leutner celebrated her usual triumphs; where, as far as the song performances are concerned, half of the credit goes to Kapellmeister Reinecke for the accompaniment performed with unsurpassable mastery. The second part of the concert was filled with the Serenade (No. 2, A major) for Small Orchestra (Wind instruments, Violins, Violas, Cello and Bases) by Johannes Brahms. It was worked out most carefully in the orchestra and was able to arouse a warmer interest in the audience this time than when it was first performed here (around the mid-1860s) but it still didn't achieve a completely resounding

success. Admittedly, the same contrasted with the other orchestral work, Beethoven's gigantic Overture to *Leonore*, which, although performed at the beginning of the concert, had impressed itself on the spirit with indelible flames and led to the Serenade, which is to be understood primarily as a series of witty musical genre pictures contained in a frame as the sun behaves to a mist-shrouded, milder constellation. Incidentally, the overture is not like the one E.S. signed, says the reporter for the *Leipziger Theater- und Intelligenzblattes*, one of the four 'reworked' *Fidelio* Overtures, but only of the three great Overtures in C major, since the one in E major has nothing in common with them other than the name. – An error which is, however, excusable for a layman who is able to listen to continuous octave triplet accompaniments a la 'Erlkönig' in a song, in which no single bar occurs that would be set as such.

The second chamber music evening, on Sunday 31st October, opened with a new String Quartet in E ♭ major (manuscript) by Leo Grill. This work betrays the solid school of Lachner and leans on the classical quartet masters Mozart and Haydn. The first movement seemed to us to be best of the piece; transparent, clear in its structure, interesting in the harmony, fresh and graceful in the melodic design, we call this, as well as the finale, which rushes past the listener with Haydn's light footedness, the two most successful movements of the Quartet. The Scherzo itself is also well rounded and punchy, but we were a little disturbed by the all-too-obvious mental analogy with the canonical minuet in Haydn's fifth Quartet. The second movement, the Andante con moto, begins beautifully, but in its course does not quite fulfil what it promises at the beginning because it lacks the right inner climax and linking ideas. The quartet found a very warm reception. After this we heard: Trio for Pianoforte and Strings in B ♭ major, Op. 97 by L. van Beethoven, Quintet for string instruments (D major) by Mozart and four pieces from the *Kreisleriana* for pianoforte by Robert Schumann, to which 'Aufsagung' from Op. 12 by the same composer followed as an encore. Frau Schumann played the piano part. After a long break, Herr Röntgen took over on the first violin. What the artists involved that evening offered in terms of quality of execution, namely in the works of Mozart and Beethoven, was able to transport the devout listeners down to earth for a short time, and we only had one wish, and that was the first violin the theme of the Minuet and Trio in Mozart's Quintet should not have been given with firm bowing, but, for the sake of equality, also in staccato in accordance with the other instruments.

[A.5.1.6] 13th December 1876 – No. 50 – p. 798

Berichte, Leipzig, 2nd December

[Review of Concert on 30th of November]

Im achten *Gewandhaus* concerte, Donnerstag den 30. November, rangen die Damen Frau Dr. Clara Schumann und Frau Hofkapellmeister Schmitt-Czaniy aus Schwerin um den Lorbeer. Erstere trug das Pianoforteconcert A-moll von ihrem Gatten, ferner Variationen Op. 82 von Mendelssohn-Bartholdy und den Walzer Op. 42 in As-dur von Chopin vor, letztere sang die Don Juan–Arie „O nicht doch, nicht solche Worte!“ (nach der Uebersetzung des Lorenzo da Ponte von B. von Gugler) und ausserdem noch zwei Lieder von Franz Schubert und drei ungarische Volkslieder mit solch einer technischen Feinheit und ästhetischen Empfindung, dass sie das Publikum in Entzückung versetzte. Ohne aber der letztgenannten Künstlerin zu nahe treten zu wollen, so müssen wir doch bekennen, dass Frau Schumann durch ihre universellere Künstlerschaft, wenn wir so sagen dürfen, den Sieg davontrug. Schliesslich haben wir noch zu erwähnen, dass das achte *Gewandhaus*concert mit der vom Orchester tüchtig durchgeführten Wasserträger-Ouvertüre begonnen und mit einer neuen Symphonie Nr. 3 D-moll von Jadassohn beschlossen wurde, welche letztere sich ebenfalls einer ungleich besseren Aufnahme zu erfreuen hatte als die übrigen symphonischen Werke, welche uns im Laufe der letzten Jahre von hiesigen Componisten zu Gehör gegeben wurden.

Translation

In the eight *Gewandhaus* concert, Thursday, November 30th, the two ladies Frau Dr Clara Schumann and Frau Hofkapellmeister Schmitt-Czaniy from Schwerin competed for the plaudits. The former performed the Pianoforte Concerto in A minor by her husband, as well as Variations Op. 82 by Mendelssohn-Bartholdy and the Waltz Op. 42 in A ♭ major by Chopin. The latter sang the Aria from *Don Juan* 'O nicht doch, nicht solche Worte!' (based on the translation of Lorenzo da Ponte by B. von Gugler) and also two songs by Franz Schubert and three Hungarian folk songs with such technical delicacy and aesthetic sensitivity that they delighted the audience. But, without wanting to offend the second of these artists, we must admit that Frau Schumann, through her more universal artistry, if we may say so, was the victor. Finally, we have to mention that the eighth *Gewandhaus* concert began with the 'Wasserträger' Overture, ably performed by the orchestra, and ended with a new Symphony No. 3 in D minor by Jadassohn, the latter of which also enjoyed a much better reception than the other symphonic works that local composers have given us to listen to over the past few years.

[A.5.1.7] 20th December 1876 – Nr 51 – p. 814

Berichte, Leipzig, 9th December

[Review of concert on the 4th-7th of December]

Wenn eine Stadt diesen Winter mit Concerten gesegnet ist, so ist es Leipzig. Es ist selbstverständlich nicht möglich über jede Aufführung der letztvergangenen Woche eine Specialkritik zu liefern, jedoch können wir es uns nicht versagen, unseren geehrten Lesern einen Gesamtüberblick der vom 3. bis zum 7. December stattgehabten Concerte zu geben. Sonntag Vormittag begann die Reihe der Aufführungen mit einem Chorconcerte, dessen Hauptwerk Erlkönigs Tochter von N. W. Gade war. Darauf folgte noch am Abend desselben Tages im Saale des *Gewandhauses* das Concert des Renner'schen Madrigalen quartetts aus Regensburg unter Mitwirkung der Frau Wanda Winterberger. Tags darauf hörten wir in der dritten Kammermusik unterhaltung die Frau Dr. Clara Schumann in dem Carneval Op. 9 von Schumann und dem Quintett für Streichinstrumente mit Pianoforte F-moll Op. 34 von Joh. Brahms. Neben der genialen Künstlerin, welche wieder alle Gemüther in Begeisterung versetzte, excellirten an diesem Abende noch die Herren Concertmeister Röntgen, Haubold, Thümer, Schröder und Landgraf in L. van Beethoven's Serenade für Violine, Viola und Violoncell (Op. 8 D-dur) und in Mozart's Quintett für Clarinette und Streichinstrumente in A-dur. Die himmlischen Weisen des letztgenannten Tonmeisters rissen die ganze Zuhörerschaft so hin, dass dieselbe nicht müde ward dem Vertreter der Hauptpartie Herrn Landgraf mit seinen Partnern durch nicht enden wollende Beifallsacclamationen ihren Dank und ihre Freude an dem Gebotenen auszudrücken. – Abermals Tags darauf zog das Symphonieconcert der Büchner'schen Kapelle die Schritte hörlustiger Musikfreunde nach den Räumen des Schützenhauses und Mittwoch den 6. December war es Carlotta Patti, die im Verein mit den Herren Rafael Joseffy, Camillo Sivori und Professor Bosoni aus Paris das Publikum zu einer mit den auserlesensten virtuosen Früchten überreich besetzten Tafel nach dem grossen Saale der Centralhalle lud, welcher letzterer gut besucht war und aus dem gewiss Jeder satt und befriedigt nach Hause zurückgekehrt sein wird. – Donnerstag den 7. Decbr. endlich fand das neunte *Gewandhaus* concert statt, welches uns Robert Schumann's Symphonie Nr. 4 in D-moll und F. Hofmann's „Märchen von der schönen Melusine“ für Chor, Soli und Orchester brachte. Die Soli wurden von den Mitgliedern des hiesigen Stadttheaters Fräul. Hasselbeck und Bernstein, sowie den Herren Schelper und Ress gesungen. Ueber die Aufführung können wir sagen, dass dieselbe durchgängig einen guten Verlauf hatte, müssen aber bekennen, dass bei alledem die Composition von Hofmann in vielen Partien die innere Wahrheit und den rechten Märchenduft vermissen liess.

Translation

If there's one city blessed with concerts this winter, it's Leipzig. It is of course not possible to provide a special review of every performance of the past week, but we cannot refrain from giving our dear readers a general overview of the concerts held from 3rd to 7th December. On Sunday morning the series of performances began with a choral concert, the main work of which was *Erlkönig's Daughter* by N. W. Gade. This was followed on the evening of the same day in the *Gewandhaus* by the concert of Renner's Madrigal Quartets from Regensburg, with the participation of Frau Wanda Winterberger. The next day in the third chamber music concert, we heard Frau Dr. Clara Schumann playing *Carneval*, Op. 9, by [Robert] Schumann and the String Quintet with Pianoforte in F minor Op. 34 by Joh. Brahms. In addition to the brilliant artist, who again excited everyone, the concert masters Röntgen, Haubold, Thümer, Schröder and Landgraf also excelled that evening in L. van Beethoven's Serenade for Violin, Viola and Violoncello (Op. 8 in D major), and Mozart's Quintet for Clarinet and Strings in A Major. The heavenly tunes of the last-named composer enraptured the entire audience so much that they never tired of expressing their gratitude and their joy at what was offered to the performers, Herrn Landgraf and his partners, with never-ending applause. – Another day later, the symphony concert of the Büchner chapel drew the steps of music lovers to the rooms of the Schützenhaus and on Wednesday, December 6th it was Carlotta Pati who, together with Messers. Rafael Joseffy, Camillo Sivori and Professor Bosoni from Paris invited the audience to a table richly occupied with the most exquisite virtuoso fruits in the large hall of the Central Hall which latter was well attended and from which everyone will certainly have returned home fully satisfied. – Thursday 7 December, finally the ninth *Gewandhaus* concert took place, bringing us Robert Schumann's Symphony No. 4 in D minor and F. Hofmann's *Märchen von der schönen Melusine* for Choir, Soloists and Orchestra. The solos were performed by members of the local city theatre Fräulein Hasselbeck and Bernstein, as well as Messrs. Schelper and Ress. About the performance we can say that it went well throughout, but we have to admit that Hofmann's composition in many parts lacked inner truth and the right scent of a fairy tale.

Correspondenz, Leipzig**[Review of Performance on the 27th of October]**

Im dritten und vierten *Gewandhausconcert* wurden zu Gehör gebracht an Orchesterwerken: Cherubini's Lodoiskaouverture und eine in nicht ganz unbedenklicher Weise „Hamlet“ betitelte Concertouverture von Gade, Schumann's D moll-Symphonie, Mendelssohn's A moll-Symphonie sowie wiederum ein Entreact zu „Rosamunde“ von Schubert. — Ueber Frä. v. Asten, Hofopernsängerin aus Berlin, waren die Meinungen sehr getheilt; einen Theil der Zuhörer bestach sie in hohem Grade durch eine gewisse Frische und Nettigkeit im Gebrauch ihres zwar etwas dürstigen aber hohen und klaren Organs; der andere fand sich theils durch die flache Tonbildung und schülerhaft ermüdende Art abgefühlt, mit der sie Mozarts« liebliche Idomeneo-Arie Zeffretti lusingh. absang, theils durch die stark foubrettenhafte Declamation des außer Mendelssohn's „Schilslied“ und Schumann's „Nachtigall“ gesungenen und etwas allzu bereitwillig wiederholten „Haideröslein's“ von Schubert. — In jedenfalls starkem Contrast hiermit entzückte Frau Clara Schumann durch Beethoven's G dur-Concert und kleinere Stücke von Schumann und Mendelssohn. — Frau Peschka-Leutner hatte sich wiederum zwei schwierige Ausgaben gestellt, nämlich Mendelssohn'- Concertarie und die große Arie der Eglantine „Er konnte mich um sie verschmähen“. Beide führte sie, wenn man von Einzelheiten absieht, mit glänzen der Technik, warmer Empfindung und seiner Schattirung durch und erwarb sich besonderen Dank durch die Vorführung der wegen ihrer ungewöhnlichen Anforderungen höchst selten gehörten Euryanthenarie. — Herr Dragomir Krancevic, Schüler Hellmesberger's und Mitglied von dessen Quartett in Wien, spielte Spohr's G dur-Concert mit sehr geschmeidiger Glätte, sauberer und virtuoser Technik und Intonation, überhaupt allen Vorzügen der Wiener Schule und verspricht ein sehr beachtenswerther Künstler zu werden, wenn er ernstlich daraus bedacht ist, seinem Strich Intensivität und Entschiedenheit, wie überhaupt seinem Vortrage wärmere Beseelung und Durchgeistigung zu verleihen. Jedenfalls verdient der junge sehr begabte Künstler lebhafteste Beachtung und Anerkennung. — H.....n.

Translation

In the third and fourth *Gewandhaus* concerts, the following orchestral works were heard: Cherubini's 'Lodoiska' Overture and a Concert Overture by Gade, which is not entirely uncritically titled 'Hamlet', Schumann's D minor Symphony, Mendelssohn's A minor Symphony and again an

Entr'acte to Schubert's *Rosamunde*. – About Frl. Von Asten, court opera singer from Berlin, opinions were very divided. She captivated some of the listeners to a high degree with a cool freshness and niceness in the use of her somewhat poor but high and clear voice. Others found themselves partly cooled by her flat tone formation and the tiringly student-like manner with which she sang Mozart's lovely *Idomeneo* Aria 'Zeffiretti Lusingh'. These portions of the audience found further fault with her strong declamatory style of singing, applied to Mendelssohn's 'Schlifflied' and Schumann's 'Nachtigall'. This was also present in the somewhat too willingly repeated 'Heidenröslein' by Schubert. – In any case, in strong contrast to this, Frau Clara Schumann enchanted with Beethoven's G major Concerto and smaller pieces by Schumann and Mendelssohn. – Ms. Peschka-Leutner had set herself two difficult tasks, namely Mendelssohn's Concert Aria and Eglantine's great Aria 'Er konnte mich um sie verschmähen'. Leaving aside details, she performed both with brilliant technique, warm feeling and shading, and earned special thanks for the performance of the Aria from *Euyrathy*, which is extremely seldom heard because of its unusual demands. – Herr Gragomir Krancevic, a student of Hellmesberger and a member of his quartet in Vienna, played Spohr's G major Concerto with very smooth, clean and virtuosic technique and intonation, all the virtues of the Viennese school. He promises to become a very notable artist if he seriously is anxious to lend intensity and decisiveness to his stroke, as well as giving his delivery a warmer feeling and spirituality. In any case, the young, very talented artist deserves the liveliest attention and recognition.

[A.5.2.2] 27th October 1871 – No. 44 – p. 406 – D. B.

Correspondenz, Leipzig

[Review of concert on the 19th of October]

Das Programm des dritten *Gewandhausconcertes* am 19. Oct. war theils durch die Wahl ver Werke und ihre harmonische Anordnung, theils durch die mitwirkenden Solokräfte ein höchst interessantes. Eröffnet wurde dasselbe mit Bargiel's schon öfters aufgeführter und besprochener *Medea-Ouverture*. Hierauf sang Frau Amalie Joachim Rec. und Arie „Wohl euch, ihr ausgwählten Seelen' aus einer Pfingstcantate von Bach und gewann sich durch deren edlen, keuschen Vortrag sowie durch die Innigkeit und Anmuth, mit welcher sie später Schubert's „Suleika' und Mendelssohn's Frühlingslied „Leise tönt durch mein Gemüth' zu Gehör brachte, alle Herzen; letzteres mußte da capo gesungen werden.— Als dritte Nummer folgte Schumann's herrliches Clavier-Concert in A moll, von Clara Schumann mit einer sowohl technisch wie geistig vollendeten Meisterschaft vorgetragen, die ihres Gleichen sucht. Ob nicht die piu animato-Stellen des ersten

Satzes etwas zu übertrieben im Tempo genommen wurden, darüber wollen wir, da sie mit der größten Sauberkeit, Durchsichtigkeit und Zartheit aus geführt wurden und der hochbegabten Künstlerin Gelegenheit zur Entfaltung ihrer in so vollendeter Weise ausgebildeten Technik boten, um so weniger rechten, als unter den Fingern von Frau Sch. Aller durchgeistigt und künstlerisch abgerundet erklingt. Sowohl nach dem Schumann'schen Concert als nach dem Vertrag von drei kleineren Stücken, Gavotte von Gluck, Andante von Schumann und Impromptu von Schubert, die den Schluß des ersten Theils bildeten, ehrte die Künstlerin rauschender Beifall, der ihr noch ein Clavierstück von Schumann als Zugabe entlockte. Den zweiten Theil füllte Schumann's Es dur-Symphonie aus. Wenn auch im Ganzen nicht eines der zündendsten Werke dieses Meisters, bietet es doch im Einzelnen so viel Schumannisch Geniales, daß wir die Aufführung dieses selten gehörten Werkes mit Dank begrüßen müssen, besonders wenn die Executirung eine so vorzügliche ist, wie Seitens unseres vom Publikum zuweilen etwas stiefmütterlich belohnten Orchesters.

Translation

The programme of the third *Gewandhaus* concert on the 19th of October was an extremely interesting one, partly because of the choice of works and their harmonic arrangement, partly because of the participating soloists. The concert opened with Bargiel's previously performed and discussed 'Medea' Overture. Thereupon Frau Amalie Joachim sang a Recit and Aria 'Wohl dich, ihr ausgewählten Seelen' from the 'Pentecost' Cantata by Bach. We were won over by her noble, chaste performance as well as by the intimacy and grace with which she later performed Schubert's 'Suleika', Mendelssohn's 'Frühlingslied' and 'Leise tönt mdurch mein Gemüth', the latter had to be repeated da capo. – The third number was Schumann's wonderful Piano Concerto in A minor, performed by Clara Schumann with a technically and spiritually perfect mastery that is second to none. We would like to know whether the *piu animato* passages of the first movement were taken at a slightly exaggerated tempo, since they were executed with the greatest cleanness, transparency and delicacy and offered the highly gifted artist on opportunity to demonstrate her technique, which she had developed in such a perfect way. As always everything sounded spiritually and artistically rounded when under the fingers of Frau Schumann. Both after Schumann's Concerto and after the performance of three smaller pieces, Gluck's Gavotte, Schumann's Andante and Schubert's Impromptu, which formed the end of the first part, the artist was honoured with roaring applause, which elicited an encore from her. Schumann's E ♭ major Symphony filled the second part. Even if on the whole it is not one of the most inspiring works by this master, it nevertheless offers so much Schumannian genius in detail that we have to greet the performance of this rarely heard work with

gratitude, especially when the execution is so excellent, as our audience sometimes says, by our orchestra.

[A.5.2.3] 3rd November 1871 – No. 45 – p. 415 – V.B.

Correspondenz, Leipzig

[Review of concert on 26th of October]

Das vierte *Gewandhaus*concert am 26. Oct., welches vorzugsweise dem Genius Beethoven's Huldigungen darbrachte (C moll-Concert, **Ah perfido** und große Leonorenouverture) wurde eröffnet mit Gade's B dur-Symphonie. Wohl kaum ein Winter vergeht, ohne daß sie in diesen Räumen zu Gehör gebracht würde, nicht ohne Grund, denn stets weiß der erste und dritte Satz durch Lieblichkeit, Anmuth und Frische des Colorits, der vierte durch überraschende Wucht und durch Feuer zu fesseln. Schade, daß der zweite Satz, an unleugbarer Gedankenarmuth leidend, in bedeutendem Mißverhältniß zu den übrigen steht. Daß die Symphonie mit allem nur denkbaren Glänze und ausgesuchtester Feinheit durchgeführt wurde, läßt sich ebensowenig bestreiten, als es übertrieben wäre zu behaupten, daß die große Leonorenouverture einer solchen Reproduction sich eisure, wie sie Beethoven wohl als Ideal vorgeschwebt haben mag.— Die Novität des Abends, ein Scherzo für Orchester von Goldmark wurde mir Beifall ausgenommen. Aus ihm spricht nicht so sehr ein witzfunkensprühender Geist, als vielmehr ein harmloses Gemüth, welches bei ländlichen Reigen und unschuldigen Hirtenspielen mit inniger Freude verweilt. Als Concertstück für sich wird es, besorge ich, durchgreifende Wirkung nicht ausüben; als Theil eines größeren Orchesterwerkes dagegen wird es an gehöriger Stelle in charakteristischen Gegensätze zu den übrigen Sätzen eines großen Eindruckes sicher sein.— Die Künstlerinnen des dritten Concerts, Frau Cl. Schumann und Frau Zoachini-Weiß, traten auch im vierten aus. Beiden neue Loblieder zu singen, ist überflüssig; es genügt zu berichten, daß Frau Schumann in unnachahmlicher Weise das C moll-Concert und drei Stücke von R. Schumann („In der Nacht“, Nachtstück, Scherzino aus dem Faschingsschwank) in so bezaubernder Auffassung spielte, daß sie nicht umhin konnte, eine liebenswürdig gemüthvolle Gavotte von Gluck zuzugeben. Gleiche Ehren wie der Clavierspielerin wurden der Sängerin nach dem musterhaften Vortrage der Beethoven'schen Arie und dreier Lieder von Schubert („An die Musik“, „Geheimes“, „Taubeupost“) zu Theil.

Translation

The fourth *Gewandhaus* concert on October 26th, which paid homage to Beethoven's genius (C minor Concerto, 'Ah perfido' and the great 'Leonore' Overture) opened with Gade's B ♭ major Symphony. Hardly a winter goes by without it being heard in these rooms, and not without reason, because the first and third movements always captivate with loveliness, grace and freshness of colour, the fourth with surprising power and fire. It is a pity that the second movement, suffering from an undeniable poverty of thought, is significantly disproportionate to the others. The fact that the Symphony was performed with all imaginable splendour and the most exquisite delicacy is just as little disputed as it would be an exaggeration to claim that the great 'Leonore' Overture enjoyed such a reproduction as Beethoven may well have had in mind as an ideal. – The evening's novelty, a scherzo for orchestra by Goldmark, was met with acclaim. He speaks not so much of a sparkling spirit as of a harmless spirit, which lingers with heartfelt joy in country dances and innocent games. As a concert piece on its own, I'm afraid it won't have a far-reaching effect; as part of a large orchestral work, on the other hand, it will certainly make a great impression at the right place in characteristic counterparts to the rest. – The artists from the third concert Frau Clara Schumann and Frau Joachim-Weiss, also performed in the fourth. Singing them new songs of praise is superfluous; suffice it to say that Frau Schumann played the C minor Concerto and three pieces by R. Schumann ('In der Nacht', 'Nachtstück', 'Scherzino' from the *Faschingschwank*) in an inimitable manner with such an enchanting touch that she could not help but play Gluck's lovable heartfelt Gavotte as an encore. The same honours as the piano player was given, were also given to the singer after the exemplary performance of Beethoven's Aria and three songs by Schubert ('An die Musik', 'Geheimes', and 'Taubenpost').

[A.5.2.4] 17th November 1871 – No. 47 – p. 436-7-t

Correspondenz, Leipzig

[Review of concert on the 5th of November]

Die erste Kammermusik im *Gewandhaussaale* am 5. bekundete eine noch größere Theilnahme unseres Publicums, als im vorigen Jahre, und ist dies ein höchst erfreuliches Zeichen der regen Kunstliebe desselben. Haben schon die bekannten Virtuosen unseres Orchesters eine bedeutende Anziehungskraft, so wurde dieselbe auch noch durch die Mitwirkung der berühmten Tochter Leipzigs— Frau Clara Schumann— wesentlich erhöht; demzufolge waren Saal und Gallerien bis auf den letzten Platz gefüllt. Von dem Cultus der großen Todten mit beinahe gänzlichem Ignoriren der

neueren Werke Lebender scheint man nicht abgehen zu wollen, denn auch das diesmalige Programm brachte nur Producte früherer Meister. Das Quintett für Streichinstrumente in D dur von Mozart, ausgeführt von den HH. Concertm. David, Röntgen, Hermann, Thümer (Viola) und Hegar (Violoncell), eröffnete die Soiree. So vorzüglichen Leistungen gegenüber kann sich die Kritik stets nur lobend verhalten, wenn aber dennoch gelegentlich Einzelheiten als nicht besonders gelungen bezeichnet werden, so möge man bedenken, daß seitens der Mitwirkenden z. B die Dynamik der Klangvertheilung nicht so genau wahrgenommen werden kann, als im Saale. So haben wir denn auch zu erwähnen, daß manche unterzuordnende Begleitungsfigur im Verhältniß zur Solostelle zu stark hervortrat; hauptsächlich am Schlüsse des Andante, wo die Violen und Violoncelle ihre Triolen zu stark intonirten; namentlich machte sich der Orgelpunkt des Violoncells zu sehr bemerkbar. Frau Schumann erfreute durch recht feurigen Vortrag der Schubert'schen A moll-Sonate und animirte durch ihre geistvolle Reproduction das Auditorium zu lebhaften Beifalls bezeugen. Concertm. David scheint seit einigen Jahren seine Thätigkeit vorzugsweise längst vergessenen Producten früherer Zeiten zu widmen. Er trug eine Sarabande und „Tambourin“ von Leclair vor; ursprünglich für Geige mit bezissem Baß componirt, hatte er diesen in angemessene Clavierbegleitung verwandelt. Der erste Satz zeichnet sich durch schöne Melodik aus; das „Tambourin“ war dagegen mehr ein musikalischer Scherz, eine burleske, die aber so gefiel, daß sie wiederholt weiden mußte.- Zur Erinnerung an Mendelssohn's Lob (4. Nov.) wurde sein E moll-Trio von Frau Schumann. Concertm. David und Hegar würdevoll vorgetragen und, einige unbeachtet gebliebene Nüancen abgerechnet, recht geistvoll executirt.

Translation

The first chamber music evening in the *Gewandhaus* on the 5th elicited an even greater interest from our audience than in the previous year, and this is a most gratifying sign of their lively love of art. If the well-known virtuosos of our orchestra already have a significant power of attraction, this was also significantly increased by the participation of the famous daughter of Leipzig – Frau Clara Schumann. Consequently, the hall and galleries were filled to the last seat. One does not seem to want to deviate from the cult of the great dead with an almost complete ignoring of the more recent works of the living, because this time's programme also featured only products by earlier masters. The String Quintet in D major by Mozart performed by the HH Concertmeister David, Röntgen, Hermann, Thümer (viola) and Hegar (violoncello) opened the soiree. Critics can always only treat such excellent performances with praise, but if individual details are occasionally described as not particularly successful, one should consider that the participants, for example, cannot perceive the dynamics of the sound distribution as precisely as the audience in the hall can. Therefore, we have to

mention that some subordinate accompaniment figures stood out too strongly in relation to the solo part; mainly at the end of the Andante, where the violas and violoncello intoned their triplets too harshly; in particular the pedal point of the cello made itself felt too much. Frau Schumann delighted with her very fiery performance of Schubert's A minor Sonata and animated the audience with lively applause through her brilliant reproduction of it. For some years, Concertmaster David seems to have preferred to dedicate his work to long-forgotten products from earlier times. He performed a Sarabande and Tambourine by Leclair; originally composed for violin with a figured bass accompaniment, he had transformed the figured bass into a piano accompaniment. The first piece is characterised by beautiful melody. The Tambourin, on the other hand, was more of a musical joke, a burlesque that was so popular that it had to be repeated. – To commemorate Mendelssohn's death (4th November), his C minor Trio was performed by Frau Schumann, Concertmaster David and Hegar, with dignity and aside from a few unnoticed nuances, executed with real spirit.

[A.5.2.5] 24th January 1873 – No. 5 – p. 45 -t

Correspondenz, Leipzig

[Review of Concert on 16th of January]

Das dreizehnte *Gewandhaus*concert wurde mit Weber's Euryanthenouperlure eröffnet, deren erster Allegrosatz leide: durch zu schnelles Tempo beeinträchtigt wurde.— Als Solisten erschienen Clara Schumann und Nachbaur. Letzterer begann mit der Arie aus „Cosi fan tutis' Un aura amorosa und ließ später die Cavatine aus der weißen Dame „Komm o holde Dame' folgen, eine Wahl, die sich nicht der allgemeinen Billigung zu erfreuen hatte. Opern-arien hören wir am Liebsten auf der Bühne, und wenn man im Concertsaale ohne eine solche nicht glänzen zu können glaubt, so möchte doch wohl eine genügen und Herr N. würde sicher die Zustimmung des ganzen Auditoriums gehabt haben, wenn er auch einige Lieder der Neuzeit gewählt hätte. Der Vortrag beider Arien war selbstverständlich in technischer und ästhetischer Hinsicht ausgezeichnet; nur beim Aushalten hoher Töne ändert sich die Klangfarbe seines überhaupt stark zu nasaler Färbung neigenden Organs ein wenig, welche N. bei einiger Achtsamkeit sicher vermeiden kann. —Frau Dr. Schumann erfreute uns mit dem Concertstück Op. 92 ihres verstorbenen Gatten, mit Schubert's Impromptu in C moll Op. 90 und dem Scherzo aus dem „Sommernachtstraum'. Der anhaltende Beifall und Hervorruf bewog sie zur Zugabe der von Brahms bearbeiteten Glücklichen Gavotte. Von wundervoller Wirkung war die Reproduktion des poetischen Concertstücks, zu dessen Gelingen auch der erste Hornist mit seinem schönen weichen Gesangston wesentlich mit beitrug. Etwas Weiteres über das weltbekannte Spiel

der Künstlerin zu sagen, würde überflüssig sein.— Zum Schluß wurde eine neue Symphonie von J.O. Grimm unter Leitung des Componisten aufgeführt. Hr. Grimm hat das Glück, unter den lebenden Componisten *Gewandhausfähig* zu sein; es wurden hier schon inehrere seiner Werke zu Gehör gebracht. Man kann dies als ein hohes Glück betrachten, denn ein Werk von einem solchen Orchester aufgeführt, wird stets einen gewissen günstigen Erfolg haben, selbst wenn es bedeutende Schwächen hat. Grimm's Symphonie krankt nur an einer Schwäche. Diese berührt aber den Lebensnerv so wesentlich, daß sie wohl keine Umarbeitung zu curiren vermag, es fehlt nämlich allen vier Sätzen die geistige Einheit in der Ideenentwicklung. Heutzutage verlangt man, daß sämtliche Symphoniesätze durch ein geistig einigendes Band verknüpft sind; wenn aber nicht einmal die Themata jedes einzelnen Satzes dieser Anforderung genügen, so ist der Hauptzweck, nämlich der symphonische verfehlt, und, das ist leider bei Grimm's Werke der Fall. Am Auffälligsten zeigte sich dies beim ersten Thema des ersten Allegrosatzes, das förmlich potpourriartig aus verchiedenen Gedanken zusammengesetzt ist. Das Scherzo entfaltet wahren Galgenhumor und sollte gänzlich ausfallen. Abgesehen von diesen Schwächen hat das Werk Vorzüge in Betreff effektvoller Instrumentation und der sonstigen technischen Behandlung, bringt auch ansprechende werthvolle Gedanken, die stets ein Publikum gewinnen werden, das nicht aus Einheit der Ideeentwicklung reflektirt. Mäßiger Beifall wurde Hrn. Gr. auch gezollt. Enthusiasmus vermochte jedoch sein Werk nicht zu erregen.

Translation

The thirteenth *Gewandhaus* concert opened with Weber's 'Euryanthe' Overture, the first allegro of which was unfortunately marred by too fast a tempo. – Clara Schumann and Nachbaur appeared as soloists. The latter began with the Aria from *Così fan tutte* ('Una aura amorosa') and was later followed by the Cavatine from *The White Lady*, 'Komm o holde Dame', a choice that did not enjoy general approval. We love to hear opera arias on stage, and if you don't think you can shine in the concert hall without one, the one should be enough, Herr N would certainly have had the approval of the whole audience if he had also chosen a few songs from modern times. The performance of both arias was of course excellent from a technical and aesthetic point of view; only when sustaining high tones does the timbre of his voice, which tends to have a strong nasal colouration, change a little, which N. can avoid with a little care. – Frau Dr. Schumann delighted us with the Concertstück Op. 92 of her late husband with Schubert's Impromptu in C minor and the Scherzo from *A Midsummer Night's Dream*. The sustained applause and cheering persuaded her to add Brahms's arrangement of Gluck's Gavotte. The reproduction of the poetic concert piece had a wonderful effect, and the first horn player also made a significant contribution to its success with his beautiful, soft, singing tone. To

say anything more about the artist's world-renowned playing would be superfluous. Finally, a new Symphony by J.O. Grimm performed under the direction of the composer. Herr Grimm is fortunate to be a living composer among the others at the *Gewandhaus*, several of his works have already been heard here. This can be considered extremely fortunate, for a work performed by such an orchestra will always have some favourable success, even if it has significant weaknesses. Grimm's Symphony suffers from only one weakness. However, this touches the lifeblood so fundamentally that it is unlikely to be able to be cured by any reworking. Namely, the weakness is that all four movements lack the spiritual unity in the development of ideas. Nowadays, all symphony movements are required to be linked by a spiritually unifying bond; but if not even the themes of each individual passage meet this requirement, then the main purpose, namely the symphonic one, fails, and this is unfortunately the case with Grimm's works. This was most evident in the first theme of the first Allegro movement, which is literally a potpourri of different thoughts. The Scherzo unfolds with true gallows humour and should be omitted entirely. Apart from these weaknesses, the work has merits in terms of effective instrumentation and other technical treatment, it also brings appealing valuable ideas that will always win over an audience that does not reflect on the unity of idea development. Moderate applause was given to Herr Grimm. However, his work failed to arouse enthusiasm.

[A.5.2.6] 1st February 1873 – No. 6 - p.56-7 – V.B

Correspondenz, Leipzig

[Review of concert on 18th January]

Die letzte Kammermusikaufführung im *Gewandhaus* brachte unter das Concertpublikum eine freudige Bewegung nach drei Beziehungen hin; war doch Clara Schumann, die immer hoch willkommene Künstlerin, der Mittelpunkt des Abends, war doch ferner nach längerer Krankheit Concertm. David, mit Beifallsrufen und einem Lorbeerkranz sogleich beim Eintritt in den Saal geehrt, wieder erschienen und gab die glänzendsten Beweise alter künstlerischer Rüstigkeit, welche allen gegenheiligen Gerüchten zum Trotz dem *Gewandhaus* noch fernerhin ihre ungeschwächten und unschätzbaren Dienste leisten wird, und kamen doch außer der Beethoven'schen Serenade Op. 8. ausschließlich Compositionen von Schumann zu Gehör, dem ja aller Herzen jauchzend entgegenschlazen. Wir dürfen nur die Werke nennen und deren Ausführende: A dur streichquartett, gespielt von dem HH. Concertm. David, Röntgen, Hermann und Hegar, und F dur Trio, vorgetragen davon Frau Schumann mit den HH. David und Hegar. Daß ihre Wiedergabe eine höchst vorzügliche,

ist ebenso selbstverständlich wie, daß Fr. Clara Schumann mit 10 Stücken aus den „Davidsbündlern“ seltenen Enthusiasmus erregte.

Translation

The latest chamber music performance in the *Gewandhaus* gave the concert audience three reasons for joy. Firstly, Clara Schumann, the always welcome artist, was the centre of the evening. Secondly, after a long illness was David, who was honoured with applause and a laurel wreath as soon as he entered the hall. He then reappeared and gave the most brilliant proof of his old artistic prowess, and, despite all the rumours to the contrary, will continue to render his undiminished and invaluable services to the *Gewandhaus*. Lastly, in addition to Beethoven's Op. 8, came compositions exclusively by Schumann, for whom all hearts beat jubilantly. We may only name the works and their performers: A major String Quartet, played by the H Concertmaster David, Röntgen, Hermann and Hegar, and the F major Trio, performed by Frau Schumann with HH David and Hegar. It goes without saying that Frau Schumann's playing was excellent, as is the fact that her performance of 10 pieces from the *Davidsbündler* aroused rare enthusiasm.

[A.5.2.7] 19th December 1873 – No. 52 -p. 532 – Sch....t

Correspondenz, Leipzig

[Review of concerts on 4th and 6th of December]

Das siebente *Gewandhaus*concert am 4. Dec. hatte über wiegend Schumann'sche Physiognomie. Nach Schumann's Genoveva-ouverture spielte Clara Schumann in jener vollendeten Weise, der wir Nichts hinzuzusetzen vermögen, ein Concert von Brahms sowie den As dur canon aus den Pedalfügelstudien und die Dmoll-romanze von Schumann. Aus stürmisches Verlangen nach einer Zugabe fügte sie Mendelssohn's Scherzo aus der Sommernachtstraummusik hinzu, diesmal jedoch nicht zum Vortheil des Stückes, welches sich ziemlich verwundert in eine Bravouretude verwandelt sah, unbekümmert um seinen prickelnd dustigen Staccatocharalter. Das Brahms'sche Concert vermochte nicht den Anklang zu finden, den es, namentlich in solcher Aufführung, verdiente. Während den der älteren Form nicht abholden Musiker die höchst geistvollen Gestaltungen, Nüancen und Farben fesseln, ist die meist etwas kurzathmige Structur, öfteres Ergehen in matten, sterileren Wendungen oder zu stark und bunt sich häufenden Erinnerungen an Beethoven's „Neunte“ und Schumann'sche Melodien nicht geeignet, das Publikum sofort zu fesseln oder zu befriedigen. Bis auf einige dann allerdings um so schöner hervortretende Momemte vermag sich der

Comp. Von unstetem Hin- und Hergreifen, wodurch das Interesse versplittert wird, selten frei zu halten. „Es sind prächtige Sachen darin‘ der Gedanke an diese uns sonst wenig sympathische, weil manchen Urtheilsmangel. beschönigende Redensart wollte so Manchen während des Anhörens nicht verlassen. Was für ein Werk hatte darans werden können, wenn es Br. gelurrge wäre, den prachtvollen Ansang, in welchem ein bedrängtes Herz sich von mächtig aus dasselbe einstürmenden quälenden Eindrücken zu befreien ringt, bis die helle Sonne der zweiten Gedankens mild lächelnd hineinschaut, oder das Adagio mit seiner schönen religiösen Ruhe einheitlich festzuhalten und in großen Zügen gesättigt auszugestalten. Selbst als ganz zu letzt die Holzbläser sich plötzlich zu einer lustigen Miene aufraffen, erstirbt auch diese bald wieder unter conventionellen Phrasen.— Auch die Vorträge des königl. preuß. Hofopernsängers Schott aus Berlin vermochten die reservirte Stimmung in der ersten Abtheilung in keinen hohen Wärmegrad zu versetzen. So kräftig und ausgiebig sein Organ von ächtem Heldenentombre, so verständig und ausdrucksvoll seine Phrasirung bei einer mäßigen Anforderungen entsprechenden Technik, so hinderlich ist erwärmendem Eindrücke die wenig vortheilhafte Behandlung der Stimme, denn einerseits leidet dieselbe unter zu starkem Athemdruck, durch welche die liefern Töne zu fest und öfters heiser klingen, die höheren aber an die Nasenwände getrieben werden, andererseits bekamen wir in der Höhe überhaupt nur ein paar schwache Fisteltöne zu hören, was keine vortheilhafte Meinung von derselben erzeugte.— Den Beschluß des Abends machte Beethovens ausgezeichnet ausgeführte B dur symphonie.

Einen höchst genußreichen Abend gewährte am 6. Decbr. die dritte Kammermusik im *Gewandhaussaale*, an welcher sich Clara Schumann und die HH. Röntgen, Haubold, Hermann und Coßmann theilnahmen. Nach Haydn's D dur quartett mit der dasselbe eröffnenden schönen elegischen Violincantilene trug Frau Schumann die F is dur romanz: Op. 28. ihres Gatten und Chopin's F is dur barcarole so meisterhaft vor, daß sie durch reichen Applaus und Hervorruf zu einer Zugabe (ebenfalls ein Werk ihres Gatten) veranlaßt wurde. Den Solovorträgen solgte Beethoven's C moll trio Op 19 für Streichinstr., welches mit seinen webenden Traumgestalten in Nacht und Nebel versetzt. Zum Schluß wurde Schumanns Clavierquartett Op. 47 ausgeführt. Sämmtliche Werke waren sorgfältig einstudirt, das nuancenreiche und exacte Ensemble ließ vergessen, daß einige Mal einzelne Violintöne weniger vollkommen hervortraten. Schumann's Quartett Im Verein mit der Fülle und dem Wohlklang eines Steinway'schen Flügels erzeugte oft wahrhaft orchestrale Wirkungen. Die nähere Gruppierung der Streichinstrumente um den Flügel, wie es hier geschah, hatte einheitlichere Akustik, organischeres Ineinanderklingen zur Folge und sollte folglich stets bei solchen Ausführungen beachtet werden.—

Translation

The highlight of the seventh *Gewandhaus* concert on December 4th was Schumann's Symphony. After Schumann's 'Genoveva' Overture, Clara Schumann played in that perfect way to which we can't add anything, a Concerto by Brahms as well as the A \flat major Canon from the Pedal Piano Studies and the D minor Romance by Schumann. In response to a stormy demand for an encore, she added Mendelssohn's Scherzo from the music of *A Midsummer Night's Dream*. However, this time, to the advantage of the piece, she transformed it, rather astonishingly, into a bravura etude, unconcerned with its sparkling, airy staccato character. Brahms's Concerto failed to find the acclaim it deserved especially when performed in this way. While the musicians, who are not averse to the older form, are captivated by the highly ingenious designs, nuances and colours, the structure is usually somewhat short of breath, indulgent and dull. Sterility turns to too strong and colourful memories of Beethoven's 'Ninth' and Schumann's melodies designed to immediately captivate or satisfy the audience. Except for a few moments that stand out all the more beautifully, the composition is seldom free from erratic reaching back and forth, fragmenting the interest. 'There are magnificent things in it', the thought of this phrase, which we try to avoid as it is often used to belittle, would not leave us while listening to this piece. What a work it would have been if Brahms had succeeded in capturing the glorious beginning in which a hemmed heart struggles to free itself from torturous impressions rushing at it mightily, until the bright sun of the second theme chants wildly smiling in. Or, that Adagio, with its beautiful spiritual peace, to be captured uniformly and to be fleshed out in broad strokes. Even at the very end, this comes too soon under conventional phrasing. – Also, the pieces from those sung by the court opera singer Schott, from Berlin, were not able to transform the reserved mood of the first half into a high degree of warmth. As powerful and extensive his voice, of real heroic tenor timbre, as intelligent and expressive as his phrasing with a technique that meets moderate requirements, the unfavourable treatment of the voice is a hinderance to warming impressions. On the one hand it suffers from too much breath pressure, through which the deeper tones are too loud sounding firm and often hot, but the higher ones are pushed to the walls of the nose, otherwise we only heard a few weak fistulas in the high range, which did not produce a favourable opinion of the singer. – The evening ended with Beethoven's excellently executed Symphony in B \flat Major.

A highly enjoyable evening was provided on December 6th by the third chamber music concert in the *Gewandhaus*, in which Clara Schumann and HH Röntgen, Haubold, Hermann and Cossamann took part. After Haydn's D major Quartet with the beautiful elegiac violin Cantilena that opened the concert, Frau Schumann performed the F# major Barcarole so masterfully that she was prompted by rich applause and adulation to perform an encore (for which she played a work by her husband). The

solo performances were followed by Beethoven's C minor Trio, Op. 19, for string instruments, which weaves dream-like figures of night and fog. Finally, Schumann's Piano Quartet closed the concert. All the works were meticulously rehearsed, the nuanced and exact ensemble made one forget that at times individual violin notes came out less perfectly. Schumann's Quartet, combined with the fullness and euphony of a Steinway grand piano often produced truly orchestral effects. The closer arrangement of the string instruments around the grand piano, as was done here, resulted in a more unified acoustic, more organic sounding, and should therefore always be considered in such performances.

[A.5.2.8] 19th November 1875 – No. 47 – p 465-466 – Z.

Correspondenz, Leipzig

[Review of concert on the 28th of October]

Das dritte *Gewandhaus*concert am 28 v. M. bot Beethoven's zweite Leonorenouverture, Arie aus „Jessonda“, nebst Liedern von Rubinstein und Tottmann vorgetragen von Frau Pesecka, Mendelssohn's D moll concert und Solostücke von Schumann (H moll-canon aus den Studien für den Pedalftügel, F is dur romanze und E dur novellette), gespielt von Clara Schumann, und die zweite Serenade in A dur von Brahms, also ein in Rücksicht auf den engen Rahmen der *Gewandhaus*anschanung immerhin vielseitig interessantes Programm. Was zunächst Beethoven's Leonorenouverturen betrifft, so soll Nottebohm's sorgfältigen Forschungen zufolge nicht die bisher als erste bezeichnete (mit dem Roisini'schen crescendo), sondern vielmehr die diesmal ausgeführte (No. 2) die ursprüngliche sein, welche bei der ersten Aufführung des „Fidelio“ 1805 gespielt wurde. Aus ihr entstand im folgenden Jahre als zweite die bedeutendste, bisher mit No. 3 bezeichnete, mit welcher die Oper 1806 ausgeführt wurde. Diese gefiel aber dem damaligen Wiener Publikum ebensowenig. und nun erst schrieb B. die bisher mit No. 1 bezeichnete für die erste Prager Aufführung als Concession gegen den Tagesgeschmack. Aber auch diese machte kein sonderliches Glück und mußte, übrigens eist 1814, einer zweiten Concession, nämlich der in E dur weichen. Die Vorführung der sogen, zweiten ist zuweilen sehr dankenswerth, denn „hier läßt sich der Künstler (wie Schumann sagt) recht deutlich in seiner Werkstatt belauschen. Wie er änderte, wie er verwarf, Gedanken und Instrumentation, wie er sich in keiner von seiner Florestan'schen Arie lesmachen kann, wie sich die drei Anfangstacte dieser Arie durch das ganze Werk hinziehen, wie er auch den Trompetenruf hinter der Scene nicht aufgeben kann,— wie er nicht ruht und rastet, daß sein Werk zu der Vollendung gelange, wie wir es in der dritten bewundern: dies zu beobachten und zu

vergleichen gehört zu dem Interessantesten und Bildendsten, was der Kunstjünger vornehmen, für sich benutzen kann.' Die Ausführung war eine des *Gewandhausorchesters* wahrhaft würdige, ebenso glänzend als tief beseelt und hinreißend. Beiläufig unglaublich ist es, daß damals in den ersten *Gewandhaus*aufführungen der großen Ouv. No. 3 das Trompetensolo nicht in der Ferne sondern ganz gemüthlich fortissimo im Concertsaal im Orchester geblasen wurde. Denkt man sich hierzu verständnißloses Abblasen, als ob es sich um ein simples Signal handle, und einen ebenso verständnißlosen Standpunct oberflächlicher Kritik, so wird es alleidings erklärlich, wenn der damalige hochweise *Gewandhaus*kritiker dieses geniale Solo für ein höchst gewöhnlicher, geschmackloses Posthornsignal erklärte.— In Bezug auf passende Concertgesänge muß große Armuth herrschen, wenn immer von Neuem Arien aus Repertoiropern gewählt werden. Weiden dem hiesigen Publicum seitens der Bühne fremdgebliebene Opernarien geboten, z. B. von Gluck oder Spontini, aus „Idomeneo' oder „Titus', so rechtfertigt sich dies eher in durchaus dankenswerther Weise. Die Arie aus „Jessonda' stattete allerdings Frau Peschka selbstverständlich, in genußreichster Weise aus, dsgl. die Lieder „Es blinkt der Thau' von Rubenstein und „Seit ich dich Lieb', erkoren' von Albert Tottmann, welche beiderseits mir lebhaftesten Beifalle aufgenommen wurden. Frau Peschka sowohl als auch Frau Schumann wurden außerdem schon bei ihrem ersten Austreten ehrenvoll empfangen. Letztere hatte diesmal Mendelssohn's weniger bedeutendes und deshalb gewiß seit zehn Jahren hier nicht mehr gespieltes D moll concert gewählt und verstand sowohl dieses übrigens meist ganz anmuthige Werk als auch die Gaben ihres großen Gatten in einem Grade zu durchgeistigen und zu beseelen, wie dies eben nur einer von Gott so hochbegnadigten Künstlerin beschieden ist. Ebenso nahm man allgemein art größter Freude wahr, daß ihr langwieriges Armleiden (sie trat heute zum ersten Male wieder aus) keinerlei Nachwehen zurückgelassen hat.— Gewiß aus Rücksicht für die groß- Künstlerin hatte man an den Schluß des Abends die zweite „Serenade' von Brahms gestellt. Was zunächst den Titel dieses werthvollen Tonwerkes betrifft, so läßt sich hier kein stichhaltiger Grund finden, warum heutzutage dem Titel „Symphonie' wahrhaft ängstlich aus dem Weg gegangen wird. Die Folge ist meistens, daß man zu Titeln greift, an die der Inhalt des Stückes oft nicht denkt, und dadurch dasselbe in ein unrichtiges, schiefes Licht stellt. Unter „Serenade' versteht doch gewiß jeder Mensch eine sanfte, angenehme Abend- oder Nachtmusik, ein „Ständchen', welches irgend Jemandem als ehrende Aufmerksamkeit servirt wird, also kaum den Zweck haben kann, jener verehrten Person trübe Stimmungen, düster leidenschaftliche Ergüsse, grollende Vorwürfe und ähnliche weniger harmlose oder ungemüthlichere Dinge zu insinuiren. Beide „Serenaden' von Brahms sind inhaltlich bedeutungsvoll genug, um den Titel „Symphonie' unbedenklich zu verdienen; durch den von ihm gewählten dagegen erregt B. Beim Zuhörer verkehrte Vorstellungen und Erwartungen, die denselben — es sei dies

hiermit überhaupt einmal auch anderen Tondichtern aus Herz gelegt— weil ganz andere unerwartete Eindrücke erscheinen (besonders bei der zweiten), in Folge solcher Enttäuschung in ungemüthliche Stimmung versetzen muß. Oesters ist wohl das Wesen der Serenade richtig erfaßt, z.B. sogleich am Anfang glaubt man sich dieser Hoffnung diesmal hingeben zu dürfen, aber um so befremdender berühren dann die in völlig andere Situationen sich versenkenden Partien. Sieht man bei dem heutigen Werke von dem schiefen, ungenügenden Titel ab, so gestaltet sich der Eindruck wesentlich anders, wenigstens für Denjenigen, der sich in die Eigenart dieses Autors eingelebt hat und es nicht verschmäht, ihm mit der nöthigen Resignation in das *clair obscur* ernsterer, spröderer, ja zuweilen bizarrer Stimmungen zu folgen. Daß jenes mystische Halbdunkel seine Absicht, daß Br. seine Schilderungen nicht mit Sonnenlicht sondern höchstens mit Mondschein beleuchten wollte, spricht er deutlich durch völliges Verzicht auf alle Violinen aus. Warum nicht, wenn Mehul dies während einer ganzen Oper that? Allerdings darf Br. sich auch nicht wundern, wenn Freunde von Tageslicht schließlich ausrufen: ein königreich für einen Sonnenstrahl! d. h. für ein paar hohe Violintöne. Eine auch hier bei Br. hervortretende Eigenschaft ist leidenschaftliche Erregtheit oder Wühlen in grollenden Stimmungen, öfters in ziemlich schroffem Wechsel mit heiterem oder auch mit trocknerem, wenig sagendem Weiterspinnen. In den beiden ersten Sätzen erscheint wie gesagt der Charakter einer Serenade besser getroffen. Das dieselbe eröffnende *Allegro moderato* hüpfte meist im heiteren Gewande des ersten Satzes von Beethoven's A dur symphonie dahin, untermischt mit Schumann'schen sehnsüchtig düsteren Gefühlen. Der zweite Satz, ein *Scherzo vivace*, athmet die verhältnißmäßig leichtblütigste Lebenslust, in der sich in dem anmuthigen Trio die Bläser besonders wohlgefällig wiegen. Im *Adagio non troppo* aber gelangen die im ersten Satze noch nicht so ernst und entschieden dominirenden resignirt ästhetischen Stimmungen zu viel ausgedehnterer Herrschaft, öfters Trost suchend und zu ächt Schumann'scher Junigkeit sich erwärmend, vielfach aber in der wehmüthigsten, unglücklichsten Stimmung oder grollend in sich gekehrt, ja sogar unheimliche Eutschlüste brütend und mit düsterem Verhängniß drohend. Hier entzückt Brahms die Einseitigkeit seiner Gemüthswelt viel zu tief und bedeutungsvoll, um sich noch in einer Serenade zu befinden. In dem folgenden *Quasi Menuetto* verharrt er ruhiger in beschaulich in sich gekehrter Stimmung, in welche die Oboe wehmüthig rührende Klage mischt. Das Schlußbrondo beginnt in einem dem ersten Satze ähnlichen Charakter, springt aber dann vielfach unstet von einer Stimmung in die andere, bald launig in mehr freundlich Beethoven'scher Weise, bald launisch bis zur Bizarrie wahren Hexentanzes der Pickelflöte, und zwischen diesen Contrasten blickt die heitere Mozart'sche Wendung *e|cis a, gis h|a* naiv genug hindurch.— Kein neuerer Autor macht so entschieden den Anspruch, öfterer gehört zu werden, ehe man ungerecht über ihn abspricht, als Brahms; schon aus diesem Grunde können die flüchtigen Eindrücke erstmaligen Hörens unniöglich

maßgebend sein. Erst Wiederholungen vermögen die Fülle geistvoller Combinationen wie die leidenschaftlichen Tiefen seines Gemüthes aus der oft wenig gewinnenden Schale ans Licht zu ziehen. Nur dem Geistesverwandten, der sich sehr liebevoll mit ihm beschäftigt, erschließt er sein Herz; deshalb ist man so leicht geneigt, noch mehr gefunde, frische Züge da zu wünschen, wo Br. grüblerisch bizarrer Laune zu rücksichtslos und unstet die Zügel schießen läßt.—

Translation

The third *Gewandhaus* concert on the 28th offered Beethoven's second 'Leonore' Overture, an Aria from *Jessonda* along with songs by Rubinstein and Tottmann performed by Frau Peschka, Mendelssohn's D minor Concerto and solo pieces by Schumann (B minor Canon from the Studies for Pedal Piano, F# major Romance and E major Novelette), played by Clara Schumann, and the second Serenade in A major, by Brahms. In other words, a programme that is interesting in many ways given the narrow scope of the *Gewandhaus* concerts. Referring first to Beethoven's 'Leonore' Overtures, according to Nottebohm's painstaking research, it is not the one hitherto referred to as the first (with Rossini's crescendo) but rather the one performed this time (No. 2) that is the original one, performed at the premiere of *Fidelio* in 1805. From this performance emerged the second version, and then No. 3 with which the opera was performed in 1806. But the Viennese public at the time did not like it, and it was only then that Beethoven referred to it as 'No. 1' referring to the first performance in Prague, as a concession to the taste of the day. But even this did not have much luck, and it was not until 1814 that he had to make a second concession, namely transposing to E major. We are grateful for the performance of the so-called second, because it is 'here (as Schumann said) the artist lets himself be overheard in his workshop. How he changed, how he discarded, thoughts and instrumentation, how he cannot read in any of his Florestan Arias, how the three opening bars of this Aria run through the whole work, how he cannot give up the trumpet call behind the scene, - how he does not stay quiet and rest, that the work comes to completion as we admire it in the third: observing this and comparing this is one of the most interesting and useful things that the artistic disciple can undertake and use for himself'. The performance was one truly worthy of the *Gewandhaus* Orchestra, as brilliant as it was soulful and enchanting. It is almost unbelievable that in the first *Gewandhaus* performance of the great No. 3 overture, the trumpet solo was not blown in the distance but quite comfortable fortissimo in the concert hall, with the orchestra. If one thinks of an uncomprehending blow, as if it were a simple signal, and an equally uncomprehending point of view of superficial criticism, then it becomes explicable when the highly wise *Gewandhaus* critic of the time declared this ingenious solo to be an extremely ordinary tasteless 'post horn' signal. – With regard to suitable concert songs, there must be a great poverty whenever arias from repertory

operas are chosen anew. If the local audience is offered opera arias that have remained unfamiliar on the stage, e.g. by Gluck or Spontini from *Idomeneo* or *Titus*, this is rewarded with great thanks. Naturally, Frau Peschka provided the Aria from *Jessonda* in the most enjoyable way, then she sang 'Es blinkt der Tyau' by Rubinstein and 'Seit ich dich Lieb' erkoren' by Albert Tottmann, which were both received with the liveliest applause on all sides. Frau Peschka, as well as Frau Schumann were honoured as soon as they appeared. The latter has this time chosen Mendelssohn's less important D minor Concerto, which has certainly not been played here for ten years. She understood both this mostly quite graceful work and the works of her great husband to a degree of spirituality and inspiration that only one who has been chosen by God as a highly graced artist could achieve. It was also generally noted with great joy that her lengthy arm ailment (she appeared again today for the first time) has left no after-pains. – Out of consideration for the great artist [Clara Schumann] Brahms's second Serenade was placed at the end of the evening. As to the title of this valuable musical work, there is no valid reason why it is not given the title 'Symphony', which is often avoided nowadays. The result is usually that the content of the piece is not reflected in the title, and therefore is done a disservice. Surely everyone understands 'Serenade' as a gentle, pleasant evening or night music. A 'Serenade' which is given to someone as honourable attention, so it can hardly have the purpose of causing the honoured person to have gloomy moods, dark passionate outpourings, resentment to infinite reproaches and similar things less shaming or more uncomfortable. Both of Brahms's 'Serenades' are significant enough in terms of content to deserve the title 'Symphony' without hesitation. Brahms, on the other hand, through the title he has chosen, arouses the wrong ideas and expectations in the listener, which – let this also be recommended to other composers – because they are so different from what is expected (especially with the second one), the result is very disappointing and creates an uncomfortable mood. The nature of the serenade is often correctly grasped, e.g. right at the beginning one believes one can indulge this hope this time, but the parts that sink into completely different situations are all the stranger. If one disregards the odd, inadequate title of today's work, the impression is essentially different, at least for those who have gotten used to the peculiarity of this composer and do not hesitate to give him the necessary resignation in the *clair obscur* to follow more serious, more brittle, even sometimes bizarre moods. Mystical twilight was his intention, Brahms wanted to illuminate his composition not with sunlight but with moonlight, which he clearly expresses by renouncing all violins. Why not when Mehul did this for an entire opera? However, Brahms shouldn't be surprised when friends of daylight finally exclaim: a kingdom for a ray of sunshine! i.e. for a few high violin notes. A characteristic that also emerges here with Brahms is passionate excitement or rummaging in rumbling moods, often alternating fairly abruptly with cheerful or also with a drier, less expressive one. As already

mentioned, the character of a serenade appears better hit in the first two movements. The same opening Allegro moderato mostly hops along in the cheerful guise of the first movement of Beethoven's A major Symphony, interspersed with Schumannian wistful sombre sentiments. The second movement, a Scherzo vivace, breathes the relatively light-hearted air of life, in which the graceful trio's blossoms sway particularly pleasantly. In the Adagio non troppo, however, in the first movement the dominant, refined ascetic moods, which are not yet so serious and decidedly dominant, reach much more extended dominance, often seeking consolation and warming up to Schumann's youthfulness, but often in the most melancholy, unhappy mood or resentfully turned inward, brooding even uncanny resolutions and threatening dire doom. Here Brahms unfolds the uniqueness of his emotional world much too deeply and meaningfully to still be in a serenade. In the Quasi Menuetto that follows, he remains calmer in a contemplative, withdrawn mood, into which the oboe mixes melancholy, touching laments. The final Rondo begins with a character similar to the first movement, but then jumps from one mood to the other sometimes more erratically, sometimes moodily in a more friendly Beethovenian way, sometimes moody to the point of the bizarreness of a true witch's dance of the piccolo flute, and between these contrasts the cheerful Mozartian phrases, like the 'E C# A G# B, which are naïve enough. – No recent composer makes such a firm claim to be heard more often before he is unfairly denounced than Brahms; for this reason alone the glimpses of first hearing cannot possibly be authoritative. Only repetitions are able to bring to light the wealth of witty combinations and the passionate depths of his soul from the often-unappealing shell. He opens his heart only to the kindred spirit who deals with him very lovingly; that's why it's so easy to wish for more healthy fresh pieces where Brahms, broodingly bizarre mood lets the reins fly too ruthlessly and erratically.

[A.5.2.9] 19th November 1875 – No. 47 – p 466 – Sch....t.

Correspondenz, Leipzig

[Review of concert on 31st of October]

Die zweite Kammermusik am 31. v. M. im Gewandhause wurde durch die Mitwirkung von Clara Schumann verherrlicht, welche außer Beethovens B dur trio vier Stücke aus der „Kreisleriana“ ihres Gatten vortrug und dann in Folge nicht endenwollenden Beifalls noch mit einer Zugabe erfreute. Die Lebensfrische und Meisterschaft ihres Vortrags ist auch heute noch ganz dieselbe geblieben, wie mir Männer versicherten, die sie als Siebzehnjährige gehört haben. Selbstverständlich wurde sie sogleich beim Erscheinen mit Applaus empfangen.— Diesmal stand ein neues Quartett von L. Grill an der

Spitze des Programms, und wurde demselben eine Reproduction zu Theil, über die sich ein junger Componist höchst glücklich schätzen kann. Die Ausführenden waren dieselben, wie in der ersten Soiree, nur hatten beide Concertmeister insofern gewechselt, als Röntgen die erste Geige und Schradiek die Viola übernommen hatte. Letzterer wird also jetzt die Auszeichnung zu Theil, von einem Concertmeister gespielt zu werden, was sie auch namentlich in Quartetten verdient. Grill's Quartett unterscheidet sich von vielen anderen Producten der Gegenwart, bei denen gradweises Herabsinken bemerkbar, dadurch, daß die letzten beiden Sätze interessanter als die ersten sind. Der erste enthält nicht nur ganz vulgäre Phrasen, sondern ist auch nicht durchgängig polyphon gehalten. Ja die zweite Geige hat zuweilen eine Rolle, wie bei der Tanzmusik, d. h. muß einen und denselben Ton in Achteln wiederholen. Edlere Gesangstellen und bessere Bearbeitung zeigt schon der zweite Satz; den dritten, eine Art Scherzo, dürfen wir aber als ausgezeichnet benennen, und das Finale erhebt sich sowohl hinsichtlich der Ideen wie der Durchführung zu jenem Quartettstyl, wie er durch die classischen Meisterwerke geschaffen ist. Sämmtliche Sätze sind kurz, fast zu kurz gehalten, wurden aber sehr beifällig aufgenommen. Außer den genannten Werken hörten wir Mozart's Quintett für Streichinstrumente gleich vortrefflich ausführen.— Sch... t.

Translation

The second chamber music concert on the 31st of the month in the *Gewandhaus* was glorified by the participation of Clara Schumann, who, in addition to Beethoven's D major Trio, performed four pieces from her husband's *Kreisleriana* and then rewarded unending applause with an encore. The vitality and mastery of her delivery remains much the same today, as I have been assured it was by men who heard her when she was seventeen. Of course, she was greeted with applause as soon as she appeared. - This time a new Quartet by L. Grill was at the forefront of the programme, and it was given a reproduction that a young composer can be very happy about. The performers were the same as in the first soiree, only the two orchestra leaders had swapped places, insofar as Röntgen took over the first violin and Schradiek the viola. The latter, therefore, now has the distinction of being played by an orchestra leader, which it also deserves in Quartets. Grill's Quartet differs from many other contemporary products, where the gradual decline is noticeable, in that the last two movements are more interesting than the first. The first not only contains very vulgar phrases, but is also not entirely polyphonic. Yet, the second violin sometimes has a role, as in dance music, i.e. it has to repeat one and the same note in eight notes. The second movement already shows nobler moments and better process; the third, a kind of scherzo, we may call excellent, and the finale rises, both in terms of ideas and development, to that quartet style created by the classical masterpieces.

All of the movements are short, almost too short, but were very well received. In addition to the works mentioned we heard Mozart's Quintet for String Instruments performed excellently.

[A.5.2.10] 22nd December 1876 – No. 52 – p. 520 – Schucht

Correspondenz, Leipzig

[Review of concert on 4th of December]

Während die Programme der Kammermusiken des *Gewandhauses* in der Regel nur spärlich mit drei Piecen ausgestattet werden, hatte dagegen die dritte am 4. Dec. vier lange, in viele Sätze zerfallende Nrn., und wurde noch durch die Mitwirkung von Clara Schumann zum mächtigen Anziehungspunkt unserer Kunstfreunde. Wir hörten zuerst Beethoven's heitere Serenade (Op. 8) für Violine, Viola und Vlccl (Röntgen, Thümer und Schröder), welche eigentlich zu ernst, mit zu voller, breiter Tongebung ausgeführt wurde, während die tändelnden Rhythmen der Allegrosätze eine leichte, oft springende Bogenführung erfordern. Eine bessere, ja vorzügliche Reproduction wurde Brahms' Quintett (Op. 34) für Piano und Streichinstrumente zu Theil, in welchem sich außer genannten Herren noch Fr. Cl. Schumann und Hr. Haubold betheiligten. Hier kam nicht nur die Technik sondern auch der Geist, die Poesie des Werkes zur adäquaten Darstellung. Nicht minder vorticfflich ging Mozart's Quintett für Clarinette und Streichinstr. von Statten, in welchem Hr. Landgraf die Clarinettenpartie so vorzüglich ausführte, wie ich sie noch nie von ihm gehört. Im Pianissimo wußte er ihr die zartesten, kaum hörbaren Töne abzugewinnen, ohne daß ein einziger verunglückte— eine Schwierigkeit bei diesem Instrument, die nur der geschickteste Virtuos dann ohne Ueberschlagen des Tones überwindet, wenn er nebst gutem Ansatz und sonst günstiger Disposition ein seines Blatt (Zunge) des Mundstücks gefunden hat, was nicht immer der Fall ist. Zum Schluß spielte Frau Schumann den „Carneval' ihres unvergeßlichen Gatten und gab den Beweis, daß durch einen solchen charakteristischen Vortrag der Humor dieser Stücke auch allgemein zu fesseln vermag, denn der ihr gespendete Beifall und Dacaporuf wollte nicht enden.— Schucht.

Translation

While the programs of the *Gewandhaus* chamber music concert are usually only sparsely equipped with three pieces, the third on 4th December there were four long numbers that broke up into many movements, and it became a powerful attraction for our art lovers thanks to the participation of Clara Schumann. We first heard Beethoven's cheerful Serenade (Op. 8) for Violin, Viola and Cello (Röntgen, Thümer and Schröder), which was actually performed too seriously, with

too full and broad a tone, while the dizzying rhythms of the Allegros are light, often jumping with ricochet bowing. A better, even excellent reproduction was Brahms's Quintet (Op. 34) for Piano and String Instruments, in which in addition to the gentlemen mentioned, Frau Clara Schumann and Herr Haubold were involved. Here came not only the technique but also the spirit, the poetry of the work to give it an adequate representation. No less excellent was Mozart's Quintet for Clarinet and String Instruments, in which Hr. Landgraf performed the clarinet part in a way I had never heard from him before. In pianissimo passages he had to get the most delicate, barely audible tones from the instrument without a single one cracking – a difficulty with this instrument that only the most skilful virtuoso can overcome without skipping the tone if, in addition to a good grip and otherwise favourable disposition, he plays his reed (tongue) of the mouthpiece, which is not always the case. At the end, Frau Schumann played her unforgettable husband's *Carnaval* and gave proof that such a characteristic performance is capable of capturing the humour of these pieces in general, for the applause and shouts for a da capo that were bestowed on her were never ending.

[A.5.2.11] 1st November 1878 – No. 45 – p. 464 – Schucht

Correspondenzen, Leipzig

[Review of Concert on 24th of October]

Das dritte Abonnementconcert am 24. Oct. hatte die *Gewandhaus*direction zur glänzenden Jubelfeier für Clara Schumann gestaltet. Ihr zu Ehren wie zu Ehren ihres großen Gatten wurden lauter Schumann'sche Werke ausgeführt, um das fünfzigjährige Jubiläum ihres ersten Auftretens im *Gewandhause* zu feiern. Am 20. Oct. 1828 erschien sie als neunjährige Clara Wieck zum ersten Mal in diesem Concertsaale und wurde bald in der ganzen civilisirten Welt als Wunderkind bekannt und gepriesen. In reiseren Jahren ward sie die beste Interpretin Chopin'scher und Schumann'scher Werke; und das ist sie bis heute, bis zu ihren, neunundfunzigsten Jahre geblieben. Sie hat sich seitdem stets auf gleicher Höhe zu erhalten gewußt und das Virtuosenenthum von der besseren Seite cultivirt. Ihr wurde nun auch ein festlicher Abend bereitet, wie er noch keinen, Künstler, keiner Künstlerin in Leipzig zu Theil geworden. Mit Tusch und Applaus empfangen, mit zahlreichen Bouquets wahrhaft überschüttet, an den Wänden die Namenszüge von Clara und Robert Schumann, die beiden Jahreszahlen 1828 und 1878 x. Es währte lange Zeit, bevor die Manifestationen der Freude verhallten und sie mit ihres Gatten A moll concert beginnen konnte. Nach dem herrlichen Vortrag desselben wurde ihr ein goldener Lorbeerkrantz über reicht. Später trug sie die H dur romanze und die H moll novellette vor und gab dann, um den anhaltenden Beifallssturin zu be

ruhigen, noch eine Novелlette ihres Gatten zu. Außer diesen Ehrenbezeugungen wurde ihr von einer kleineren Zahl *Gewandhaus*abonnenten ein silberner Tafelaufsatz mit Blumenschmuck verehrt. Dieser Abend wird also gewiß mit zu den schönsten ihres Lebens zählen. Wenn dies Robert Schumann mit erlebt hätte! Es wäre Entschädigung für viel Leid und Kummer und Balsam für seine lebensmüde Seele gewesen. Von anderen Werken seiner Muse hörten wir die *Genoveva*ouverture und die C dur symphonie vortrefflich ausführen. Ferner sechs Lieder, welche Frau Schultzen v. Asten aus Berlin recht gefthlsinnig und verständnißvoll vortrug. Die Sängerin gab den Beweis, wie man eine weniger wohlklingende Brust- und Mittel- Stimme mit der klangschöneren Kopfstimme durch sorgfältige Studien so geschickt zu verbinden vermag, daß die jene Schattenseite seltener bemerkbar wird. Die herrliche Schumannfeier des *Gewandhauses* wird den Theilnehmern noch lange in Erinnerung bleiben und als ein schöner Gedenktag in der Kunstgeschichte verzeichnet werden.

Translation

The third subscription concert on October 24th had been reserved by the *Gewandhaus* directors as a celebration of Clara Schumann. In her honour and in honour of her great husband, nothing but works by Schumann were performed to celebrate the fiftieth anniversary of her first appearance in the *Gewandhaus*. On the 20th of October in 1828 she appeared for the first time in this concert hall at the age of nine, Clara Wieck, and soon became known and praised throughout the civilized world as a child prodigy. In later years she became the best interpreter of Chopin's and Schumann's works; and she has remained so until today, up to her fifty-ninth year. Since then, she has always kept up the same high standards and cultivated the best aspects of virtuosity. A festive evening was prepared for, such as no artist in Leipzig had ever enjoyed. Received with fanfare and applause, showered with numerous bouquets, on the walls the names of Clara and Robert Schumann along with the dates 1828 and 1878. It was a long time before the manifestations of joy died down and she could begin her husband's A minor Concerto. After the splendid performance of this piece, she was presented with a golden laurel wreath. She later performed the B major Romance and the B minor Novelette. Then, to calm the sustained applause, she added another Novelette by her husband. In addition to these marks of honour, a small number of *Gewandhaus* subscribers presented her with a silver tablecloth with floral decorations. This evening will certainly be one of the most beautiful of her life. If only Robert Schumann had experienced this! It would have been compensation for so much suffering and heartache and balm for his weary soul. Of other works by his muse, we heard the 'Genoveva' Overture and the Symphony in C major performed admirably. Also, there were six songs, which Frau Schulzen v. Asten from Berlin presented quite sensitively and understandingly. The singer gave proof of how a less euphonious chest and middle voice can be combined with a more beautiful

head voice through careful study so that the downside is less noticeable. The magnificent Schumann celebration at the *Gewandhaus* will be remembered by the participants for a long time and will be recorded as a beautiful commemoration in the history of art.

[A.5.2.12] 28th November 1879 – No. 49 - p. 500-1 – V.B.

Correspondenz, Leipzig

[Review of concert on the 13th [or 14th] of November]

Gleich mehreren seiner Vorgänger dieser Saison brachte auch das sechste *Gewandhaus*concert am 14. eine Novität, und man muß der Direction den seither in dieser Richtung bewiesenen guten Willen dankbar anrechnen. Wenn sie nur auch allen denjenigen Componisten, deren epochemachende Werke längst geschrieben sind, aber immer noch einer Aufführung in *Gewandhaus* harren— an wen anders als an Berlioz und Liszt könnten wir an dieser Stelle denken!— wenn sie nur auch diesen Größen einmal zu ihrem Rechte verhelfen wollte! Das wäre eine wahrhaft bewunderungswürdige That. Die Novität bestand aus einer Ouverture „Frau Aventiure“ von Fr. v. Holstein, dem Componisten des „Haideschacht“, der „Hochländer“. Wie ausdrücklich auf dem Programm bemerkt war, stammt sie aus dem Nachlaß, und Albert Dietrich, des Verstorbenen intimster Freund, hat die Instrumentation des wahrscheinlich in ausgeführtem Entwurfe vorliegenden Werkes übernommen. Mit unverkennbarer Liebe unterzog er sich der Freundespflicht; er gab der Ouverture eine äußerst anmuthige orchestrale Gewaudung, ausgezeichnetes technisches Geschick und bestechende Tonfarbenmischung bewirken denn auch, daß man dem ungemein bescheidenen Gedankengehalt nicht weiter aus den Puls fühlt und mit der geringen Ursprünglichkeit,— das Meiste ist Mendelssohn und zwar Melusinenreminiscenz— nicht weiter ins Gerteicht geht. Wollte der Comp., was ja vielleicht untögllich ist, jene durch Scheffel's Dichtungen in Schwung gekommene Poesiegattung musikalisch verherrlichen, so würde der Mangel kräftigen Humors und regsamer Lebensfülle schmerzlich zu vermissen sein; und selbst zur musikalischen Illustration der als wirkliche Frau aufgefaßten „Aventiure“ würde der unentbehrliche phantastische Grundzug fehlen. Auf keinen Fall trifft die Composition das Rechte, und ihr irgendwelche höhere Bedeutung zuzuerkennen ist uns absolut unmöglich. Das Publikum nahm die Novität ziemlich gut auf. Das Orchester widmete ihr dieselbe liebevolle und mit bestem Gelingen gekrönte Sorgfalt, wie der den zweiten Theil füllenden Beethoven'schen Pastoralsymphonie; deren erster Satz hatte durch belebtere Temponahme erheblich an Eindruckskraft gewonnen und gegen das rapide Zeitmaaß im Scherzo ist auch nichts einzuwenden, wenn Alles so glücklich abläuft. Die „Scene am Bach“ erreichte

in der Wiedergabe vielleicht das Beethoven vorschwebende Urbild; wie zart entledigte sich das Fagott jenes lieblichen Melisma's, das später, als auch die Violoncelle sich seiner bemächtigen, in einer so ganz anderen Beleuchtung erscheint: wie beseelt sangen die Violinen! Doch wozu des Einzelnen, wo das Ganze so herrlich gelang!— Clara Schumann's Auftreten hatte ein großes Contingent nicht abonnirter Zuhörer diesem Concert zugeführt. Während ihres Vortrags von Beethoven's G dur concert schwamm das gesammte Auditorium in Entzücken. Von allen weiblichen Virtuosen ist sie immer noch die „Herrlichste von Allen“; wenn heutzutage Berlioz Auskunft zu geben hätte, wie vor 40 Jahren, als er an Stephen Heller nach Paris von Leipzig aus schrieb: „sie ist die erste und einzige“, er müßte noch bei demselben Urtheile stehen bleiben. An rauschenden Ovationen fehlte es der Künstlerin selbstredend nicht. Nach den Solostücken, Capriccio und Intermezzo von Brahms (Op. 76, Nr. 2 und 6), Scherzo von Mendelssohn, verlangte die Zuhörerschaft auffallender Weise keine Zugabe. In der That sind auch die Brahms'schen Stücke nicht reizend und ursprünglich genug, um von ihnen tiefer angeregt zu werden, so vortreffliche Reproduction sie auch erfuhren.— Emile Blauwaert aus Mons. ein in Brüssel gebildeter Barytonist, errang sich vielsache Sympathien, obgleich er in fremden Zungen (die erste Ballade mit Orchesterbegleitung: „Philips von Artevelde“ comp. von Gewaert, in französischer, die Concertarie: „Trübe Zeiten“ von de Mol in flamländischer Sprache) sang. Sein Organ ist frisch und klar, von echt französischem Gepräge, auch die ganze Art des Vortrags verläugnet nicht das französische Temperament. So überraschten mich auch nicht die zuweilen übertriebenen Affecte, und wenn nach unseren Begriffen jeder Franzose ein geborener Schauspieler ist, so hat Hr. Bl. mit dem Vortrag der beiden Compositionen, die mir in ihrer ernsthaften, würdigen Haltung und ihrer im Allgemeinen vortrefflichen Declamation und ihres im besten Sinne modernen Grundzuges halber sehr wohl gesielen und öfters sogar tieferen Eindruck machten, ausgesprochenen Beruf zum Opernkünstler bekundet. Wir werden seiner ferneren Laufbahn mit Aufmerksamkeit folgen.

Translation

Like several of its predecessors this season, the sixth *Gewandhaus* concert on the 14th, also brought a novelty, and the directorate must be gratefully acknowledged for the good will it has shown in this direction this season. If only those composers whose works are long written but still await a performance at the *Gewandhaus* – who else could we think of but Berlioz and Liszt at this point! – if only they wanted to help these great composers to their rightful place! That would be a truly admirable deed.

The novelty consisted of an Overture to 'Frau Aventure' by Frau v. Holstein, the composer of the 'Haideschacht' and of the 'Hochlander' etc. As was expressly stated in the programme it comes from the estate of Albert Dietrich, the deceased's most intimate friend took over the instrumentation of the work, which is probably in the form of a completed draft. With unmistakable love he undertook this labour; he gave the Overture an extremely graceful orchestration, excellent technical skill and a captivating mixture of tonal colours also mean that one does not feel the pulse of the extremely modest content of ideas and with the low originality – most of it is Mendelssohn and indeed reminiscent of Melusine - no further comment is needed. If the composer wanted to musically glorify the poetry genre that had gained momentum through Schlessel's poems, which perhaps is possible, the lack of strong humour and lively fullness of life would be sorely missed; and even for the musical illustration of 'Aventure', conceived as a real woman, the indispensable basic element of fantasy would be missing. In any case, the composition is not right, and it is absolutely impossible for us to attribute any higher meaning to it. The audience took the novelty quite well. The orchestra devoted to it the same loving care, crowned with the greatest success, as to Beethoven's 'Pastoral' Symphony, which filled the second part; their first movement had gained in impressive power due to the lively pacing and there is nothing wrong with the rapid pace of the Scherzo if everything is going so happily. The 'Scene at the brook' perhaps achieved the illusion that Beethoven had in mind; how tenderly the bassoon got through that lovely melisma, which later, when the violoncello also took hold of it, appeared in such a completely different light; how inspired the playing of the violins! – But what is the point of individuality when the whole thing has worked so well! – Clara Schumann's performance brought a large contingent of unsubscribed listeners to this concert. During her performance of Beethoven's E major Concerto, the entire audience swam in delight. Of all the female virtuosi, she is still 'the most glorious of them all'. If nowadays Berlioz had to give some information, like 40 years ago when he wrote to Stephen Heller from Leipzig after Paris: 'She is the first and only one', he would have to arrive at the same judgement today. Of course, the artist herself was received with roaring ovations. After the solo pieces; Brahms' Capriccio and Intermezzo (Op. 76, Nos. 2 and 6), and Mendelssohn's Scherzo, the audience remarkably did not ask for an encore. It seems that Brahms's pieces are not charming and original enough to be stimulate the audience deeply, no matter how excellently reproduced they may have been. – Emilie Blauwaert from Mons, a baritone educates in Brussels, won many sympathies, although he spoke in foreign tongues, he sang the first ballad with orchestral accompaniment: 'Philips von Artevelde' composed by Gewaert, in French; then the concert aria: 'Troube Zeiten' by de Mol in the Flemish language. His voice is fresh and clear, with a real French character, and his whole way of speaking does not deny his French temperament. Therefore, I was not surprised by the occasionally exaggerated affects, even if, according to our ideas,

every Frenchman has two sides to him, which I liked very much from his serious, dignified bearing and his generally excellent declamation and his modern (in the best sense of the word) style, which often even made a deeper impression, announced his profession as an opera artist. We will follow his further career with interest.

A.6 - 1880s

A.6.1- *Neue Zeitschrift für Musik* – 1880s

[A.6.1.1] 11th February 1881 – No. 8 – p. 85 - Schucht.

Correspondenz, Leipzig

[Review of concert on 29th January 1881]

In der fünften Kammermusik des *Gewandhauses* am 29. Jan. hatten wir wieder ein Mal Gelegenheit, Clara Schumann bewundern zu können. Dieselbe trug mit Concertm. Röntgen von Brahms die Violinsonate Op. 78 und zum Schluß die symphonischen Etüden ihres Gatten mit einer jugendlichen Belebtheit vor, wodurch die zweiundsechzigjährige Dame das ganze Auditorium in wahren Enthusiasmus versetzte, der sich durch nicht endenwollende Beifallsstürme manifestirte. Sie entfaltete noch ganz dieselbe routinirte Technik, dieselbe geistige Beseelung der Tongestalten, wie vor Jahrzehnten und zeugte abermals von jener poesiedurchhauchten Geistesfrische, die allen wahren Künstlernaturen bis ins späteste Alter zu eigen bleibt. Sie halte einen höchst vortrefflichen Concertflügel aus der Fabrik von Grotrian, Helfferich und Schulz in Braunschweig zur Verfügung, der alle hohen Vorzüge ihres Spiels hervortreten ließ sowie sich durch Klangschönheit und Egalität in allen Tonregionen auszeichnet, wie sie den besten Fabriken nicht bei allen Instrumenten gelingt. Außer den genannten Werken wurde Beethoven's A dur quartett Op. 18 und ein Haydn'sches Andante cantabile für Streichinstrumente so vortrefflich interpretirt, daß letzteres wiederholt werden mußte.

Translation

In the fifth chamber music concert at the *Gewandhaus* on the 29th of January we once again had the opportunity to admire Clara Schumann. She performed with Concertmaster Röntgen the Violin Sonata by Brahms and as a finale her husband's *Etudes Symphoniques* with a youthful liveliness, whereby the sixty-two-year-old lady immersed the whole auditorium in true enthusiasm, manifested by never-ending storms of applause. She still unfolded quite the same technical routines, the same spiritual inspiration of the musical figures, as decades ago and once again testified to that poetically

inspired freshness of mind that remains characteristic of all true artistic natures until later age. She had at her disposal a highly excellent concert grand piano from the factory of Grotrian, Helfferich and Schulz in Braunschweig, which brought out all the high advantages of her playing and was characterized by sonority and equality in all tonal regions, which the even the best factories do not always achieve in all their instruments. In addition to the works mentioned, Beethoven's A major Quartet Op. 18 and a Haydn Andante Cantabile for String Instruments were interpreted so admirably that the latter had to be repeated.

[A.6.1.2] 18th February 1881 – No. 8 – p. 85-6 - Z

Correspondenz, Leipzig

[Review of concert on 3rd February]

Die Hauptanziehungspunkte des fünfzehnten *Gewandhausconcertes* am 3. bestanden in der Mitwirkung von Clara Schumann, in dem von conservativerem Standpunkte werthvollen und sehr gut angeordneten Programm und in der stellvertretenden Leitung des Concertes durch Hrn. Capellmstr. Nikisch. Das Programm bot Haydn's C dur symphonie mit dem seltsamen Beinamen L'ours in Folge ihrer ziemlich bärentanzartig humoristischen Menuett, Mozart's D moll concert, Beethoven's Ouverture zu ‚Coriolan‘, die Variations seriuses von Mendelssohn und Schumann's D moll symphonie. Haydn, Mozart, Beethoven, Mendelssohn und Schumann, jeder dieser fünf Meister war in historischer Folge durch eines seiner fesselndsten resp. gehaltvollsten Werke vertreten. Gewiß wie gesagt eines der besten Programme, wie sich ein solches allerdings auch nur im Bunde mit einer Clara Schumann aufstellen läßt. Nicht zum kleinsten Theil leuchtete der ideale Glanz ihrer Darstellungen daraus hervor, daß sie, allen äußeren Glanz verschmähend, namentlich das anmuthig elegische Mozart'sche Concert, eine seiner werthvollsten Perlen, so einfach wiedergab, wie es für die Eigenthümlichkeit und Beschränktheit der damaligen Instrumente gedacht war. Und ebenso bemerkt man bei jedem Vortrage der gehaltvollen Mendelssohn'schen Variationen von Neuem, wie verständniß- und liebevoll sie in deren zum Theil spröden Inhalt voll Beseelung und Wärme eingedrungen ist.— Aber nicht nur bei Clara Schumann war der Enthusiasmus der Aufnahme ein entsprechend intensiver, sondern auch bei den Orchesterwerken steigerte er sich zu ungewöhnlicher Wärme. Auf dem Gebiete der Oper hatten wir ja längst Gelegenheit gehabt, Hrn. Capellmstr. Nikisch als einen Künstler von exceptioneller Directionsbegabung hochschätzen zu lernen; kein Wunder, daß der hohe Grad von Genialität und jugendlichem Feuer, mit welchem

N. das Orchester zu begeisterter Hingebung zu entflammen vermag, im Verein mit bewunderungswerth sicherer und leichter Beherrschung auch der complicirtesten Aufgaben (Hr. N, dirigierte z. B. auch diesmal fast Alles ohne Noten) auf das Publicum so electrifizierend zurückwirkte, daß es ihn wiederholt stürmisch hervorrief. So vereinigte sich folglich Alles, um den Eindruck dieses schönen Abends zu einem in seltenem Grade abgerundeten zu gestalten.

Translation

The main highlight of the fifteenth *Gewandhaus* Concert on the 3rd of February consisted of the participation of Clara Schumann, the programme which was valuable and very well arranged from a more conservative point of view, and under the deputy direction of the concert by Capellmeister Nikisch. The programme offered Haydn's E major Symphony with the strange title 'L'ours', Mozart's D minor Concerto, Beethoven's Overture to 'Coriolan', Mendelssohn's *Variations sérieuses* and Schumann's D minor Symphony. Haydn, Mozart, Beethoven, Mendelssohn and Schumann, each of these five masters represented in historical succession by one of this captivating or most substantial works. Certainly, as I said, one of the best programs, and such a programme can only be found in league with someone of the stature of Clara Schumann. The ideal splendour of her performances was evident in the fact that, depriving all other splendour, she reproduced the gracefully elegiac Mozart Concerto, one of his most precious pearls, as simply as it was intended for the peculiarity and limitation of the instruments of that time. And in the same way, with every recitation of Mendelssohn's rich Variations one notices anew how deeply she understands and how lovingly she plays this piece, so full of inspiration and warmth is her interpretation. – But not only was this enthusiasm in the playing of Clara Schumann, the reaction was a correspondingly intense one in the orchestral works which were played with unusual warmth. In the field of Opera we have long been familiar with Capellmeister Nikisch. We now learn Capellmeister Nikisch is an artist of exceptional directing ability; no wonder that the high degree of genius and youthful fire with which N is able to inflame the orchestra to enthusiastic devotion, in combination with admirable sure and easy mastery of even the most complicated tasks (Hr N, for example, conducted almost everything without the score this time) which had such an electrifying effect on the public that they reacted with storms of applause. Thus, everything came together to make the impression of this beautiful evening a rare degree of complete satisfaction.

[A.6.1.3] 23rd March 1883 – No. 13 – P. 144 – Sch.

Correspondenz, Leipzig

[Review of Concert on 10th March.]

Die zehnte und letzte Kammermusik im *Gewandhause* am 10. hatte durch Mitwirkung von Clara Schumann noch mehr Anziehungskraft als die frühern. Begonnen wurde mit Haydn's G dur quartett Op. 76, das von den HH. Petri, Bolland, Thümer und Schröder in jeder Hinsicht vortrefflich reproducirt wurde. Die Menuett mußte auf allgemeines Verlangen wiederholt werden. Frau Schumann, beim Erscheinen mit rauschendem Applaus empfangen, trug Beethoven's Es dur sonate Op. 81 geistig frisch und technisch vollendet vor und am Schluß mit den genannten Herren ihres Gatten Es dur quintett Op. 44. Vor demselben wurde ein „Walzer für Streichquartett“ Op. 73 von Kiel ausgeführt, der aber nicht sonderlich ansprach. Das „Walzercomponiren“ sollte Kiel und viele Andere lieber Strauß und Gungl überlassen und Werke höheren Genres schaffen, worin K. schon so Bedeutendes geleistet hat.

Translation

The tenth and last chamber music concert in the *Gewandhaus* on the 10th was even more attractive than the earlier ones thanks to the participation of Clara Schumann. It started with Haydn's G major Quartet Op. 76, which was excellently reproduced in every respect by Herren Petri, Bolland, Thümer and Schröder. The Minuet had to be repeated by popular demand. Frau Schumann, received with thunderous applause when she appeared, played Beethoven's E ♭ major Sonata Op. 81, spiritually fresh and technically perfect from first to last, then finally with the aforementioned gentlemen, her husband's E ♭ major String Quartet Op. 44. A Waltz for String Quartet Op. 73 by Kiel was also played, but was not particularly well responded to. It would be better for Kiel and many others to leave the composing of waltzes to Strauss and Gungl and to create works of a higher genre, in which Kiel has already achieved such significant things.

[A.6.1.4] 11th December 1885 – No. 50 -p. 507/508 – S.

Correspondenzen, Leipzig

[Concert on 26th of November]

Das siebente Abonnement-Concert im Neuen *Gewandhause* am 26. Novbr. hatte ein des Hauses und Concertinstitutes würdiges Programm. Wir erlebten auch das freudige Ereigniß, Chopin's F moll-Concert von der allgemein verehrten Frau Dr. Clara Schumann in höchster Vollendung vortragen zu hören und zugleich die Künstlerin bewundern zu müssen, welche noch mit solch geistiger Jugendfrische und meisterhafter Technik die schwierigsten Passagen so leicht und graziös überwinden konnte. Außer dem Concert reproducirte sie noch ein Allegrissimo von Scarlatti, die Romanze F is dur Op. 28 und den H moll-Canon Op. 56 von ihrem verstorbenen Gatten Robert Schumann. Von ihren Händen gleiten noch lange Reihen Terzsextaccord-Passagen im schnellsten Tempo so aalglatt vorüber, als wären es leichte Kinderstückchen. Aber in und über allem Passagenwerk waltet auch das seelische Element und so wurden, wie stets in früheren Jahren, auch diesmal ihre bewunderungswürdigen Leistungen mit nicht endenwollendem Beifallsjubel und zahlreichen Hervorrufen ehrenvoll gewürdigt. Die andere Solistin des Abends, Frä. Martha Rückward aus Berlin, hatte dagegen einen schweren Stand. Mit der mehr episch als lyrisch gehaltenen Arie aus Bruch's *Odysseus*: „Ich wob dies Gewand“ vermochte sie nicht zu enthusiastiren. In zwei Liedern von Schumann „Auf dem Rhein“ und „Waldeggespräch“ sowie in einer Gluck'schen Cavatine „Holder Blütenmai“ vermochte sie aber den Wohlklang ihrer Stimme und gute Auffassung zu zeigen, so daß auch ihren Vorträgen anhaltender Beifall zu Theil wurde. An Orchestenwerken hörten wir Schumann's *Genoveva-Ouverture* und Beethoven's *D dur-Symphonie*. Erstere wurde meistens gut reproducirt, von der *Symphonie* aber nur die letzten beiden Sätze. Das schöne gesangreiche *Larghetto* hätte in etwas mehr cantabiler Vortragsweise interpretirt werden können.

Translation

The seventh subscription concert in the New *Gewandhaus* on November 26th had a programme worthy of the house and the Concert Institute. We also experienced the joyful event of hearing Chopin's F minor Concerto performed in the highest perfection by the generally respected Frau Dr Clara Schumann and at the same time having to admire the artist who, with such intellectual, youthful freshness and masterful technique, overcoming the most difficult passages so easily and gracefully. In addition to the concerto, she reproduced an Allegrissimo by Scarlatti, the Romance in F# major, Op. 28 and the B minor Canon Op. 56 by her late husband Robert Schumann. Long rows of

sixth chord passagework glide under her hands at the fastest tempo, as smoothly as if they were easy pieces for children. The spiritual side to her playing overarches all passagework and so, as always in previous years, her admirable achievements were honoured this time with never-ending applause. The other soloist of the evening, Miss Martha Ruchward from Berlin, had a difficult time. She was not able to inspire enthusiasm with the Aria from Bruch's *Odysses*, 'Ich wob dies Gewand', which was more epic than intimate. In two songs by Schumann 'Auf dem Rhein' and 'Waldeggespräch' as well as in a Gluck Cavatina 'Holder Blütenmai' she was able to show the euphony of her voice and good understanding, so that her recitals also received sustained applause. As for orchestral works, we heard Schumann's 'Genoveva' Overture and Beethoven's D major Symphony. The former was mostly well reproduced, but only the last two movements of the symphony. The beautiful Larghetto could have been interpreted in a slightly more cantabile delivery.

[A.6.1.5] 23rd February 1887 – No. 8 – p. 84 – Bernhard Vogel

Correspondenzen, Leipzig

[Review of concert on 17th February]

Das siebenzehnte *Gewandhaus*concert am 17. d. M. Erhielt durch die Mitwirkung von Frau Dr. Clara Schumann eine erhöhte Weihe. Was ihre diesmalige Leistung, Mozarts D moll-Concert, noch immer aus eine außerordentliche Werthhöhe stellte, war die in jedem der drei Sätze sich bezeugende Reinheit einer Künstlerschaft, die seit fast fünfzig Jahren rühmlich sich bewährt, mit der Gediegenheit der Fr. Wieck'schen Schule den freien Schwung der Robert Schumann'schen Phantasiewerke verbindet. Aus guten, nur zu billigen Gründen ließ sie es jetzt, wo sie im 66 Lebensjahre steht, bei einem Vortrag bewenden, dem das Maß ihrer derzeitigen physischen Kräfte noch vollständig gewachsen ist. Stürmischer Applaus brach nach jedem der 3 Sätze los.

Außerdem trat zum ersten Male aus die sog. schwedische Nachtigall Fr. Alma Fohström. Geling es ihr nicht, in der durchaus pathetischen Händel'schen Arie aus „Enzio“ (bekanntlich einst eine der frühesten und beifallgekröntesten italienischen Opern des Altmeisters): *Ancor raccolta* die elektrisirende Wirkung zu erzielen, die laut auswärtigen Berichten jeder ihrer mit dem Stempel der Phänomenalität gezeichneten Vorträge hervorrufen soll, so schlug sie mit den schwedischen Liedern (von theilweise tyrolisirender Färbung) „Die Siebenzehnjährige“ und „Wonneland“ desto zündender ein. Diese klarquellenden, jugendfrischen, mit den schönsten sinnlichen Reizen geschmückten Soprantöne, die, bis auf die nicht ganz tadelfreie Trillerausführung, vortreffliche technische

Schulung, wie sie in dem „Bolero“ aus Verdi's „sicilianischer Vesper“ zu erkennen war, stellen die Künstlerin in die Reihe der stimmbegabtesten und gründlichst gebildeten Sängerinnen der Gegenwart; möge ihr noch eine lange Blüthezeit beschieden sein!

Neu auf dem Programm, das im 2. Theile in vortrefflicher Ausführung Gades C moll-Symphonie als Vorfeier zu des Componisten 70. Geburtstag brachte, war eine Serenade für Flöte und Streichorchester von Salom. Jadassohn; sie fand bei höchst vollendeter Ausführung der obligaten Flöte durch die Herren Berger und Schwedler, die ein anstaunenswerthes Unisono von Anfang bis Ende einhielten, und durch das Streichorchester eine freundliche Ausnahme wie jede gefällige, mehr aus ansprechende musikalische Unterhaltung denn aus höhere künstlerische Erhebung abzielende Composition. Gewandte Form, glückliche und dankbare Behandlung der Streichgruppe im Gegensatz zu der obligaten Flöte ist jedem Satze nachzurühmen, wenngleich die Erfindung nicht eben originell zu nennen ist. Im Menuett schließt sich eine allzu handgreifliche Reminiscenz an das Schubert'sche H moll-Vorbild an und der Schlußtarantella wünschten wir noch entschiedeneren südländischen Charakter.

Translation

The seventeenth *Gewandhaus* concert, on the 17th of this month, was blessed by the participation of Dr Clara Schumann. What made her performance, this time of Mozart's D minor Concerto, still of extraordinary value was the purity of her artistry which has been honoured here for almost fifty years, which was attested to in each of the three movements, with the solidity of the Friedrich Wieck school combined with the freedom of Robert Schumann's fantasy works. Now that she is 66 years old, for strong reasons that can only be approved of, she has contented herself with a recital that is completely beyond the measure of her current physical strength. Thunderous applause erupted after each of the three movements.

In addition, the so-called Swedish nightingale, Miss Alma Fohstörm, performed for the first time. Although she did not succeed in achieving the electrifying effect in Handel's thoroughly pathetic Aria from *Enzio* (known to have been one of the earliest and most popular Italian operas by the old master): 'Ancor raccolta', which, according to outsiders, was an aria marked with the stamp of phenomenality designed to evoke drawn speeches. However, she struck a better chord with the Swedish songs (of partly tyrolish colour) 'The Seventeen-year-old' and 'Wonneland', which she performed all the more intelligently. These clear-flowing, youthful sopranos, adorned with the most beautiful sensual charms, who, apart from the not entirely flawless execution of the trill, have

excellent technical training, as can be seen in the 'Bolero' from Verdi's *Sicilian Vespers*, place the artist in the series of the most gifted and thoroughly educated singers of our time. May she be granted a long period to bloom.

A new addition to the programme, which came in the second part was an excellent performance of Gade's C minor Symphony as a prelude to the composer's 70th birthday, was a Serenade for Flute and String Orchestra by Salom. Jadassohn. With the most perfect execution of the obligato flute by the Herren Berger and Schwedler, who maintained an amazing unison from beginning to end, and by the string orchestra, it found a friendly reception like any pleasing composition, more of an appealing musical entertainment than aiming at higher artistic elevation. The adept use of form and cheerful and graceful treatment of the strings in opposition to the obligato flute is to be commended in every movement, even though the invention cannot be called exactly original. In the Minuet there is an all too tangible reminiscence of Schubert's B minor model and we with the ending Tarantella had an even more decisive southern character.

[A.6.1.6] 13th March 1889 – No. 11 – p. 125 – Bernhard Vogl

Correspondenzen, Leipzig

[Review of concert on 7th of March]

Das einundzwanzigste *Gewandhaus*concert am 7. d. M. suchte und fand seinen solistischen Mittelpunkt in Frau Dr. Clara Schumann: die herrliche, trotz ihres Greisenalters doch noch so jugendfrische Künstlerin, bei deren Erscheinen der Kunstfreund eine lange Reihe bedeutender Einnellungen an sich vorüber ziehen läßt, trug aus einem gediegenen Flügel von Th. Steinweg in Braunschweig in alter Vollendung vor das A moll-Concert ihres Gatten und entfesselte damit Beifallsstürme, wie sie bei uns nur selten losbrausen. Aus Solostücke hatte sie diesmal verzichtet und so sehr zahllose Hervorrufe die Bitte um eine Zugabe auszusprechen schienen, so schenkte ihnen die gefeierte Matrone doch kein Gehör: mit Recht, denn das Schönste und Größte, was sie den Hörern geboten, verträgt kein Anhängsel; und mahnt nicht auch die schuldige Rücksicht auf die weißen Haare der Künstlerin zur Bescheidenheit im Verlangen? Weber's „Oberon' ouverture und Beethoven's Pastoral-symphonie bildeten bei wundervoller Ausführung die würdigsten Rahmen dieses denkwürdigen Concertes. Hr. Homeyer trug mit Orchester ein Händel'sches Orgelconcert (Gmoll) vor, darin die immer rühmenswerthe Meisterschaft und wirkungsvollste Registrirungskunst entfaltend.

Translation

The twenty-first *Gewandhaus* concert on the seventh of the month sought and found its soloist in Dr Clara Schumann. The wonderful artist, who despite her old age is still so youthful and whose appearance evokes a long series of significant memories for the art lover, contributed another one from a Steinway in Braunschweig grand piano. She played, with her old perfection, her husband's A minor Concerto, unleashing storms of applause that rarely roar over here. This time she had renounced solo pieces and as much as countless provocations seemed to be asking for an encore, the blessed matron did not give them an ear: rightly so, because the most beautiful and greatest thing she offered the listeners does not tolerate an appendage; and does not the artist's due regard for their white hair admonish them to be modest in their desires. Weber's 'Oberon' overture and Beethoven's 'Pastoral' Symphony, beautifully executed, formed the worthiest framework for this memorable concert. Hr Homeyer performed a Handel Organ Concerto (G minor) with an orchestra, unfolding the always praiseworthy mastery and most effective registration in his artistry.

A.6.2- Musikalisches Wochenblatt – 1880s

[A.6.2.1] 10th February 1881 – No. 7 – p. 80

Berichte

[Review of concert on 3rd February 1881 and 29th of January]

Leipzig. Das 14. und 15. *Gewandhaus*concert— das vorhergehende besuchten wir nicht— unterschieden sich zunächst dadurch, dass Ersteres von Hrn. Reinecke, das Andere aushilfsweise von Hrn. Nikisch geleitet wurde, dann äusserlich noch darin, dass der Letztere in seiner Dirigenteneigenschaft, wohl mit unter dem Eindruck der Sicherheit, mit welcher er die Haydn'sche Symphonie „L'Ours“, die „Coriolan'-Ouverture von Beethoven und Schumann's D moll-Symphonie auswendig dirigierte, mehrmaligen Hervorrufen Folge leisten musste, was Hrn. Reinecke kaum in diesem Maasse noch begegnet ist. Aber auch ganz abgesehen hiervon, so ist Hrn. Nikisch nachzurühmen, dass die Werke unter seiner Leitung mit wirklichem künstlerischen Schwung zur Wiedergabe gelangten, dass das Orchester einen seiner glücklichsten Abende dieser Saison hatte. Die Stimmung war überhaupt in diesem Concert sehranimirt, wie dies immer der Fall, wenn die allverehrte, einzige Clara Schumann mit unvergänglicher Jugendfrische und Gemüthstiefe in die Tasten greift. Mozart's D moll-Concert und Mendelssohn's Variations serieuses unter ihren Händen— wer möchte da mit ihr in die Schranken treten!

An seinen, wenn auch nicht grossen, so doch blühenden Geigenton dachten wir unwillkürlich in der 5. Kammermusik im *Gewandhaus* beim Anhören von Brahms' Clavier-Violinsonate und hätten Frau Clara Schumann im Interesse des Werkes einen solchen Partner gewünscht. Factisch ist, dass die Violine sich nur vereinzelt gegenüber dem Flügel, einem klangvollen Braunschweiger Instrument, zu behaupten wusste. Umsomehr hob sie sich in der folgenden Haydn'sehen Serenade für Solovioline mit Pizzicatobegleitung einer 2. Violine, der Bratsche und des Violoncells von ihrer Umgebung ab. Der unschuldige Spass gefiel sogar derart, dass der Beifall missverständlich für ein da-Capo-Verlangen gehalten werden konnte und man den bescheidenen Genuss gleich zwei Mal hatte. Recht zufriedenstellend kam an dem her. Abend das Streichquartett Op. 18, No. 5, von Beethoven zur Reproduction und herrlich— bewundenswerth auch nach physischer Seite— spielte die verehrte Claviermeisterin ihres Gatten Symphonische Etüden.

Translation

The 14th and 15th *Gewandhaus* concerts – we did not attend the previous one – differed in that the former was conducted by Mr. Reinecke, the other temporarily by Mr Nikisch, who did so with great certainty, conducting Haydn's Symphony 'L' Ours', the 'Coriolan' Overture by Beethoven and Schumann's D minor Symphony by heart. He was obliged to respond to repeated ovations, which Mr Reinecke hardly ever receives. So it is that Mr Nikisch is able to boast that the works under his directions were rendered with real artistic verve, that the orchestra had one of their best evenings of the season. The atmosphere in this concert was very animated, as is always the case when the all-revered, one and only Clara Schumann touches the keys with immortal youthful freshness and depth of heart. Mozart's D minor Concerto and Mendelssohn's *Variations sérieuses* under her hands – who can rival her?

....

We involuntarily thought of seven, if not great, but flourishing violin notes in the 5th chamber music concert in the *Gewandhaus* while listening to Brahms' Piano-Violina Sonata and would have wished Frau Clara Schumann such a partner in the interests of the work. It is a fact that the violin was only able to assert itself sporadically against the grand piano, a sonorous Braunschweig instrument. The violin stood out all the more from its surroundings in the Haydn Serenade for Violin with Pizzicato Accompaniment for 2nd Violin, Viola and Cello that followed. The innocent fun was so enjoyable that the applause could be mistaken for a da-capo request and the modest piece was enjoyed twice. The string quartet also played Beethoven's Op. 18 so wonderfully, and the revered piano master [feminine form of the noun, meaning Clara Schumann] played her husband's *Etudes Symphoniques*.

[A.6.2.2] 29th March 1883 – No. 14 – p. 178

Berichte, Leipzig.

Das ausnehmend frühzeitig fallende Osterfest hat auch die Concertsaison früh zum Ende gebracht, zu einem Termin, zu welchem sie sonst noch in vollem Fluthen sich befand. Haben wir den letzten Abonnementconcerten unserer beiden Concertinstitute *Gewandhaus* und „Euterpe“ auch nicht beigewohnt, so glauben wir doch den von anderen Seiten gemachten Versicherungen gern, dass die Qualität des Gebotenen sich auf dem in den vorhergehenden Concerten behaupteten Niveau er halten und dass namentlich das letzte *Gewandhaus*concert sich infolge der Mitwirkung von Clara Schumann, dieser Hohenpriesterin der edlen Musica, zu einem wahrhaften Festabend gestaltet hat.

Translation

Easter, which fell exceptionally early, also brought the concert season to an end early, at a date when it would otherwise have been in full swing, even if we did not personally attend the last two subscription concerts of the *Gewandhaus* concert institute and ‘Euterpe’. We are happy to believe the assurance given by other parties that the quality of what is on offer will remain at the level claimed in the previous concerts and that the last *Gewandhaus* concert in particular as a result of the participation of Clara Schumann, the high priestess of the noble Musica, turned into a real festival evening.

[A.6.2.3] 9th April 1885 – No. 16 – p.199

Tagesgeschichte, Berichte, Leipzig

[Review of concert on 26th of March]

Wie das „Euterpe“-Concertinstitut, mit dessen letztem Abonnementconcert wir uns eingangs unseres vorigen Berichtes beschäftigten, hat nun auch das *Gewandhaus*-Concert-institut sowohl im Neuen, als im Alten Saal seine Orchester-concerte abgeschlossen. Die beiden letzten dieser Concerte kamen als das 9. und 10. im Alten *Gewandhaus*saal zum Austrag. Wenn sich das Gerücht bewährt, dass dieser altherwürdige, eine seltene historische Bedeutung besitzende Saal in der Folge anderen, als musikalischen Zwecken dienen soll, so hätte in demselben mit dem 10. Abonnementconcert gleichzeitig das letzte dieser Concerte stattgefunden. Während das in Rede

stehende 9. Concert in Goldmark's Violinconcert und Dvorak's D dur-Symphonie zwei umfangreichere Werke der Neuzeit brachte, waren es im folgenden in der Hauptsache Theile des eisernen Bestandes des Institutes: Beethoven's 5. Symphonie und „Coriolan'-Ouvverture (Letztere, wie zu loben, in gemässigerem Tempo als sonst gespielt) und Schumann's A moll-Clavierconcert. Am Flügel sass die herrliche Künstlerin, die im gleichen Raume schon ungezählte Male durch ihr Spiel das Publicum entzückt hatte: Frau Clara Schumann. Noch jetzt im Alter von 66 Jahren darf sie es, was musikalische Sensibilität und Begeisterungsfrische anlangt, mit allen ihren Kunstschwestern aufnehmen, noch immer ist sie von allen Pianistinnen die einzige, unvergleichliche. Und wer vermöchte gerade das Tonpoem, das uns Rob. Schumann in seinem A moll-Concert hinterlassen, eindruckssicherer spielen, als sie, die dem Componisten, als er es schrieb, als die Würdigste einzig und allein vor dem geistigen Auge stand! Neben Frau Schumann hatte die andere Solistin, Frl. Adele Asmann aus Berlin, einen schweren Stand. Die Begeisterung concentrirte sich zu stark auf die Erstere, als dass für die Sängerin Viel übrig geblieben wäre, so vorzüglich in Allem auch die Vorträge derselben waren. Gleicher vertheilte sich der Beifall im 9. Concert an Frau Schmidt-Kühne, den gern gesehenen Berliner Gast, und Hrn. Leopold Auer, den superben Violinmeister aus St. Petersburg. Frau Schmidt-Kühne entwickelte in einer Mozart'schen Arie und verschiedenen Liedern (darunter ein ansprechendes Serbisches Mädchenlied von H.v.Herzogenberg) alle schönen Eigenschaften, welche ihr Gesang bei dem wiederholten Auftreten der Dame in der „Euterpe' stets erkennen liess.

Translation

Like the 'Euterpe' concert institute, with whose last subscription concert we dealt at the beginning of our previous report, the *Gewandhaus* concert institute has now also completed its orchestral concerts in both the new and the old hall. The last two of these concerts were performed as the 9th and 10th in the Old *Gewandhaus* Hall. If the rumour is true that this venerable hall, which has a rare historical significance, will subsequently be used for purposes other than music, then the last of these concerts would have taken place in it at the same time as the 10th subscription concert. While the 9th concert in question brought, in Goldmark's Violin Concerto and Dvorak's D major Symphony, two more comprehensive works of modern times, the following were mainly part of the institutes iron stock: Beethoven's 5th symphony and 'Coriolan' Overture (the latter, how to praise, played at a more moderate tempo than usual) and Schumann's A minor Piano Concerto. At the grand piano sat the wonderful artist, who in the same room had already enchanted the public countless times with her playing: Frau Clara Schumann. Even now, at the age of 66, she can compete with all her artist sisters in terms of musical sensitivity and enthusiasm, and of all pianists she is still the only,

incomparable one. And who knows the tone poem that Rob. Schumann left in his A minor Concerto, playing more impressively than the one that stood before the composer's mind's eye as the most worthy when he wrote it! Standing beside Frau Schumann the other soloists had had difficult task. The enthusiasm concentrated too much on the former, for much to be left for the latter, however excellent their recitals were. The applause in the 9th concert was shared equally between Frau Schmidt-Köhne, the welcome guest from Berlin, and Hr. Leopold Auer, the superb violin master from St. Petersburg. In a Mozart Aria and various songs (including an appealing Serbian girls' song by H. v. Herzogenberg), Frau Schmidy-Köhne developed all the beautiful qualities that her singing always possesses when she has appeared repeatedly in the 'Eutrepe' concerts.

[A.6.2.4] 10th December 1885 – No. 51 – p.626

Berichte, Leipzig

[Review of concert on 26th of November]

Das 7. Abonnementconcert im Neuen *Gewandhaus* erhielt eine besondere Weihe durch die Mitwirkung der Altmeisterin des Clavierspiels, der ewig jungen Frau Clara Schumann, welche im Vortrag von Chopin's F moll-Concert, eines Allegrissimo von Scarlatti und der Fis dur-Romanze und des H moll-Kanons ihres verstorbenen edlen Gemahls auch diesmal zeigte, dass sie trotz des Silberglanzes ihres Haares noch immer unter allen Pianistinnen die Unerreichte, Unvergleichliche ist. Da klingt noch Alles so empfindungsfrisch und mädchenhaft-poetisch, wie bei der begabtesten Neunzehnjährigen, eben sowenig merkt man den Fingern eine Abnahme der Beweglichkeit und Zuverlässigkeit an. Vollständig begreift man, wie durch ihren Genius Robert Schumann zu stets neuer Schaffens freude angeregt wurde und dass zwischen Beiden eine Künstler ehe bestand, wie sie in gleich harmonischer und fruchtbringen der Weise ein zweites Mal noch kaum existirt hat, noch jetzt anzutreffen ist. Bei dem auf die herrliche Künstlerin concentrirten Interesse war es für die weitere Solistin des Abends, die Altistin Frl. Martha Rückward aus Berlin, doppelt schwer, die Aufmerksamkeit auf sich zu lenken, und wenn das Publicum der ihr vorher noch unbekannt gewesenen Sängerin trotzdem eine recht freundliche Aufnahme bereitete, so spricht dies am besten für deren Vorträge.

Translation

The 7th subscription concert in the New *Gewandhaus* received a special consecration through the participation of the old master of piano playing, the eternally young woman Clara Schumann. In her performance of Chopin's F minor Concerto, Allegrissimo by Scarlatti and the F# major Romance and

the B minor Canon of her deceased, noble husband once again showed that despite the silver sheen of her hair, she is still unequalled and incomparable among all pianists. Everything still sounds as fresh of feeling and contains the poetry of girlhood as with the most gifted nineteen-year-old. Just as little does one notice a decrease in mobility and reliability of the fingers. One fully understands how her genius inspired Robert Schumann to ever new creative joy and that there was an artist marriage between the two of them, which has hardly existed a second time in an equally harmonious and fruitful way and is to be found today. With the interest concentrated on the wonderful artist, it was doubly difficult for the other soloist of the evening, the alto Miss Martha Rückward from Berlin, to draw attention to herself, and if the audience of the singer, who was previously unknown here, was nevertheless quite rightly a friendly reception, this speaks well for her recitals.

[A.6.2.5] 3rd March 1887 – No. 10 – p.124/125

Berichte, Leipzig

[Review of concert on 17th of Feb]

Das 17. Abonnem entconcert im Neuen *Gewandhaus* begann mit einer Novität, einer Serenade für Flöte und Streichorchester in vier Sätzen von S. Jadassohn, die sehr freundlich aufgenommen wurde. Und dies ist leicht begreiflich bei einem Werke, das—wie dies im vorliegenden Fall als dem Charakter einer Serenade entsprechend nicht widersinnig erscheint— durchweg gefällige und leichtverständliche Musik bietet, und bei einem Publicum, das, wie die Mehrzahl der *Gewandhaus*besucher, durch die Musik mehr amüsirt, als innerlich gehoben sein will. Dass derartige Musik trotz der zugestandenen ansprechenden Physiognomie in der Erfindung und den Klangcombinationen auch originell sein kann, haben verschiedene andere Componisten längst bewiesen. Das Werk erfreute sich wie auch die den 2. Concerttheil ausfüllende 1. Symphonie von Gade einer sehr sauberen und frisch belebten Wiedergabe, namentlich erregte die prächtige unisono-Ausführung der Flötenpartie durch die HH. Barge und Schwedler allgemeinste Bewunderung. Hohen solistischen Schmuck verlieh dem Concert die all verehrte Altmeisterin des Clavierspiels, Frau Clara Schumann aus Frankfurt a. M., welche mit noch ganz wunderbarer Elasticität Mozart's D moll-Concert spielte, in der Tongebung leider aber gar nicht durch den benutzten Flügel aus der Braunschweiger Fabrik Grottrian, Helfferich & Schulz unterstützt wurde. Eine dem hiesigen Publicum bis dato persönlich noch unbekannt gewesene künstlerische Erscheinung trat demselben in der anderen Solistin, der schwedischen Sängerin Frl. Alma Fohström, entgegen. Glücklicher als mit dem ersten Vortragsstück, einer Arie aus „Ezio“ von Händel, errang sich

die Dame mit schwedischen Liedern, in welchen namentlich einige veritable Jodleranläufe sehr ergötzlich auf gewisse Zuhörer einwirkten, und dem Bolero aus Verdi's „Sicilianischer Vesper' sich steigenden Beifall trotz des bis auf wenige Töne der oberen Lage flach und unschön klingenden Organs, trotz dessen in einigen Stücken noch fragwürdiger Ausbildung und trotz des theatralischen Aufputzes in der Auffassung.

Translation

The 17th subscription concert at the New *Gewandhaus* began with a novelty, a Serenade for Flute and String Orchestra in four movements by S. Jadassohn, which was warmly received. And this is easily understandable with a work that – as it does not seem absurd in the present case, as corresponding to the character of a serenade – consistently offers pleasing and easily understandable music, and with an audience that, like the majority of *Gewandhaus* visitors, gets more amusement from the music than they wish to be inwardly exalted. Various other composers have long proved that such music, in spite of admittedly appealing physiognomy in invention and sound combinations, can also be original. The work, like Gade's 1st Symphony, which filled out the 2nd part of the concert, enjoyed a very clean and freshly animated rendition, in particular the magnificent unison execution of the flute part by HH Barge and Schwedler which aroused the most general admiration. The concert was also adorned with the highly revered old master of piano playing, Frau Clara Schumann from Frankfurt a. M., who played Mozart's D minor Concerto with wonderful elasticity, but was not supported at all by the grand piano from the Brunswick factory Grotrian, Hellferich & Schulz. An artistic phenomenon that was personally unknown to the local public up to that point met them in the other soloist, the Swedish singer Frl. Alma Fohström. Better than in her first piece, an Aria from Handel's 'Ezio', the lady won the audience over with Swedish songs, in which some veritable attempts at yodelling had a very amusing effect on certain listeners. The 'Bolero' from Verdi's *Sicilian Vespers* increased the applause. Except for a few tones of the upper register, the voice sounds flat and unattractive, despite its still questionable training in some pieces and despite the theatrical embellishment in the conception.

[A.6.2.6] 21st March 1889 – No. 13 - p. 156

Berichte, Leipzig

Review of Concert on the 7th of March

Das 21. Abonementconcert im Neuen *Gewandhaus* wurde durch die Mitwirkung der Frau Clara Schumann verherrlicht. Sie, „die Herrlichste von Allen“, welche, dem weiblichen Geschlecht angehörend, Clavier spielen, ist die wunderbarste Erscheinung auf dem Gebiete reproductiver Kunst, denn wann und wo wäre ihr ein Künstler oder eine Künstlerin an die Seite zu stellen, deren darstellerisches Vermögen bis ins Greisenalter dieselbe elastische Schwungkraft des Körpers und der Seele widerspiegelte, wie wir sie bei dieser seltenen Frau auch jetzt noch antreffen? Ihr Vortrag des A moll-Concertes ihres Gatten ist auch jetzt noch eine Herz und Gemüth aufs Tiefste erwärmende Meisterleistung, wie dies der immense Beifall, mit dem sie aufgenommen wurde, von Neuem bezeugte. Nach diesem Vortrag hatte Hr. Homeyer mit einem G moll-Organconcert von Händel einen schweren Stand, was aber nicht hindern kann, ihm rückhaltslose Anerkennung für das Gegebene zu zollen. Mit Weber's „Oberon“-Ouverture, ganz besonders aber mit Beethoven's „Pastorale“ zeigte sich das Orchester unter Leitung des Hrn. Prof. Dr. Reinecke auf der vollen Höhe seiner Kraft, Gediegenheit und Feinfühligkeit.

Translation

The 21st subscription concert in the New *Gewandhaus* was glorified by the participation of Clara Schumann. She, 'the most glorious of all' who belong to the female sex to play the piano, is the most wonderful phenomenon in the field of reproductive art. When and where would an artist be compared to her, whose ability up to and into old age reflected the same elastic buoyancy of body and soul that we still find in this rare woman? Her performance of her husband's A minor Concerto is still a heart and soul warming masterpiece, to which the immense applause with which she was received testifies. After this recital, Mr Homeyer had a difficult time the Handel's G minor Organ Concerto, but this did not prevent him from receiving unreserved appreciation for what he had achieved. Weber's 'Oberon' Overture and especially Beethoven's 'Pastorale' were performed with strength and sensitivity by the orchestra, which Professor Reinecke conducted to the full extent of his strength.

Appendix B - Vienna

B.1 - 1830s

B.1.1- *Allgemeine musikalische Zeitung* 1830s

[B.1.1.1] 27th December 1837 - Nachrichten

Review from Prague, just before the Vienna tour.

Endlich hat Dem. Klara Wieck, deren Namen wir seit Jahren fast eben so oft lasen, als wir eine deutsche Zeitschrift aus Sachsen und Preussen in die Hand nahmen, uns doch einmal mit einem Besuche erfreut. Das Klavierspiel hat durch seine Allgemeinheit und die Unzahl der Dilettanten auf diesem Instrumente, viel an Reiz und Interesse verloren; überdies besitzt unsere Stadt mehrer bedeutende Klavierspieler, als: Dreischock, Kollin, Kittl, Habern, Kleinwächter, Dem. Elise Barth, Mad. Skraup u. s. w. und wir haben die meisten Heroen dieses Instrumentes gehört; es gehört also in der That unter die schwierigsten Aufgaben, auf dem Pianoforte noch eine bedeutende Sensation zu machen, wozu noch kam, dass ein grosser Theil des musikalischen Publikums wenig oder gar keine Zeitschriften liest, sie also für diesen eine fremde Erscheinung war, doch müssen wir gestehen, Dem. Wieck hat sich mit vielen Glück behauptet. Wahrscheinlich vorbereitet auf die schwierige Stellung, welche sie hier einnahm, gab Dem. Wieck ihr erstes Konzert um die Mittagsstunde im Uebungssale des Konservatoriums, und durch die Gefälligkeit des Direktor Weber mit dem Orchester des Instituts unterstützt, welches zur Ausfüllung der Zwischenräume einen Mozartschen Symphoniesatz und die Ouverturen aus der Zauberflöte und „La Violette“ von Carafa vortrug. Obschon der kleine Saal, in welchem sich der Ton des Pianoforte sehr gut ausnimmt, überfüllt war, so bestand die Zahl der Zuhörer doch meist nur aus Kunstkennern und Klavier-Dilettanten, die das Lob der Virtuosin so sehr in der Stadt verbreiteten, dass sie sodann im Konviktsaale ein sehr zahlreich besuchtes Abend-Konzert gab und sodann noch einmal im Theater in den Pausen zwischen zwei kleinen Lustspielen spielte. Dem. Wieck spielte im ersten Ronzert: Variationen über ein Motiv aus dem Liebestrank von Adolph Henselt; Rhapsodie von Tomascheck; Notturmo (in Fis), dann Andante und Allegro von Ad. Henselt; grosse Harppeggien-Etude von Chopin; und endlich Konzert-Variationen über die Cavatine aus Bellini's „Pirat,“ von ihrer eignen Komposition. Die letztern und das Andante und Allegro von Henselt machten das meiste Glück, weshalb sie auch beide in dem zweiten Konzert wiederholte, worin wir überdies von ihr noch ein Divertissement über die Cavatine von Paccini: „I tuoi frequenti palpit“ von F. Liszt hörten; dann Präludium und Fuge (C is dur) von J. S. Bach; Etude von Ad. Henselt mit dem Motto: „Wenn ich ein Vöglein wär, flög' ich zu dir;“ und endlich Mazurka (B dur) u. Etude No. 5.(G is dur) (?) von Chopin. Dem. Wieck spielte abermals ohne Begleitung, und hatte nicht einmal ein kleines Orchesterpersonal versammelt, um zwischen den Konzertnummern einige

Ensemblestücke aufzuführen, was in dem grossen Saal etwas leer ausfiel. Die Ausfüllung bildeten zwei Vokalquartetten für Männerstimmen, komponirt vom Kapellmeister Skranp; vorgetragen von den Herren Emminger, Fleischmann, Podhorsky und Strakaty. Die einzige Gesangnummer war: Sangeslust von J. Eberwein für eine Singstimme mit vierhändiger Klavierbegleitung, komponirt von Louis Spohr: vorgetragen von Mad. Podhorsky, Herrn C. L. Hoffmann und der Konzertgeberin. Im Theater repetirte Dem. Wieck die Henseltschen Variationen, und spielte ein Concertino für das Pianoforte (zum Ersten male mit Orchesterbegleitung) von ihrer eignen Composition: Dem. Wieck hat einen sehr kräftigen Anschlag, und überwindet grosse technische Schwierigkeiten, wenn auch nicht immer mit Zartheit und Nettigkeit, doch mit so grosser Leichtigkeit, dass der Laie nicht ahnet, was sie in diesem Augenblick geleistet hat. Ihr Vortrag ist gediegen und ohne Manier, ohne Ziererei. Recht angenehm ist es auch, dass sie Alles par coeur spielt, was dem Ganzen das Ansehn einer musikalischen Improvisation gibt. Doch soll sie eine ebenso ausgezeichnete Vista-Spielerin sein, und wir wissen aus zuverlässiger Quelle, dass sie Manuscripte von Tomaschek, Weber und Kittl mit derselben Präcision vortrug, wie ihre für das Konzert einstudirten Piecen. Ihre Compositionen sind zwar ein wenig ultraromantisch, das Concertino mitunter etwas zerrissen, doch mit Geist und Phantasie entworfen.

Dem. Wieck geht von hier nach Wien, gewiss wird ihr Talent auch dort anerkannt werden; doch dürften die Werke aus der teutschen (?) Kunstschule in der Raiserstadt nicht allgemein ansprechen.

Translation

Finally, Dem. Klara Wieck [Clara Schumann], whose name we have used almost as often when we picked up a German journal from Saxony and Prussia, pleased us [Prague] with a visit. Playing the piano has lost much of its charm and interest due to its generality and the large number of Dilettantes on this instrument. Moreover, our city has several important pianists, including; Dreischock, Kollin, Habern, Kleinwächer, Dem. Elise Barth, Mad. Skraup etc. and we have heard most of the heroes of this instrument; it is indeed one of the most difficult tasks to make a significant sensation on the pianoforte, which is compounded by the fact that a large part of the musical public reads little or no magazines, so it was a strange phenomenon for them. However, we have to confess, Dem. Wieck has held her ground, with a great deal of happiness. Presumably prepared for the difficult position that she occupied here, Dem. Wieck gave her first concert at noon in the practice hall of the conservatory, and through the kindness of director Weber, with the orchestra of the institute, which to fill in the intervals played a Mozart symphonic movement and performed the overtures from *The Magic Flute* and *La Violette* by Carafa. Although small, the hall in which the piano

was heard was very overcrowded, the number of listeners consisted mostly of art connoisseurs and piano amateurs, who spread the praise of the virtuoso so much in the city that she then went to Konviktsalle and gave an evening concert that was well attended and then played again in the theatre, in the breaks between two small comedies. Dem. Wieck played in the serious concert: Variations on a Motif from Adolph von Henselt's *Liebestrank*; Rhapsody by Tomascheck; Nocturne (in F#), then Andante and Allegro from Ad. Henselt; Chopin's 'Great' Arpeggio-Etude; and finally Concert Variations on the Cavatine from Bellini's 'Pirat' from her own compositions. The latter and Henselt's Andante and Allegro received the best reaction, which is why she repeated both of them in the second concert, in which we also heard a Divertissement from her on Paccini's Cavatina 'I tuoi frequenti palpatiti' by Franz Liszt; then Prelude and Fugue (C# major) by J. S. Bach; an Etude by Ad. Henselt with the title 'Wenn ich ein Vöglein wär, flö' ich zu dir' and finally a Mazurka (B b major) and Etude No. 5 (G# major) by Chopin. Dem. Wieck played again without accompaniment, and had not even assembled a small orchestra to perform a few ensemble pieces between the concert numbers, which made the large hall feel a bit empty. The gaps were filled with two vocal quartets for male voices, composed by Kapellmeister Skraup, presented by Messers. Emminger, Fleischmann, Podhorsky and Strakaty. The only song number was: 'Sangeslust by J. Eberwein for one voice with four-hand piano accompaniment, composed by Lois Spohr, performed by Mad. Podhorsky, Mr C.L. Hoffmann and the concert host [Clara Schumann]. In the theatre, Dem. Wieck repeated Henselt's Variations and played a Concertino for the pianoforte (for the first time with orchestral accompaniment) of her own composition. Dem. Wieck has a very powerful touch, and overcomes great technical difficulties, if not always with delicacy and niceness, but with such ease that the layman has no idea what she has achieved at that moment. Her presentation is dignified, unmannered and without embellishment. It is also quite pleasant that she plays *alles par Coeur* [off by heart] which gives the whole thing the appearance of a musical improvisation. Yet she is said to be an equally excellent sight reader, and we know from reliable sources that she performed manuscripts by Tomaschek, Weber and Kittl with the same precision as her pieces rehearsed for the concert. Her compositions may be a bit over-romantic, the concertino sometimes lacking in cohesion, but is designed with spirit and imagination.

Dem. Wieck goes from here to Vienna. Surely her talent will be recognized there too; but the works from the German school of art in the imperial city may not appeal to everyone.

[B.1.1.2] 7th March 1838 – No 10, p. 164

Wien Musikalische Chronik des 4 Quartels

Ich komme nunmehr auf einen liebwerten Gast, der uns freundlich von der Pleisse her zugesendet wurde; Klara Wieck hat ebensowohl bei dem allerhöchsten Hofe, als in verschiedenen ansehnlichen Familienzirkeln und bisher zweimal in ihren eigenen Konzerten gespielt; hier zu wiederholen, mit welcher eminenten Virtuosität, wäre bei einer Künstlerin, deren Ruf schon in ganz Deutschland verbreitet ist, baarer Ueberfluss; nur darf nicht verschwie werden, dass ihr Vortrag, weit weniger noch in Hinsicht technischer Bravour, als ungleich mehr bezüglich der stets individuell geistreichen, Auffassung und Charakterisirung des gewählten Tonstückes jedesmal eine Sensation bewirkte, welche höchstens mit der enthusiastischen Verehrung für einen Paganini oder Lipinski, für einen Thalberg oder die Gebrüder Müller verglichen werden könnte. Die gewählten Gegenstände waren: Konzertrondo von Pixis; Etude, Andante und Allegro von Henselt; Notturmo, F is dur, Etude No. 5 und 11, Mazurka, Fis moll, von Chopin; Variationen und Concertino von eigener Komposition; Präludium und Fuge, Cis dur, von Sebastian Bach, und Bravourvariationen von Henselt.— Die originelle Zusammenstellung mehrerer kurzen Sätze, gleichsam in eine Suitenreihe, zeigt schon genügend, den beabsichtigten Standpunkt, von welchem die Beurtheilung auszugehen hat, die prävalirende Haupttendenz nämlich, die Eigenthümlichkeit eines jeden Meisters zur klaren Anschaulichkeit zu bringn ihn selbst, sein innerstes Wesen mit Verstand, Gefühl und aus voller Seele wiederzugeben; das Instrument unter solcher Behandlung erscheint nur als Mittel zum Zweck, dem die geistige Konzeption erst warm glühendes Leben einhaucht; sogar ein Ä Orgelstück war im Stande, das höchste Interesse zu gewähren, und zwar bei einem Publikum, dem in der Regel meist nur Flitterwerk, Rondo's, Fantasieen, Capriccio's und dergl. Ä zu werden pflegen, so dass jener schwierige Fugensatz, nebst einigen hier unbekannten Bagatellen (versteht sich, dem Anscheine nach) von Chopin und Henselt, die Sehnsucht des wiederholten Hörens erregte, ein Wunsch, welchem die gefeierte Künstlerin mit zuvorkommender Bereitwilligkeit entsprach und dadurch den solcher Meisterschaft gespendeten Bewunderungszoll nur höher noch steigerte.

Translation

I now come to a lovely guest who was kindly sent to us from Pleisse; Klara Wieck [sic] has played both at the highest court and in various notable family circles and has twice played in her own concerts. To repeat here with what eminent virtuosity she played, would be an indulgence for an artist whose reputation is already spread throughout Germany; but it must not be concealed that her performance, far less in terms of technical bravura than much more in terms of the always

individually emphasized conception and characterization of the selected piece of music, caused a sensation every time, which at most could be compared to the enthusiastic admiration for a Paganini or Lipinski, for a Thalberg or the Müller brothers. The pieces chosen were: Concert Rondo by Pixis; Etude, Andante and Allegro by Henselt; Nocturne (F# major) Etude No. 5 and 11, Mazurka (F# minor) by Chopin, Variations and Concertino of her own composition; Prelude and Fugue in C# major by Sebastian Bach [sic] and Bravura Variations by Henselt. The original arrangement of several short pieces, as it were in a series of suites already shows sufficiently the intended point of view from which the assessment has to proceed. The prevailing tendency of this artist is to bring the peculiarity of each master to light, himself, his innermost being and intellect, to express heartfelt feeling. The instrument under such treatment appears only as a means to an end, to which the spiritual conception only breathes glowing life; even a Bach organ piece was able to arouse the greatest interest, and this with an audience, to which usually only trinkets, Rondos, Fantasies, Capriccios and the like are offered. So, that the difficult fugue movement, along with some hitherto unknown trifles (of course, apparently) by Chopin and Henselt, aroused the longing of repeated listening, a wish which the celebrated artist complied with courteous willingness and thereby only increased the admiration bestowed upon such mastery.

[B.1.1.3] 14th March 1838 – No. 11, p. 174

Wien. Musicka. Chronik des 4 Quartals

Die Unternehmer der Concerts spirituels haben auch das Arrangement der diesjährigen Abendunterhaltungen, und Hr. Professor Jansa die artistische Leitung derselben übernommen. Vier fanden bis zum Jahresschlusse Statt, worin, nach wohlberechneter Abwechselung, Spohr's Oktett, zwei Quintetts von Mozart und Beethoven, dessen Es dur-Quatuor, Fantasieen von Liszt und Hummel, desselben Fis moll-Sonate, Spohr's C moll-Quintett, Konzertsätze für Violine und Flöte, Romanzen, Duetten, Solound Chorgesänge vorkamen.– Die Privat-Unterhaltung des Hrn. Archivars Glöggl erhielt durch die gefällige Mitwirkung des Fräuleins Klara Wieck, der soeben erst wieder eingetroffenen Gebrüder Eichhorn und des Hrn. H. Blagrove, ersten Violinspielers Ihrer Maj. der verwittweten Königin von England, abermals einen besondern, die wünschenswerthe Anziehungskraft bewährenden Reiz.

Translation

The organisers of the *Concerts Spirituels* also arranged this year's evening entertainment, and Hr. Professor Jansa took over the artistic direction of the same. Four took place by the end of the year, in which, after well-calculated alternation, Spohr's Octet, two Quintets by Mozart, and Beethoven's E ♭ major Quartet, fantasies by Liszt and Hummel, as well as the latter's F# minor Sonata, Spohr's C minor Quintet, Concert Movements for violin and flute, Romances, Duets, solo and choral singing. Hr. Göggel's private undertaking once again received a special, most desirable attraction through the kind participation of Miss Klara Wieck, the Eichhorn brothers, who had just returned, and Mr. H. Blagrove, first violinist of Her Maj. The Dowager Queen of England who brought their proven appeal.

[B.1.1.4] 25th May 1838 – No. 21, p. 338

Wien, musikalische Chronik des ersten Vierteljahrs

Fräulein Klara Wieck spielte, nach Beendigung ihrer Extrakonzerte, an drei Abenden verschiedene Intermezzo's: Les trois clochettes und Konzert-Rondo von Pixis,– Variationen, Notturmo, Allegro und Lied ohne Worte von Chopin und Henselt; ein Capriccio von Mendelssohn; eigene Variationen u. A., und hier nun konnten Viele sie bewundern, denen früher der hohe Eintrittspreis hindernd entgegen trat.– Auch Herr Professor Lewy sammt Familie gab zu seinem Vortheile eine Akademie, welche wie immer zahlreich besucht war und deren Bestandtheile mit rauschendem Beifall aufgenommen wurden.

Translation

After giving her final concert [at the *Gesellschaft*], Miss Clara Wieck played various intermezzos on three evenings: Pixis's Concert Rondo 'Les trois clochettes'; Variations Notturmo, Allegro and Lieder ohne Worte by Chopin and Henselt; a Mendelssohn Capriccio; her own Variations, etc. In these concerts many more people could admire her talents, now the hinderance of a high entrance fee had been removed. Professor Lewy and his family also gave an academy for her benefit, which, as always, was well attended and the parts of which were received with thunderous applause.

[B.1.1.5] June, 1838 – No.23, p. 369 – Wien

Nachrichten

Wien (Fortsetzung). Die diesjährigen Winterkonzerte waren überzahlreich. „Fräulein Clara Wieck, gegenwärtig ernannte k. k. Kammervirtuosin, gab deren noch vier im Saale der Musikfreunde, wiederholte auf Verlangen mehreres, und fügte noch Neues hinzu, z. B. Beethoven's F moll-Sonate, dessen B dur- Trio, ihren Hexentanz, die Mazurka, das Capriccio von Mendelssohn, und Thalberg's Opus 15.; die Variazionen: „La ci darem', von Chopin; dessen Etüden, Notturmo's u. s. w., desgleichen von Liszt und Henselt; auch eine Sechter'sche Fuge u. A.– Von wegen der F moll-Sonate hat Grillparzer sie sogar besungen in einem: „Klara Wieck und Beethoven' überschriebenen Sonette, was Herr Pesque von Püttlingen in Musik setzte, mit Beibehaltung sämtlicher aus dem fraglichen 57sten Werke gezogener Motive. „Bezüglich des Vortrags schüttelten Manche missmuthig die Köpfe, behauptend: so habe es der Meister wahrlich nicht gemeint. Die jugendliche Künstlerin, falls auch ihr Aehnliches zu Ohren gekommen sein sollte, mag dabei des Trostspruches gedenken: Niemand kann es Allen recht thun.

Translation

Vienna (continued). This year's winter concerts were overwhelming. Miss Klara Wieck [sic], currently appointed k.k. Chamber virtuoso, gave four more in the Hall of the Friends of Music, repeated several things at publishers and added new ones, e.g. Beethoven's F-minor Sonata, his B ♭ major Trio, her Hexentanz, and Mazurka, Mendelssohn's Capriccio and Thalberg's Op. 15.; The Variations on 'Là ci darem' by Chopin, also his Etudes and Nocturnes etc, also pieces by Liszt and Henselt, as well as a Sechter fugue and others – Grillparzer even wrote about the F minor Sonata in a sonnet entitled: 'Klara Wieck und Beethoven' which Herr Vesque von Püttlingen set to music, while retaining all the motifs from the 57th work in question [Beethoven's F minor Sonata]. Regarding the interpretation, some people shook their heads in displeasure, claiming: the master really didn't mean it that way. The young artist, if some similar sentiment should have reached her ears, may thing of the consoling saying: 'No one can please everyone'.

B.2 - 1840s

B.2.1- *Allgemeine musikalische Zeitung* 1840s

[B.2.1.1] 6th January 1847 – No1, p. 8

Nachrichten

Wien, den 12. December 1846. Mit einem Schritte stehen wir jetzt inmitten des Winters und unserer Concertsaison; ausser unseren Barrieren schuhtiefer Schnee, innerhalb derselben ganze Wände mit Concert- und Academie-Annoncen überklebt, alle Säle an Virtuosen vermietet. Uebrigens gehen die Geschäfte flau; nur das Clavier florirt.

Auf diesem Instrumente entzückte uns Frau Clara Schumann geb. Wieck durch ihr Spiel, welches wir am 10. d. M. zum ersten Male hörten. Wer von dieser Künstlerin das G dur-Concert von Beethoven gehört und nicht von hoher Bewunderung für dieselbe erfüllt ward, dem wäre es besser, er– miede jeden Concertsaal. Diese Klarheit und Verständlichkeit des Vortrages lässt uns leicht den Abgang von Kraft und Stärke einer Damenhand vergessen. Minder sprach uns die Composition des Canons, am Wenigsten die der Romanze von Robert Schumann an. Einer Barcarole von Chopin (Op. 60), einem recht netten Salonstücke, folgte „Das Frühlingslied“ von Mendelssohn, das wiederholt werden musste, und ein „Clavierstück“ (nach modernem Sprachgebrauche: Etude) von Scarlatti, wobei die Concertistin vorzüglich den hohen Grad ihrer Technik entfaltete. Für den 15. d. M. ist uns ihr zweites Concert versprochen, worauf wir uns mehr als über manches erste freuen.

Translation

Vienna, December 12th 1846 – With one step we are now in the midst of winter and our concert season. Outside of our walls shoe-deep snow, inside the same walls pasted over with concert and academy advertisements, all the halls rented to virtuosos. Generally, business is sluggish, only the piano flourishes.

On this instrument, Frau Clara Schumann nee Wieck was heard playing for the first time. Anyone who has heard Beethoven's G major Concerto played by this artist and has not been filled with great admiration for it would be better off avoiding every concert hall. Such clarity and comprehensibility of the performance makes it easy to forget about the loss of power and strength of a lady's hand. This composition of the Canon spoke less to us, least of all that of Robert Schumann's Romanze, a Barcarolle by Chopin (op. 60), a rather nice salon piece, was followed by Mendelssohn's 'Das Frühlingslied', which had to be repeated, and Clavierstück (in modern parlance: Etude) by Scarlatti, in

which the concert pianist [Clara Schumann] excelled in unfolding the high degree of her technique. We have been promised their second concert for the 15th of the month, which we are looking forward to more than many a first.

B.2.2- Wiener Allgemeine Musik-zeitung 1840s

[B.2.2.1] 12 December 1846 p. 607 – A.S.

Concert-Salon

First Concert of Frau Clara Schumann, Thursday 10th Dec.

Es ist ein schöner Traum, der mich befangen hält; er spinnt die verbindenden Fäden zwischen Gegenwart und Vergangenheit, die zur Brücke werden, auf welchen die angenehmen Erinnerungen, lichte Gestalten, herüberziehen aus der Vergangenheit in die trübe Gegenwart und mit mir schwelgen im freudigen Gedanken einer Zeit schönen Genusses; aber im tiefen Abgrunde der das Einst vom Jetzt scheidet, liegen begraben die freudenlosen Stunden, die Sorgen und Kümmernisse, die in langen neun Jahren im Garten unseres Kunstlebens emporgewuchert. Neun Jahre sind es, daß wir sie gehört, die erste Pianistin unserer Zeit, prangend damals in der Schöne jungfräulicher Anmuth. Ich vernehme sie noch die sanften idyllischen Klänge, die einst mit magischer Gewalt meine Seele gefangennahmen und mir in die Tiefen des Herzens hineindrangen, bis es aufjauchzte in Freude und Entzücken. Allein nur kurz ist der schöne Traum, vergebens will ich ihn festhalten, er entflieht und die kalte Wirklichkeit weht mich frostig an. Noch sitzt sie da am Claviere wie einst, und ihre Finger huschen Elfen gleich über die Tasten, die von diesem geisterhaften Drucke ertönen in sanften Weisen; die Jungfrau ist zum Weibe geworden; was aber ihre Seele in unbewußter Ahnung durchzitterte, das erfüllt nunmehr ganz ihr Herz, dem die Klänge der Liebe und Freude im klaren Selbstbewußtsein frei und unbeengt entströmen. Wie damals, so ist auch heute ihr Spiel das Ergebniß einer tiefpoetischen Intuition, reizend und anmuth voll, verschönert von dem Zauber eines tiefen innigen Gefühles und geschmückt mit allen Reizen einer zarten Seelenhaftigkeit; ja die Form ist noch vollendeter als sie gewesen, geschmackvoller die Ausschmückung ihrer Tongebilde, die Auffassung klarer, die Darstellung bestimmter, wahrer. Und doch, wer mag es leugnen, ist unsere Empfängniß nicht die von früher; es hat sich zwischen uns und der Künstlerin ein fremdartiges Element eingedrängt, das uns nicht zum freien, zum ungeschmälerten Genusse ihres künstlerischen Werthes gelangen läßt. Sollte unser Bewußtsein in der Kunst unter den Einflüssen eines unkünstlerischen Virtuositenthums wirklich so sehr geschwächt worden sein, das uns die edle Einfachheit nicht mehr verständlich? Ist unser Geschmack so sehr irregeleitet, daß wir die

Schönheitsnormen ungeschminkt nicht mehr anerkennen, braucht es schon der Anwendung drastischer Mittel um die Erregbarkeit unserer Nerven zu erhöhen 3 oder sollte sich die Uebersättigung unseres Publikums an den Productionen des modernen Virtuositenthums von diesem auch auf die Leistungen wirklicher Künstler ausgedehnt haben? Es ist nicht leicht glaublich, daß dieser Indifferentismus sich auch der gefeierten Clara Schumann entgegenstellen werde, und doch.– Ist dieses Publikum, von welchem sich heute so wenige als Verehrer der großen Künstlerin ein fanden, daß sie den Konzertsaal zum Theil nur füllten, dasselbe Publikum, welches vor 9 Jahren sich so zahlreich zu den Konzerten der Clara Wieck drängte, daß sie um den allgemeinen Wünschen zu begegnen, die Zahl derselben von vier auf– sechs erhöhen mußte, während es noch viele gab, welche die Gefeierte erst im Theater hören konnten, wo der Raum die Anzahl der Zuhörer weniger beschränkte? Ich gestehe, mich stimmte diese Wandelbarkeit der Volkskunst gegenüber einer Kunsterscheinung, wie Clara Schumann traurig, wenn ich auch die feste Ueverzeugung hege, daß ein so merkwürdiges Ereigniß im Gebiete der Kunst bald wieder einen Phalanx von Kunstfreunden um sich sammeln wird, der wenn er auch nicht so zahlreich wie früher, doch gewiß be ständig er sein wird. Wer möchte aber auch die Künstlerin hören und nutt, hingerissen von der Anmuth die sich mit seltner Tiefe, von der Virtuosität, die sich mit Fantasie und Gemüthsinnigkeit paart, gerne die Fahne der Begeisterung für ihre Künstlerschaft selbst vorantragen, oder ihr doch freudig folgen? Es liegt ein eigenthümlicher Zauber in ihrem Spiele, der dann am unwiderstehlichsten seine Wirkung auf uns äußert, wenn sie als Interprete einer Tonschöpfung auftritt, die wir mit unserem innersten Wesen bereits im Einklang gebracht glauben, wie z. B. Heute das Beethoven'sche G- Konzert. Es webt ein eigenthümlicher Geist darin, das bekannte Gemälde von einem anderen Lichte erhellt, erscheint ein– anderes, wenn auch nicht minder reizend wie früher. Ist gleich der Ausdruck nicht so kräftig wie wir gewohnt ihn zu hören, die Schatten weniger scharf, so ist hinwieder ein seltner Liebreiz über das Ganze ausgebreitet, das uns eben diese kräftige Bestimmtheit leicht ersetzt, ja dieses hingehauchte zarte Phantasiegemälde bedarf nicht der Schlagschatten, die tieferen Tinten sind nur angedeutet.

Die weiteren Salonpiecen, die uns die verehrte Künstlerin brachte, waren ein Canon von Robert Schumann, eine der reizendsten Piecen, die den Hörer unwillkürlich mit sich zieht in den wogenden Kreisel ihrer rhythmischen Bewegung, eine Barcarole von Chopin, eigenthümlich, wie alle seine Compositionen, doch nicht weniger interessant, eine Romanze von R. Schumann, Mendelssohn's bekanntes Frühlingslied und eine Piece von Scarlatti. Es war von vielem Interesse die Darstellungsweise dieser verschiedenartigen Tonstücke von einer Künstlerin wie Clara Schumann zu beobachten. Geht auch offenbar diese nur von einer und derselben Auffassungsweise aus, die ihrer Individualität zunächst liegt, so gestalten sie sich doch nach Verschiedenheit ihrer innewohnenden

Eigenthümlichkeit verschieden, und es bleibt zuletzt eben nur der Geist der Künstlerin zu bewundern, der durch die Erzeugnisse der romantischen Schule, so wie durch die der alten Zopfperiode durchschimmert.

Wer wollte bei einer Künstlerin wie Clara Schumann von dem mechanischen Ineinandergreifen der Technik ihres Spieles sprechen, bei einer Künstlerin, welche in dieser Beziehung das Außerordentlichste leistete als eben die Sturm- und Drangperiode der Clavierstürmer in ihrer schönsten Blüte stand!– Es ist in dieser Beziehung nur die weibliche bis zur höchsten Vollkommenheit ausgebildete Eleganz und Zartheit ihres Spieles, die Weichheit und Leichtigkeit ihres Anschlages und endlich die Reinheit und fein ausgebildete Form ihrer Bravour zu bewundern. Und wie nahm das Publikum, das einst der scheidenden Künstlerin im wehmüthigen Abschiedstaumel einen Kranz von weißen Rosen auf die Schläfe gedrückt, jetzt die Leistungen der Konzertgeberin und sie selbst auf? – Es war nicht der tobende Sturm, der hereinbricht über den Künstler, als wollte er ihn eher vernichten als ihn erheben, es war ein herzlicher, ein warmer Freundesgruß, dem man es ansah, daß er vom Herzen kam, die Aufnahme der Konzertpièces aber war eine ungetheilt beifällige, ein Applaus, der die Künstlerin oft mitten im Vortrage unterbrach, am Schlusse aber dann immer mit erneuerter Kraft hervortrat. Die Konzertgeberin spielte auf zwei ausgezeichneten Instrumenten von Bösendorf er. Frau Reiter-Bildstein sang eine Arie aus Haydn's „Schöpfung“ mit sehr schöner klangvoller und umfangreicher Stimme und gebildetem Vortrage, ich hätte nur die Zuthaten davongewünscht, eine solche Arie verträgt keinen theatralischen Aufputz, eben so wenig paßte das weiters von ihr übrigens sehr schön gesungene Schweizerlied mit der etwas zu nationalen (!) Melodie mit Cherubini, Haydn, Beethoven, Mendelssohn, Schumann und Chopin, zusammen. Die Sängerin erhielt auszeichnenden Beifall. Das Konzert wurde mit der Cherubinischen Ouverture zu „Faniska“ eingeleitet.

Translation

It is a beautiful dream that holds me captive; it spins the connecting threads between present and past, which become the bridge over which the pleasant memories, bright figures, pass from the past into the gloomy present and revel with me in the joyful thought of a time of beautiful enjoyment. But, buried in the deep abyss that separates the gloom from the festival lie the joyless hours, the worries and cares that grow rampant in long new journeys in the garden of our present life. It has been nine years since we have heard her, the foremost [female] pianist of our time, resplendent then in the beauty of a maiden's grace. I can still hear the gentle, idyllic sounds that once filled my soul with magical power and penetrated the depths of my soul until it burst out inflamed with joy. Only

the dream falls away, in vain I want to hold it to myself, it collapses, and the slate reality blows chilly on me. She still sits there at the piano as she once did, and her fingers scurry like an elf over the keys, which resound in gentle tunes with past pleasure. The maiden has become wise; but what her soul trembled through in unconscious foreboding, that now fills her heart, from which the longings of love and joy in flaring self-confidence flow freely and unconstrained. As then, so today her playing is the result of a deep poetic intuition, charming and graceful, embellished by the building of a deep inner feeling and adorned with all the charms of a tender haste of soul. Yes, the form is even more perfect than it was, the decoration of its tonal structures more tasteful, the design clearer, the presentation more definite, more majestic. And yet, who can deny it, our conception is not that of days gone by, an alien element has intruded between us and the artist, which prevents us from freely enjoying her artistic value. Should our consciousness in art have been weakened so much under the influence of a non-foolish virtuosity that the noble simplicity is no longer comprehensible to us? When our tastes are so misguided that we bluntly refuse to accept the norms of beauty, it takes the use of drastic wits to increase the excitability of our bodies; or should our public's oversaturation with the productions of modern virtuosity also have had an impact on the achievements of real artists? It is not so easy to believe that this indifference will also oppose the celebrated Clara Schumann, and yet – is this public, of which so few today turn up to admire the great artist, that they only partially filled the concert hall, is the same public which 9 years ago brought so many to Clara Wieck's concerts that she had to increase the number of them from four to six in order to meet the general wishes, while there were still many who only heard the celebrated artist perform in the Theatre [Hoftheatre] where the room less limited the number of listeners? I confess that this changeability of popularity made me sad in the face of an artistic phenomenon, like Clara Schumann, although I will soon gather a phalanx of art lovers around me who, although not as numerous as before, will certainly be more consistent of will. But who would not want to hear the artist, enamoured by her grace with such depth, by the virtuosity that couples with imagination and sensitivity, carries the flag of enthusiasm for her own artistry, or at least who would not joyfully follow her? There is a peculiar magic in her playing which is most irresistibly cast upon us when she emerges as the interpreter of a musical creation that we believe with our innermost being has already been brought into harmony, such as Beethoven's Concerto in G today. A peculiar spirit wafts through it, the well-known piece is illuminated by a different light, appears – different, although no less charming than before. Even if the expression is not as comforting as we are accustomed to hearing, the shadows are less sharp, a rare charm is spread over the whole thing which easily conveys this comforting certainty, yes, this delicate, breathy fantasy painting does not need to cast shadows so deep that only the deeper hues are indicated.

The other salon pieces brought to us by the esteemed artist were a Canon by Robert Schumann, one of the most charming pieces, which involuntarily draws the listener with it in the surging circles with its rhythmic movement, a Barcarole by Chopin, peculiar, like all his compositions, but no less interesting, a Romance by R. Schumann, Mendelssohn's well-known *Frühlingslied* and a piece by Scarlatti. It was of great interest to observe the manner in which these various pieces of music were presented by an artist like Clara Schumann. Even if this is apparently based on one and the same mode of conception, which initially lies in her individuality, then she forms herself according to the differences of their inherent peculiarity. In the end it only remains to admire the spirit of the artist, which through the pieces from the Romantic school, shimmers through just as with the old school. With an artist like Clara Schumann who would want to talk about the mechanical intertwining of the technique of her playing, with an artist who achieves the most extraordinary things in this respect when the 'Sturm und Drang' period of piano players was in its finest bloom! In this respect one can only admire the gracefulness and delicacy of her playing, developed to the highest degree of skill, the softness and lightness of her touch and finally the purity and the developed form of her bravura.

And how did the audience, who once pressed a wreath of white roses on the temples of the departing artist in a melancholy farewell frenzy, now perceive the performances of the concert giver? It wasn't the raging storm that breaks over the artist, if it wanted to destroy them rather than uplift them, it was a heartfelt, warm greeting from friends, which one could see was from the heart, but the reception of the concert pieces was one of undivided applause, an applause that often interrupted the artist in the middle of her performance, but which always came out with renewed strength at the end. The concert giver played on two excellent Bösendorfer instruments.

Frau Reiter-Bildstein sang an aria from Haydn's 'Creation' with a very beautiful, sonorous and comprehensive voice and gave a well-educated performance. I would only have wished for the parts, such an aria bears its theatrical fluff, it just fitted her too little, by the way, very nicely sung Swiss song with a somewhat too national (!) melody with Haydn, Beethoven, Mendelssohn, Schumann and Chopin. The singer received a standing ovation.

The concert began with the Overture for Cherubini's 'Fanska'.

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Local Revue

Konzert-Salon

Second concert by Frau Clara Schumann, nee Wieck, 15th od Dec

Jeder Mensch bewahrt in seinem Herzen, in dessen innersten Fugen gern ein paar Erinnerungen an eine Zeit, wo die Faustnatur noch nicht wach geworden, wo er noch nicht hinaus mußte in den schweren Kampf in und mit dem Leben. Das waren wohl köstliche Stunden, herrliche Erscheinungen, wundervolle Träume, das war auch die entzückende unbewußte Einfältigkeit, die himmelweit von dem raffinierten Bewußtsein der Zeit steht. Und man holt sich mit schweren Kosten den Lehrbrief und beginnt seine Wanderung, versucht zu erfahren, was das Leben sei' und verkostet „alte und neue Geschichten' und hat „Juristerei, Medizin und Philosophie getrieben und ist so klug als wie zuvor', reich vielleicht an Erlebnissen, aber wohl arm, bitterarm wie ein Bettler an beseligenden Gefühlen, an innerer Harmonie— die gibt Euch nicht die Wissenschaft, nicht das Leben, denn Wissenschaft und Leben ist ein Kampf, ein unaufhaltsamer. Und so klammert man sich an seine Erinnerungen, zieht sie an das Tageslicht aus den geheimen Fugen des Herzens und jubelt, wenn sie noch frisch geblieben, freut sich wenn sie unter neuer Nahrung erstarken, und fragt Ihr was denn der große unnennbare Reiz zu bedeuten habe, von wannen diese innere Lebensfrische gekommen, so antworten wir Euch: das ist die stets gleich wirkende Macht der Poesie.

Und es sind Jahre seither in dem Strome der Zeit dahingerauscht, als ein anspruchsloses Mädchen vor uns trat, eine feine, beinahe ätherische Gestalt, die uns durch das Medium der Töne die wunderherrlichsten Märchen kundgab, köstliche Klänge, denen das Herz zujubeln mußte; was kümmerten uns die Millionen Regeln der Kunst, der Theorie, was hatte da aller erotische Schnickschnack für eine Bedeutung, wir lauschten nur andachtsvoll. Und fürwahr, diesem „Mädchen aus der Fremde' gegenüber verstummte jede Werkeltagsforderung, wir hatten eine Sabbatstimmung erlangt, wie sie dieser verkörperten Tonmuse gegenüber ganz paßte.

Und wir hatten seither eine Legion Pianisten gehört, alte, Junge, bärtige und unbärtige, Künstler und Handwerker und leider auch viele Pianistinnen (diese waren oft noch ungenießbarer) wir sind den herrlichsten Talenten begegnet, viele davon haben uns sehr befriedigt, sehr erfreut, sogar erwärmt, es sind uns viele poetische Gestalten und Erscheinungen vorgekommen, aber das war, möchten wir sagen, nur eine Poesieder Gedanken, selten die Poesie des Gefühles— es war darin zugleich immer eine Sorte von Prätension, die sich lediglich als Potenzrung und nicht bloß als

Selbstbewußtsein äußerte, nennen wir es am Ende gar die Poesie des Mannes, wenn ihr wollt die Poesie des Weibes in der herrlichsten Bedeutung fanden wir nur einmal und das war – bei Clara Wieck.

Ihr wollt ihr die Mission zuerkennen, das arme in Folgen des grassirenden Virtuosenenthums todtkranke Publikum genesen zu machen, es mit der Kunst zu versöhnen? Möge es geschehen, mögen diese Wünsche Wahrheit werden, denn berufener wäre Niemand als diese unvergleichliche Frau; aber gestehen wir es, unser Publikum muß dafür empfänglich gemacht werden und muß nicht bloß durch ein paar erhöhte Grade des Applauses kundgeben, daß ihm gleichgültig sei, ob Clara Schumann oder der Hr. N. N. spiele; dann aber müssen manche unserer journalistischen Organe, die oft selbstgefällig das große Wort nehmen, und sich zu selbstberufenen Tonangebern aufwerfen, Clara Schumann nicht in jener stereotypen Façon cavalierement würdigen, wie sie es mit Diesem und Jenem thun, der wahrhaft nicht werth ist, bei Clara Schumann die Noten umzuwenden.

Doch genug davon, und wir bitten den Leser wegen dieser Abschweifung devotest um Vergebung, müssen wir doch ein demüthiges Pater peccavi stammeln, wenn wir an die oft gehörten Vorwürfe des Redacteurs denken, daß wir uns immer wieder in allgemeinen Bemerkungen selbstgefällig ergehen, ohne an den eigentlichen Vorwurf unseres Aufsatzes zu denken. Wollten wir aufrichtig sein, wir streiften einmal die Form, die starre, bindende ab, wir ließen, wäre uns die Gabe des Gesanges gegeben und wären nicht alle Gedichte außer Kredit, unserem Gefühle freien Lauf – aber so geht es nun einmal nicht, Ihr wollt eine bedächtige Kritik über Clara Schumann und zum Theil auch über den „Führer der Davidsbündler“ Robert Schumann, diesen Kunstsektirer, der die Deutschen ihr so herrliches, ihr unverwüstliches „der Zopf der hängt ihm hinten“ vergessen machen wollte.

Daß uns in Clara Schumann's Konzerten Compositionen ihres Gemals vorgeführt werden, können wir nur mit Dank anerkennen, hatte doch Robert Schumann bei uns viel durch den nord- und süddeutschen musikalischen Zollverein gelitten, die Gestalten des deutschen Romanticismus sind ein ungesuchter Artikel innerhalb des verwälschten Geschmacks, was kümmern uns seine Lieder, hatten wir doch die unseren, was seine Pianoforte Compositionen, hatten und haben wir doch ein ganzes Heer von herrlichen Euterpen, Rondo's, Divertissements und theatralischen Blumen aus dem ganzen Gebiete der italienischen Opernmusik. Robert Schumann müßte Wienermode geworden sein und vielleicht wird er es noch, wir wissen nicht, ob zu seiner Freude oder zu seinem Leide. Aber das wissen wir, daß sein Quintett und sein Andante mit Variationen es werth wären,

über enge Kreise herauszudringen. Das Quintett ist eine durch und durch originelle Composition, sowohl rücksichtlich der leitenden Gedanken, als der Durchführung; wollen wir etwa den 2. Satz (in modo d'una marcia) ausnehmen, so herrscht darin ein merkwürdiger kühner, frischer Schwung der Ideen und bei all' dem ein körniger, regelrechter, wenn auch eigenthümlicher Styl – man sieht überall, wie die kühne Fantasie ihre Beherrschung gefunden hat, und daß ihr keine schrankenlose Entfaltung gestattet ist, aber man gewahrt auch überall eine Selbstständigkeit und eine Kühnheit der Combination, wie sie selten ist. Das Gleiche gilt von dem Andante, wir aber müssen uns für diesmal mit den wenigen Andeutungen begnügen, da wir wohl beide, so wie andere Compositionen Schumann's einer eigenen Würdigung unterziehen wollen.

Was den Vortrag dieser Composition durch Clara Schumann selbst betrifft, so kann man sie wohl kaum meisterhafter denken, und der Compositeur sich keinen besseren Dolmetscher seiner Tondichtung wünschen. Beim Quintett wirkten die Brüder Hellmesberger, die HH. Zäch und Borzaga vorzüglich mit. Beim Andante spielte Hr. Anton Rubinstein den zweiten Part auf dem Pianoforte. Wiewohl seine Leistung an sich tadellos war, so wäre eine Mäßigung der Kraft sehr zu wünschen gewesen, weil sowohl durch sein kräftigeres Spiel als durch den etwas kräftigeren Ton des zweiten Claviers das Spiel der Frau Schumann zu sehr gedeckt wurde. Diese spielte auch eine Polonaise von Chopin, ein von ihr componirtes, anmuthiges Scherzo, Henselt's Wiegenlied, ein Lied ohne Worte von Mendelssohn, und am Ende bei dem stürmischen Applause des Publikums noch des Letztern Frühlingslied.

Wir hoffen noch Gelegenheit zu finden, an die Leistungen der Frau Schumann einige umfassendere Bemerkungen anzuknüpfen, immer wird es uns klar, daß darin das Vollendetste in Zartheit, Innigkeit und Eleganz des Clavierspieles liegt; es ist ein eigenthümlicher ungekannter Zauber, der darauf ruht. Die gewöhnlichen Worte über Clavierspiel dünken uns hier stereotype nichts sagende Frasen, wir sind so wonnig geföhldurchdrungen, so begeistert, daß wir diese Geföhle nicht in Worte fassen können – scheltet uns nicht wenn wir bekennen, daß es die Poesie des Weibes ist, welche uns so mächtig ergriffen und durchglüht hat und gilt Euch diese Poesie durch die Kunst verkörpert Etwas – geht hin und höret.

Frln. Betty Bury sang 4 Lieder, „Scheideblick“ von Josephine Lang, „Auf Flügeln des Gesanges“ von Mendelssohn, „Nur wer die Sehnsucht kennt“ von Schubert und „Das Mädchen am Bache“ von Dessauer mit vielem Beifalle und wahrhaft künstlerischem Vortrage. –

Bereit alles Gute anzuerkennen, wie nicht minder eine alte Schuld abzahlend bemerken wir, daß in diesem Konzerte zwei herrliche Flügel von Bösendorfer benutzt wurden. Ueber Bösendorfer's Claviere gelegentlich ein Mehreres.

Translation

Every human being keeps in his heart, in his innermost bones, a few memories of a time when Faust's nature had not yet developed, when he had not yet had to have the difficult struggles of life. Those were delicious hours, glorious apparitions, wonderful dreams, that was also the enchanting unconscious simplicity, which is far removed from the refined consciousness of time. Then one finishes their apprenticeship and start your journey, trying to find out 'what life is' and toasting away 'old and new stories' and having 'practised tourism, medicine and philosophy and is as smart as before', rich maybe in experiences, but probably poor, bitterly poor like a beggar, in blissful feelings, in inner harmony – science doesn't give you that, life doesn't give it, because science and life are struggles, unstoppable ones. And so, one clings to one's memories, pulls them out of the secret seams of the heart in the light of day and rejoices if they are still fresh, rejoices if they have received new refreshment to mean whence this inner freshness of life came, we search for answers: that is the power of poetry, which always has the same effect.

And it has been years, rushing along in the torrent of time, since an unpretentious girl stepped before us, one of [God's] most ethereal forms. Through the medium of sound she told us the most wondrous tales, through delicious sounds to which the heart had to rejoice; what did we care about the millions of rules of art, of theory, what was the meaning of all the esoteric frills? We just walked reverently with her. And verily, with regard to this 'girl from far away' every weekday order fell silent, we had attained a Sabbath mood that suited this embodiment of the muse of sound.

And since then we have heard a legion of pianists, old, young, bearded and unbearded, artists and craftsmen and unfortunately also many female pianists (these were often even more unpalatable). We found the most wonderful talents, many of whom satisfied us very much. Pleasingly, even warmly, we have seen many poetic figures and phenomena, but it was, shall we say, only poetry of thought, rarely poetry of feeling – there was always a kind of pretension in it which manifested itself merely as an exponentiation and not just expressed as self-confidence, in the end we even call it the poetry of the man, if you want the poetry of the woman, in its most glorious instance, we have only heard it once and that was – with Clara Wieck.

Do you want to give her the mission of reconciling the public, convalesced from rampant virtuosoism, to high art? May it happen, may these wishes come true, for no one could be more

qualified than this incomparable woman. Let's admit it, our audience must be made receptive to it and must not merely announce through a few raised degrees of applause that the don't care whether Clara Schumann or Hr. R. R plays. But then some of our journalistic organs, which often take pride in the big words and proclaim themselves to be self-serving tone-setters, do not have to appreciate Clara Schumann in that stereotypical '*Facon cavalierem*', as they do with so and so, who is not really worth it, with Clara Schumann to turn over the knots.

But enough of that, and we humbly ask the reader for forgiveness because of this refusal, we must stammer a humble *Pater peccavi* when we think of the editor's oft-heard reproaches, that we again and again smugly indulge in general remarks without considering the reproach of our output. If we wanted to be straight, we would cast off the form, the rigidity, the binding, we would let go, if the gift of the prison had been given to us and if all the poems were not out of credit, our feelings would run free – but that's just not how it works, you, wanted a thoughtful criticism of Clara Schumann and partly also of the 'leader of the Davidsbündler' Robert Schumann, this art critic, who wanted to make the Germans forget their so wonderful, their indefatigable artist, 'the head hangs behind him'.

We can only acknowledge with gratitude that in Clara Schumann's concert, seminal compositions are presented to us. Robert Schumann had suffered a lot with us from the north and south German musical customs union, the figures of German Romanticism find an unbridled article within the adulterated tastes – What do we care about his songs, we had ours, what did his pianoforte music offer us, we have whole rafts of Italian opera music. Robert Schumann's music should have become fashionable in Vienna and perhaps it will be, we don't know whether to his delight or to his sorrow. But we do know that his quintet and his Andante would be worth repeating. The quintet is a thoroughly original composition, both in its leading ideas and in its development; if we exclude the second movement ('in modo d'una marcia'), then there is a strange, bold, fresh flourish of ideas and all of this in a granular, regular albeit peculiar style – one sees the independence and boldness of the combinations in this piece, as it is rare. The same applies to the Andante, however for the present we must content ourselves with only a few passing comments, since in all likely hood we want to subject both pieces, like other compositions of Schumann, to our own appreciation.

As far as the performance of this composition by Clara Schumann herself is concerned, one could think of it as masterful, and the composer could hardly wish for a better interpreter of his tone poem. The Hellmsberger brothers, kk. Zäch and Borgaza also played excellently in the quintet. During the Andante, Dr Anton Rubinstein played the second part on the pianoforte. Although his spirit was impeccable in itself, a moderation in strength would have been very desirable, because Frau Schumann's playing was too much covered by his stronger playing and the somewhat stronger tone

of the second keyboard. She also played a Polonaise by Chopin, a charming Scherzo she composed herself, Henselt's 'Wiegendlied', a Song without words by Mendelssohn, and at the end, to a storm of applause from the audience, the 'Frühlingslied'.

We hope to find an opportunity to add a few more comprehensive remarks to Frau Schumann's spirit, it always becomes clear to us that the most perfect delicacy, intimate and elegance of piano playing lies therein; there is a peculiar unknown magic that rests upon it. The usual words about playing the piano seem to us here to be stereotypical and meaningless phrases, we find ourselves so blissfully imbued with emotion, so enthusiastic that we cannot put these feelings into words – don't scold us if we confess that it is the poetry of women that makes us so overawed – see this poetic playing through the art it embodies – go and listen.

Frln. Betty Berry sang four songs 'Scheideblick' by Josephine Lang, 'Auf der Gesanges' by Mendelssohn, 'Nur wer die Sehnsucht kennt' by Schubert and 'Das Mädchen am Bache' by Dessauer with much applause and a truly artistic presentation.

Ready to recognise all that is good, like paying off an old debt no less, we note that in this concert two magnificent Bösendorfer grand pianos were used. We will occasionally write more about these pianos.

[B.2.2.3] 29th December 1846 – p.639 - F. Gerneth

Review of a concert by the piano virtuoso Karl Mayer

Trotz der auffallenden Theilnahmlosigkeit, mit der das Publikum in der heurigen Saison wohl auch schon in der letztverflossenen, die Konzertgeber behandelt, insbesondere aber die Clavierspielenden – man erinnere sich nur an die Erfolge Mortier's, Clara Schumann – so scheint es doch, als ob Carl Mayer berufen wäre, den überreizten Gaumen des hiesigen Geschmackes aufs Neue nach „Clavierspeise" lüstern zu machen, und zwar durch ein Spiel, wie wir es bei den modernen „Fortehelden" ganz zu hören verlernt haben.

Die Kritik kann gegenüber einem Künstler wie Hrn. Mayer, der durch und durch eine fertige Individualität ist, nicht jene Sprache führen, die sie einem noch nicht ausgegohrenen Talente, einer in dem zu betretenden Wege noch unschlüssigen Künstlernatur gegenüber wohl zu führen berechtigt wäre: sie muß vielmehr das Vorhandene nehmen wie es ist, und den ausgesprochenen Künstlercharakter mit seinen Eigenthümlichkeiten, seinen Vorzügen und Schwächen auf gultige Principien zurückzuführen suchen.

Translation

In spite of the general apathy with which the audience in this season, probably already present in the last season, treats the concert givers, but especially the piano players – only one remembers the successes of Mortier, Clara Schumann – it seems, as if Carl Mayer would be called upon to make the overwrought fringes of local taste craving for ‘piano playing’ anew, namely through a style of playing that has completely passed us by, the modern ‘*Fortehelden*’ [Heroic style].

In the face of an artist like Hr. Mayer, who is completely individual through and through, criticism cannot use the language that it would be entitled to use in relation to a talent that has not yet matured, an artistic nature that is still undecided about the path to be taken: Rather, her must take what is there as it is and try to trace back the pronounced artistic character with its peculiarities, its advantages and weaknesses to valid principles.

[B.2.2.4] 5th January 1847 – p. 6 - K.

Third Concert of Frau Clara Schumann, nee Wieck, 1st of January

Wir hätten über dieses Konzert eine Menge zu schreiben, es war jedenfalls eines der interessantesten unter allen, die uns die gegenwärtige Saison brachte, interessant durch das Programm, welches eine Symphonie (B-dur) von Robert Schumann, ein Konzert von ihm (Allegro affettuoso, Intermezzo und Rondo vivace), Mazurka von Chopin, Etude von Henselet, Ständchen von Schubert übertragen von Fr. Liszt, Volkslied von Mendelssohn-Bartholdy, und das schon aus einem früheren Konzerte bekannte Clavierstück von Scarlatti (auf Verlangen) bot; interessant durch das mehr als je vollendete Spiel der Frau Schumann, interessant durch den lebendigen, beinahe sturmischen und gewiß herzlichen Beifall, den das Publikum allen diesen Leistungen spendete; es schien uns wieder eines goldene Zeitalter des Virtuositentums gekommen zu sein, wo man in jedes Konzert einer musikalischen Notabilität mit zwei schlagfertigen Armen kam und dem festen Vorsatze zu applaudiren um jeden Preis. Noch in keinem Konzerte, mit Ausnahme des der kleinen Neruda, hatten wir in diesem Jahre eine solche äußere Anerkennung des versammelten und anwesenden Publikums gesehen, noch in keinem Konzerte war aber auch diese Anerkennung verdienter. Allein damit ist leider noch nicht eine allgemeine und werktätige Anerkennung der Masse, des gesamten Publikums geboten: diese erweist sich nur durch einen zahlreichen Besuch der Konzerte und heute, wir gestehen es, vermißten wir diesen schmerzlich; wenn bei dem Konzerte einer Clara Schumann, die jeden Zoll breit Künstlerin im wahrsten Sinne des Wortes, der Saal nur spärlich gefüllt

ist, dann hat das ganze Konzertwesen kein Atom Lebensfähigkeit mehr und kann sich zu Grabe geleiten lassen oder es müssen andere tiefer liegende Ursachen vorhanden sein. Wir wollen sie nicht untersuchen, da uns dießmal außergewöhnliche Umstände ohnedieß nöthigen, der Rede Lauf mehr zu hemmen, als wir es ursprünglich beabsichtigt haben, da wir nicht unsere warme, lebensvolle Begeisterung an den Tag legen können, in welche uns das Spiel Clara Schumann's versetzt hat, aber wir vermögen es nicht, den vielleicht etwas boshaften Rath zurückzudalten, daß die Künstlerin etwa einige Fantasien von Liszt, einige russische, türkische oder sonst west-östliche Lieder von Leopold v. Meyer, oder ähnliche Compositionen auftischen sollte, vielleicht wären das leckere Gerichte, die vielen mehr mundgerecht erscheinen würden, als wahrhafte Kunstschöpfungen – machte doch gewiß Chopin's Mazurka bei Bielen mehr Sensation und Effekt, als das unendlich tief gedachte Volkslied von Mendelssohn Sensation und Effekt, o ihr unverwundlichen Schuboethe der Gegenwart, wäret ihr nicht, hätte man euch aus unserer Begriffswelt gestrichen, wie bitterarm wäre diese Gegenwart gegen das, was sie jetzt ist.

Indem wir vorhinein bemerken, daß in Verhinderung des Hrn. Marchion Hr. Minetti das zarte Lied „Widmung“ von Fuchs und das matte „Der Czikos“ von Evers mit guter aber noch wenig ausgebildeter Stimme sang, müssen wir noch einige Worte über das Spiel der Frau Schumann sagen. Obwohl wir schon früher bemerkten, daß es uns begeistert hat, so müssen wir doch selbst bei einer ruhigeren Prüfung unsere bescheidene Meinung dahin äußern, daß sie gewiß die erste Pianistin sei, daß sie in Zartheit, Eleganz und richtiger Charakterisirung nicht ihres Gleichen habe. Durch sie lernt man begreifen, was es heiße, daß der Ton lebe, daß er der Dollmetscher der Regungen des Geistes sei; über alle ihre Leistungen ist eine Weihe der Vollendung ausgegossen, eine wahrhaft seltene Anmuth, es liegt darin ein unendlicher Reiz – es sind die schönsten Offenbarungen eines Weibes, die uns fesseln – grollt mir nicht wegen dieser Worte, wenn ich mir auch am Ende gern den Vorwurf gefallen lassen will, daß solch fantastische Ergießungen nicht ein Referat für die Musikzeitung, das ihr vielleicht kalt – abgezirkelt haben wollt, gehören 3 muß ich doch auf die Gefahr hin, von Euch getadelt zu werden, neuerdings eingestehen, daß mich Clara Schumann's Spiel an die herrlichen, unvergleichlichen Momente erinnert, die am Ende Jeder von Euch erlebt hat, in einer Periode des Lebens, die keinen Namen hat, und die jeder zuruckwünscht und woran er mit stiller Sehnsucht zurückdenkt.-

Die zwei vorgeführten größeren Compositionen Robert Schumanns verdienen eine genauere und umfaßendere Würdigung als wir ihnen heute bieten können; vorzüglich ist es die Symphonie welche unsere ungetheilte Aufmerksamkeit aber auch unsere freudigste Anerkennung in Anspruch

genommen hat. Originalität und Frische der Gedanken ist ein Vorzug, der jeder Composition Schumann's innewohnt, allein hier zeigte sich dieser Vorzug in seiner ganzen Reinheit, aber auch unter dem Gesetze der kunstreichen Beherrschung, es ist nicht mehr die freie, ja ungefeßelte Fantasie welche Schumann's frühere Werke charakterisirt. Allein auch der ganze Bau ist ein reiner, solid-kräftiger, mit ganz eigenthümlichen, wohl durchdachten Fügungen— man erkennt darin das tiefe gründliche aber auch ganz selbstständige Studium, welches Schumann in den Mysterien der Kunst gemacht hat; es ist darin ein strenger aber klarer Satz; überraschend ist die ausgezeichnete Instrumentation, eine ganz originelle Technik und indem mit diesem Apparate ausgestattet das ganze Werk an uns herantritt, bietet es zugleich einen mächtigen, aber auch angenehmen Eindruck, der gerade vielleicht am meisten durch die Objectivirung des Gedankens erboht wird. Mit dieser Symphonie kann Robert Schumann kühn mit allen Compositionen ähnlicher Art der Gegenwart in die Schranken treten und gewiß nicht zu seinem Nachtheile und nachdem wir sie gehört haben, wunschten wir dringend auch seine zweite Symphonie (C moll wenn wir nicht irren) zu hören.— Auch sein Clavier-Konzert ist eine gediegene, lebensfrische Composition, wobei dem Clavier sein volles Recht wird und dasselbe in mancher interessanten Melodieaufführung hervortreten kann. Doch darüber mehr ein andermal.— Wir haben viele Compositionen Robert Schumann's gehört, alle haben einen wohlthuenden Eindruck auf uns gemacht, sie sind Erzeugnisse eines reichen originellen Kunstlergeistes, denen wir die weiteste Verbreitung wünschen — daß Robert Schumann aber auch eine reiche Produktkraft besitzt, dafür möge das nächstfolgende Verzeichniß seiner Gompositionen zeugen. Die Konzertgeberin spielte auf einem höchst klavervoten Pianoforte von Bösendorfer.

Translation

We have a lot to write about this concert; it was certainly one of the most interesting of all that the current season has brought us. It was interesting for the programme that included a Symphony (B ♭ major) by Robert Schumann, a Concerto by him (Allegro affettuoso, Intermezzo and Rondo vivace), Chopin's Mazurka, Henselt's Etude, Schubert's Serenade transcribed by Fr. Liszt, Mendelssohn-Barthody's Volkslied, and Scarlatti's Clavierstück (auf Verlagen), already known from an earlier concert. It was of further interest because of Frau Schumann's playing, which was more perfect than ever. And finally, this concert was interesting because of the lively almost stormy, and certainly hearty applause that the audience gave to all these performances. It seemed to us that the golden age of virtuosity had come again, when one came to every concert of musical notability with two persuasive arms and applauded the staunchest proponent at all costs. In concerts this year, with the exception of Little Neruda, we had not seen such outward recognition from the assembled

audiences, but even in this concert the recognition was more deserved. Unfortunately, this alone does not offer a general and effective recognition of the masses, of the entire audience, this is only proven by numerous attempts at concerts and today, we confess we sorely missed it. If, at a Clara Schumann concert, the hall is only sparsely filled, then the entire concert has not longer any atom of life and can be led to the grave, there must be other, deeper lying causes. We shall not examine them, for this time extraordinary circumstances compel us anyway to inhibit our speech more than we originally intended, for we cannot put into words the warm, lively enthusiasm that Clara Schumann's playing inspires in us. However, we are not able to withhold the perhaps somewhat grim advice to the artist who presented some fantasies by Liszt, some Russian, confusingly both western and eastern by Leopold von Meyer, whether similar compositions were to be dished out, perhaps they would be delicious dishes, that would seem more bite-sized to many than true artistic creations. – Surely Chopin's Mazurka made more of a sensation and effect on many people than Mendelssohn's endlessly played Volkslied. Oh You, indefatigable Shibboleths of the present, if you weren't you would have been erased from our conceptual world, how bitterly poor this present would be compared to what it is now.

As we remark at the outset that due to Mr Marchion's absence, Mr Minetti sang the song 'Widmung' by Fuchs and the quaint 'Der Ezikos' by Evers with a good but still poorly trained voice. We still have to say a few words about Frau Schumann's playing. Although we have remarked earlier that it delighted us, even on close examination we must express our opinion that she is certainly the premiere pianist [female], that she has no equal in delicacy, elegance and proper characterisation. Through her one learns to appreciate what it means to play with proper tone, that she is the interpreter of the impulses of the spirit, a consecration of blessing is poured out over all her achievements, a truly rare grace. There is an innocent charm in her playing – it finds the loveliest revelations of a woman that makes us want to sit and listen. – Don't be angry with me because of these words, even if in the end I would like to put up with the reproach that such fantastic outpourings do not belong in a report for the Musikzeitung, which you perhaps want to have coldly sketched out facts. I have to admit recently at the risk of being blamed by you, that Clara Schumann's playing reminds me of the wonderful, incomparable moments that each of you experienced at the end of the day, in a period of life that everyone has names for, and which everyone longs for and thinks back to with quiet longing.

The two major compositions presented by Robert Schumann deserve a more accurate and comprehensive appreciation than we can offer them today; it is the Symphony that has claimed our undivided attention, but also our most joyful appreciation. Originality and freshness of thought is an asset inherent in every composition of Schumann, but here this advantage was shown in all its purity.

However, we must also say under the law of artistic mastery, it is no longer the free, indeed the unrestrained imagination which characterises Schumann's earlier works is lacking. But the whole construction is pure, solid, with a very peculiar, well thought-out connections – one recognizes in it the deep, thorough by also completely independent study that Schumann made in the mysteries of art. There is a stern but clear vein running through it. The excellent instrumentation is surprising, as the whole work becomes clearer to us, it offers at the same time a powerful, but also peasant impression. With this Symphony Robert Schumann can boldly compete with all contemporary compositions of a similar kind and certainly not to his detriment, and after hearing it we longed to hear his second Symphony (C minor, if we are not mistaken). – His piano Concerto is also a dignified, life-affirming composition, in which the piano has its full range and can bring forth many interesting melodies. But more about that another time. We have heard many of Robert Schumann's compositions, all of them have made a good impression on us, they are products of a rich, original artistic spirit, which we wish the widest dissemination – but that Robert Schumann also possessed a rich productive power, the following list of his compositions [in the next article] may testify to that. The concert giver played on a highly sonorous pianoforte by Bösendorfer.

[B.2.2.5] 14th Jan 1847 – p. 25 - K.

Konzert-Salon

Fourth concert of Clara Schumann, Sunday 10th Jan.

Der Saal war zum Ersticken voll, kein Plätzchen leer, selbst die Orchesterbänke und der Raum vor denselben besetzt, vor dem Musikvereinsaae eine zahlreiche Menge Menschen – Die Billets waren lange– lange vergriffen und gegenüber dem schwachen Besuche der früheren Konzerte mußte das erfreulich sein, daß es in diesem von Menschen wogte. Was war der Grund? hat das Publikum seinen Glauben an die hohe Kunstmission der Frau Schumann wieder gefunden, wie vor Jahren? war es das Programm, welches so mächtig anzog. Jenny Lind sang; darin liegt der ganze Commentar; aber aufrichtiggesprochen hat es uns mit tiefer Wehmuth erfüllt, daß Clara Schumann nur mit einer solchen Beihilfe ein volles Haus erzielt hat.

Was sollen wir über das Konzert selbst sagen? sollen wir es wiederholen, daß Clara Schumann heute vielleicht noch mehr mit Begeisterung und tiefer Kunstinnigkeit spielte als sonst, daß sie es uns schwer machen wollte, von ihr Abschied zu nehmen, daß sie selbst neben der schwedischen

Meistersängerin sich lauten stürmischen Beifall zu erringen wußte und vielmal hervorgerufen wurde? Warum sollen wir uns jetzt noch in eine Analyse ihres Spieles einlassen, genug es liegt tiefe Wahrheit darin, in diesem Gewande erscheinen alle ihre Kunstgestalten, die Form, die äußere, wollen wir nicht einmal erwähnen. Gegenüber den meisten andern Erscheinungen, die uns in der Pianistenwelt vorkommen, steht Clara Schumann einzig – vollendet da; das ist noch immer unsere Meinung selbst, denn gerade in diesem Konzerte hat sie uns mehr als je das Fernstehen von einer einzelnen Sonderrichtung nachgewiesen und gezeigt, daß ihr die Objectivirung der Kunst allein als der wichtigste Strebepunkt erscheine. Sie spielte zuerst Beethoven's F-moll-Sonate; den ersten Satz hätten wir etwas bestimmter und abgeschlossener gewünscht, desto vollendeter waren die übrigen Theile. Hierauf hörten wir noch ein Präludium und Fuge (A-moll) von Bach, 'Traumeswirren' von R. Schumann, ein Lied ohne Worte von Mendelssohn und die durch Clara Schumann berühmt gewordene Etude (Si oiseau j'étais) von Hense lt. Frau Schumann mag die Überzeugung mit von Wien nehmen, daß ihre seltene Kunstbefähigung auch neuerdings die innigste Anerkennung gefunden hat.

Bei den Gesangstücken, welche Jenny Lind vortrug war des Jubelns und des Beifalles kein Ende; sie sang eine Canzonetta von Gerald, eine unbedeutende Composition, die nur durch den meisterhaften Vortrag zu Ehren gebracht wurde, dann die Lieder „auf Flügeln des Gesanges“ von Mendelssohn, „das Zwiegespräch“ von Mangold (welche 3 Nummern sie sogar wiederholte), „Der Nußbaum“ von Schumann und endlich ein schwedisches Lied, da das aufgeregte Publikum immer wieder applaudirte. Wenn es uns erlaubt ist, ein bescheidenes Urtheil über diese Sängerin auszusprechen, so soll es nächstens geschehen. Clara Schumann accompagnirte, wie man es kaum wieder hört, und bediente sich in diesem Konzerte abermals eines vorzüglichen Instrumentes von Bösendorfer.

Translation

The hall was full to suffocation, not a single seat empty, even the orchestra benches and the space in front of them were occupied, in front of the *Musikvereinssaal* a large crowd of people – the tickets were long forgotten – and compared to the weak attendance at the previous concerts, that must have been gratifying that people had come in such great numbers. What was the reason? Has the public regained its faith in Frau Schumann's high artistic mission as it did years ago? Was it the programme that attracted so many? – Jenny Lind sang; therein lies the whole commentary; but to be honest it filled us with deep melancholy that Clara Schumann only managed to get a full house with such help.

What shall we say about the concert itself? Shall we repeat that today Clara Schumann played with even more enthusiasm and deep artistic intimacy than usual, that she wanted to make it difficult for us to say goodbye to her, that she herself had to win loud stormy applause next to the Swedish master singer. Why should we get involved in an analysis of her playing, there is a deep enough truth in it, in this guise all their artistic figures appear, the form, the exterior, we don't even want to mention. Compared to most of the other phenomena that appear to us in the world of pianists, Clara Schumann stands alone – perfect. That is still our own opinion, for precisely in this concert she has demonstrated to us more than ever that she is far removed from a single special direction and has shown that she considers the objectification of art alone to be the most important aspiration. She first played Beethoven's Sonata in F minor; we would have liked the first movement to be a little more precise however the other parts were more perfect by comparison. Then we heard a Prelude and Fugue (A minor) by Bach, 'Traumes Wirren' by R. Schumann, a Lied ohne Worte by Mendelssohn and the Etude 'Wenn ich ein Vöglein wäre' by Henselt, made famous by Clara Schumann. Frau Schumann may take with her from Vienna the conviction that her rare artistic ability has recently found the most heartfelt recognition.

When Jenny Lind performed her songs, the cheering and applause came to an end as the audience fell quiet; she sang a Canzonetta by Géraldy, a minor composition honoured only by the masterly performance. Then, the songs 'auf Flügeln des Gesanges' by Mendelssohn, *Das Zweigespräch* by Mangold (of which she repeated three numbers), Schumann's 'Nussbaum' and finally a Swedish song, since it was repeatedly applauded by an excited audience. If we are permitted to express a humble judgement about this singer, it shall be done as soon as possible. Clara Schumann accompanied in a way that will rarely be heard again, and in this concert, she once again made use of an excellent instrument by Bösendorfer.

B.2.3- Wiener Theater-Zeitung (Bäuleres Theaterzeitung) 1840s

[B.2.3.1] 12th December 1846 - p 1186. – Heinrich Adami

Concert by Klara [sic] Schumann, nee Wieck.

Vor acht Jahren, als Klara Wieck zum ersten Male hier war, waren noch glänzende Zeiten für die Virtuosen und Virtuoseninnen des edlen Clavierspiels. Damals gab es für Concrete noch Geld und Enthusiasmus in Hülle und Fülle, jezt hat sich das Alles sehr verändert, und unser Publikum ist Gegen Alles, was Concert heißt, so gleichgiltig geworden, daß selbst bedeutendere Erscheinungen nicht mehr seine Sympathie zu erregen vermögen, wenigstens nicht in dem Grae, wie sonst. Wier sehen

ein, daß das Clavierspiel im Technischen seiner weiteren Vervollkommenung mehr fähig ist, allein eben darum fühlen wir auch, daß man von dieser bis auf die äußerste Grenze, ja wol schon drüber hinaus getriebenen Tastenstürmerei wieder zurückkommen, daß man eine andere Richtung einschlagen muß, und diese kann nur eine sein: daß man wieder zur alten, einfachen Kunstweise zurückkehrt, und, um das aus stürmischen Wellen fast rettungslos einhertreibende Fahrzeug in den sicheren Hafen zu lenken, all den unnützen Ballast der Schwierigkeiten ohne sich viel zu bedenken über Bord wirft. Nur wird es wol noch einige Zeit dauern, bis diese völlig veränderte Richtung sich Bahn bricht; allein kommen wird und muß diese Zeit, dessen ist jeder überzeugt, der den Glauben an den Sieg des Wahren und Schönen in seiner Seele trägt.

Klara Schumann ist sich und dem sinnig edlen Genius, der sie immerdar auf ihrer Kunstlaufbahn begleitete, treu geblieben. Unberührt von den Einwirkungen einer nur in äußerlichen Effecten ihr ganzes Heil suchenden Mode, hat ihr Spiel noch immer jenen zarten, echt weiblichen Charakter bewahrt, durch den es uns in früherer Zeit so lieb und werth geworden war. Es liegt etwas Einniges und Schwärmerisches in diesem Vortrage, was sich nur schwer in Worten beschreiben ließe. Es ist viel Fantasie in ihre Auffassung, und wenn vielleicht ihr Spiel auf das an stärkere Effecte gewohnte große Publikum nicht so aufregend wirkt, so bin ich doch überzeugt, daß diese edle, fast schlichte Ausdrucksweise einem jeden, der Musik liebt, eine innige Freude bereitet haben wird. Mochten auch einzelne Stellen mit mehr Kraft und Nachdruck hervorzuheben gewesen sein, man konnte dies bei so schöner Auffassung und Nuancirung der zarteren Partien wirklich leicht vermissen. Wie schön und geistvoll trug sie nur in dem herrlichen Beethovenschen G-dur-Concerte den zweiten Satz vor, den man in der That nicht lieblicher und seelenvoller spielen hören kann. Damit allein bewährte sie sich als eine wahrhafte Künstlerin. Diese Adagio, dann das Frühlingslied von Mendelssohn-Bartholdy (welches sie wiederholen mußte) und ein Concerstück von Scarlatti, eine Etude im alten Style, bildeten die Glanzpunkte des Concerts und wurden auch vom Publikum mit allgemeinem Beifalle aufgenommen. Minder ansprechend war eine neue Barcarole von Chopin, die mir etwas verworren erschien, und zwei kurze Stücke: Canon und Romanze von Robert Schumann. Wenn ich nicht ihre, waren das die ersten Schumannschen Compositionen, die man hier öffentlich gehört hat, und die ganze Form derselben schien mir eine etwas fremdartige. Für interessanter halte ich den schön geführten Canon.

Das Concert fand vorgestern, den 10. December, Mittags, im Musikvereinssaale statt, war aber nicht so besucht als sich bei dem Rufe der Concertgeberin und ihrer einstigen großen Beliebtheit erwarten ließ. Beifall jedoch wurde im reichlichen Maße gespendet, und ich glaube sogar, daß trotz der hohen Preise die nächsten Concrete besuchter sein werden, als es das erste war. Es wäre ja

Traurig, wenn selbst eine solche Künstlerin nicht mehr im Stande sein sollte, die Gleichgültigkeit unseres Publikums gegen Clavier-Concerte zu überwinden.

Hr. Bösendorfer hatte der Concertgeberin zwei prächtige Instrumente zur Verfügung gestellt, welche durch ihren vollen, schönen Klang sich auf das vortheilhafteste auszeichneten, und wieder neuerdings den Ruf diese Firma bewährten.

Eröffnet wurde das Concert mit einer Cherubinischen Ouverture, die von dem Orchester des Hofopertheaters unter der Leitung des Hrn. Prof. Hellmesberger vortrefflich ausgeführt wurde. Die Sängerin Mad. Reiter-Bildstein sang eine Arie aus der 'Schöpfung' sehr schön; das Schweizerlied von Stockhausen aber was keine sehr glückliche Wahl.

Translation

Eight years ago, when Clara Wieck was first here, there were still brilliant times for the virtuosos of noble piano playing. Back then there was still enthusiasm for concerts in abundance, now everything has changed greatly, and our audience has become so indifferent to everything that is called a concert that even greater phenomena are no longer able to arouse the audience's sympathy, at least not to the same degree as usual. We see that playing the piano is technically capable of greater perfection, but for that very reason we also feel that one has to come back from this extreme limit, and even beyond, creating driving storms on the keyboard. One has to go in a different direction, and this can only be: that one goes back to the old, simple way of art, in order to steer the vessel, which is drifting hopelessly along on stormy waves, into the safe haven, all the unnecessary ballast overboard. But it will still take some time until this completely changed direction breaks ground; only this time will and must come, everyone who carries the belief in the victory of the true and beautiful in his soul is convinced of that.

Clara Schumann herself is a sensitive and noble genius, who will always persevere with her artistic endeavours, a character that only seeks to pursue her artistic career in a fashion that follows her whole salvation, her playing has still retained that delicate, genuinely feminine character that made it so dear to us in the past and we held in such high esteem. There is something unified and rapturous about this recital that is difficult to describe in words. There is a great deal of fantasy in her approach, and if her playing may not be so exciting to large audiences accustomed to stronger effects. I am sure that this is noble, almost simple idiom will bring hearty delight to anyone who loves music. Even if individual passages could have been emphasised with more force and bravura, one could really easily miss this with such a beautiful conception and nuance of the more delicate parts. How beautifully and with what spirit she performed the second movement in Beethoven's wonderful

G major Concerto, which one cannot in fact hear played more lyrically and soulfully. That alone proved her to be a true artist. This Adagio, then the 'Frühlingslied' by Mendelssohn-Bartholdy (which she had to repeat) and a concert piece by Scarlatti, an Etude in the old style, formed the highlights of the concert and were received by the audience with general applause. Less appealing was a new Barcarolle by Chopin, which struck me as somewhat muddled, and two short Etudes: Canon and Romance by Robert Schumann. If I'm not mistaken these were the first Schumann compositions that were publicly heard here, and their entire form seemed a bit strange to me. I think the canon, beautifully played, is more interesting.

The concert took place the day before yesterday, December 10th, at noon, in the Musikvereinsaal, but was not as well attended as might have been expected given the reputation of the concert giver, and her former great popularity. Applause, however, was plentiful, and I even believe that the upcoming concerts will be more popular than the first ones. It would be sad if even such an artist were unable to overcome our audience's indifference to piano concerts.

Hr. Bösendorfer had made two magnificent instruments available to the concert-giver, which distinguished themselves in the most advantageous way by their beautiful sound, and have recently proven the reputation of this company.

The concert opened with a Cherubini Overture, which performed by the orchestra of the Hofoperntheater, under the direction of Hr. Prof. Hellmesberger. The singer Mad. Reiter-Bildstein sang an aria from Haydn's *Creation* very beautifully; the Schweizerlied by Stockhausen was a very fortuitous choice.

Heinrich Adami.

[B.2.3.2] 17th Dec 1846 – p. 1203 - Heinrich Adami

Second concert of Frau Clara Schumann

Alle hiefigen Journale haben sich nur auf das Günstigste über das erste Concert dieser ausgezeichneten Pianistin ausgesprochen; trotzdem aber was ihr zweites Concert, vorgestern, den 15. December, Mittags, im Musikverein, nur sehr wenig besucht, und auch der Beifall hielt sich so ziemlich inner den Schranken der Mäßigung. Das Alles aber darf uns in der Anerkennung und Würdigung dieses schönen Talentes um so weniger beirren, als auch die Leistungen dieses zweiten Concerts alle Gelegenheit gaben, die geistreiche Auffassungsweise, das schön nuancirende Spiel der Concertgeberin zu bewundern. Die bedeutendste Nummer was wol das Quintett für Clavier, zwei

Violinen, Viola und Violoncell von Robert Schumann, eine Composition von nicht geringem musikalischen Werthe, interessant erfunden in ihren durchaus ernsteren Motiven und von sehr schöner Durchführung. Wenn man der neuromantischen Schule, zu der sich auch Robert Schumann zählte, den Vorwurf der Uiberschwenglichkeit und Unklarheit macht, so ist doch diese im besten Kammerstyle gearbeitete Quintett davon eine rühmliche Ausnahme, und man muß den Werth eine solchen Composition um so freudiger anerkennen, als die jetzigen Tonsetzer sich au äußer allem Vergleich weniger mit Musik der Art Trauermarsch in C-moll, hat mich am meisten angesprochen, und dazu bot das originelle dritte Stück in seiner frischen, entschiedenen Weise einen wirksamen Contrast. Gespielt wurde das Quintett von der Concergeberin, dann den Brüdern Hellmesberger, Zäch und Borzaga tadellos.

Eine zweite Composition von Robert Schumann, ein Andante mit Variationen für zwei Clavier, vorgetragen von der Concertgeberin und Hrn Rubinstein, sprach dagegen gar nicht an. Für ein gewöhnliches Concertstück waren die Variationen nicht brilliant genug, und was au außerdem der Componist für eine Absicht damit hatte, wollte auch einem aufmerksameren Zuhörer nicht recht klar werden. Auch die neue Polonaise von Chopin in As schien mir ziemlich verworren und effectlos. Desto mehr reuffirte Frau Schumann mit drei kurzen Concertstücken: einem Wiegnliede von Henselt und einem „Lied ohne Worte“ von Mendelssohn-Bartholdy. Derlei kleine musikalische Bagatellen spielt sie wirklich allerliebste. Daß es für diese und die andern Vorträge nicht an Beifall fehlte, braucht wol nicht gesagt zu werden.

Dem. Bery sang vier Lieder: „Scheideblick,“ von Josephine Lang; Mendelssohns herrliches „Auf den Flüeln des Gesanges,“ dann: „Nur wer die Sehnsucht kennt“ von Schubert und „das Mädchen am Bache,“ ein schöngedachtes Lied von Dessauer. Es wird uns stets Vergnügen machen, diese angenehme, mit Gefühl vortragende Sängerin zu hören, nur hätte sie nicht lauter so trurige und wehmüthige Lieder wählen sollen, was mit den übrigen, ebenfalls mehr ernsteren Claviernummern dem Concerte eine sehr monotone Färbung gab.

Translation

All the journals have offered only the highest praise for the first concert of this excellent pianist. Nevertheless, her second concert, the day before yesterday, December 15th, at noon, in the Musikverein was very sparsely attended, and the applause was pretty much in line with the size of the audience. All of this, however, should all the less deter us in recognising and appreciating this beautiful talent, as the achievements of this second concert also gave every opportunity to admire the witty understanding, the beautiful, nuanced playing of the concert giver. The most important number was probably Robert Schumann's Quintet for Piano, two Violins, Viola and Cello, a

composition of no small musical value, interestingly invented in its thoroughly more serious motives and played very beautifully. If one accuses the new-Romantic school, to which Robert Schumann belongs, of exuberance, then this Quintet, worked out in the best chamber style, is a notable exception and one must recognize the value of such a composition all the more happily than the current composers who deal less with this kind of music, and instead keep to the, by comparison, older styles. The Quintet's second movement, a sort of dreamy March in C minor, appealed to me the most, and the original third movement provided an effective contrast in its fresh, decisive way. The Quintet was played perfectly by the concert giver, then by the Hellmesberger brothers, Zäch and Borzaga.

A second composition by Robert Schumann, an Andante with Variations for two pianos, performed by the concert giver and Hr. Rubinstein, did not appeal at all. The Variations weren't brilliant enough for an ordinary concert piece, and what the composer's intentions were, moreover, didn't quite make sense to a meek listener. The new Polonaise by Chopin in A \flat also seemed rather confused and ineffective to me. Frau Schumann was more successful with three short concert pieces: a so-called Scherzo of her own composition, a Lullaby by Henselt and a 'Lied ohne Worte' by Mendelssohn-Bartholdy. Needless to say, there was no lack of applause for this and the other pieces. Dem. Bury sang four songs: 'Scheidelick' by Josephine Lang; Mendelssohn's glorious 'Auf den Flügel des Gessanges', then Schubert's 'Nur wer die Gehnsucht kennt' and 'Das Mädchen am Bache', Dessauer's well-thought of song. It will always be a pleasure for us to hear this singer who performs with feeling, only she shouldn't have chosen so many sad and melancholy songs, which together with the other, also more serious piano numbers, gave the concert a very monotonous tone.

Heinrich Adami.

B.3 - 1850s

B.3.1- *Neue Wiener Musik-Zeitung* 1850s

[B.3.1.1] 10th January 1856 – p 10

Musikalische Umshau in Wien

Das Clara Schumann'sche Abendkonzert gewährte den zahlreich versammelten Freunden edlerer Musik einen Hochgenuß sonder Gleichen. Die seltene Künstlerin, deren Andenken sich in Wien lebendig erhalten hatte, deren Ruf in neuester Zeit durch ihre Triumphe in Deutschland neuen Schwung erhalten hatte, und deren Unglück die allgemeinste und innigste Theilnahme in Anspruch nimmt, wurde mit den lebhaftesten Zeichen der Verehrung empfangen. Ihre Kunst, ihre muthvolle

Ergebung in ein herbes Geschick, ihre edle und liebenswürdige Persönlichkeit und die hohen Verdienste ihres unglücklichen Gatten um die Tonkunst schienen mit vereinter Macht die Herzen aller Anwesenden zu durchströmen, als ihr Erscheinen mit wahrem begeisterten Zurufe begrüßt wurde.

Ihr Programm war ein höchst interessantes. Sie spielte nebst dem Quintette von Schumann für Pianoforte und Streichinstrumente noch die „Variations serieuses“ von Mendelssohn, eine der spätesten Sonaten von Beethoven in A-dur (Op. 101) und drei kleine Tondichtungen von Schumann für Pianoforte allein und zwar a) Canon (H-moll) aus den Studien für die Pedalharfe b) „des Abends“ c) Traumeswirren.

Wir haben das Quintett bereits einige Male und von sehr ausgezeichneten Klavier-Virtuosen hier vortragen gehört und daher auch die geistige Bedeutung und die edle Kunst, die darin walten, würdigen gelernt; allein der volle Sinn dieser reichen und tiefen Seelen sprache ist uns erst durch das Spiel der Frau Klara Schumann ver dolmetscht worden.

Daß sie die Intenzionen des Tondichters bis in die feinsten Züge hinab beleuchten werde, war vorauszusehen; überraschend aber war die wahrhaft großartige Energie, mit der sie die Steigerung der Gefühle und Leidenschaften erfaßte und sie mit ihrem vollen Lebens pulse in unser Inneres hineinzupflanzen vermochte. Eine zarte Frau und diese Kraft des Geistes, der Empfindung!

Die Wirkung war eine hinreißende. Ueber die Vollendung ihrer Technik schweigen wir, dies versteht sich bei Klara Wieck von selbst.

Im Vortrage der Mendelssohn'schen Variationen, dieses kunst vollen Gewebes der größten Schwierigkeiten, entfaltete sich ihre Virtuosität, ihre Herrschaft über das Instrument, die Freiheit, Leichtigkeit und Kühnheit ihres Spiels, auf eine wirklich Staunen erregende Weise, und es schien beinahe, als hätte das Feuer des Vertrags sich an einzelnen Stellen überstürzt, man fühlte sich von einem Schwindel erfaßt, das Ohr vermochte kaum zu folgen. Die Macht ihrer Kunst bewährte sich jedoch am meisten im Vortrage der Beethoven'schen Sonate und der Wirkung, die sie damit erzielt. Mögen es Andere mit dieser Sonate versuchen, die schon aus der Periode der Taubheit des erhabenen Tondichters stammt, und die verschiedensten Motive auf greift, halbentwickelt verläßt, um eines und das andere später wie der zu finden, ungleichen Styls zuweilen den alten Seb. Bach spiegelt, zuweilen halb kindisch mit den Tönen tändelt, und in einer bunten Verworrenheit den Zügel

des rhythmischen Ebenmaßes fallen läßt. Und dennoch— wie viele reizende, finnvolle und liebenswürdige Einzelheiten werden unter der Beleuchtung eines solchen Vortrags darin sichtbar, um uns anzuregen, zu fesseln!

Meisterhaft war, wie sich von selbst versteht, auch der Vortrag der drei sinn- und ausdrucksvollen Tongedichte für Pianoforte allein. Der Canon ist ein sehr anziehendes, musikalisch fein gegliedertes Gebilde; der lirische Erguß „Des Abends“ spricht warm an die Seele und drückt die Empfindung der verglimmenden Eindrücke des Tages mit dem auflebenden Rachtträumen eindringlich aus, und auch „Traumeswirren“ ist ein treffliches charakteristisches Tongemälde. Herr Marchefi sang als Awischennummern das Strophenlied aus „Czar und Zimmermann“ und eine Art „Tarantelle“, letztere italienisch. Die Wahl war nicht glücklich. Das Strophenlied ist zu abgenutzt und dem Singer stand die Aussprache im Wege; das sehr burlesk gehaltene italienische Lied aber paßte nicht in das Programm.

Translation

Clara Schumann's evening concert gave the numerous friends of noble art a treat beyond compare. The rare artist, whose memory was kept alive in Vienna, whose reputation had lately received fresh impetus from her triumphs in Germany, and whose misfortune claimed the most general and heartfelt sympathy, was received with the liveliest tokens of veneration. Her art, her courageous resignation to a harsh fate, her noble and amiable personality, and her unfortunate husband's great merits in the art of music, seemed to flow with combine power through the hearts of all the absent, when her appearance was greeted with true enthusiastic acclamation.

Her programme was a most interesting one. In addition to Schumann's Quintet for Pianoforte and String instruments, she also played Mendelssohn's *Variations sérieuses*, one of Beethoven's last Sonatas in A major (op 101) and three small tone poems by Schumann for pianoforte alone, namely a) Canon in (B minor) from the Studies for the Pedal Piano, b) 'des Abends' c) 'Traumes Wirren'.

Having heard the Quintet performed here a number of times by very distinguished piano virtuosos, we have come to appreciate the importance and the noble art at work in it; but the full meaning of this rich and deep language of the soul has only been interpreted for us through the playing of Frau Clara Schumann.

It was foreseeable that she would illuminate the intentions of the tone poets down to their finest features; what was surprising however, was the truly magnificent energy with which she was able to impart the increase in pulse into our inner being. A delicate woman and this power of spirit, of feeling!

The host was radiant. We remain silent on the subject of the perfection of her technique, this goes without saying for Clara Wieck.

In performing Mendelssohn's Variations, that intricate weave of the greatest difficulties, her virtuosity, her mastery of the instrument, the freedom, ease and boldness of her playing unfolded in a truly astonishing way, and it almost seemed as if she had erupted with the fervour of the recital in places, one felt seized by a dizziness that one was hardly able to follow. However, the power of her art was best demonstrated in the performance of Beethoven's Sonata and the effect she achieved with it. Many others try this Sonata, which dates back to the period of deafness of the sublime composer, and the most diverse motives arise, leave half-developed, only to find one another again later, in different styles, sometimes mirroring the old style of Bach, sometimes half-childishly dallying with the tones, and in a colourful confusion letting go of the reins of rhythmic evenness. And yet – how many delightful, meaningful, unworthy details are revealed under the light of such a performance to excite us, to captivate us.

It goes without saying that the performance of the three meaningful and expressive tone poems for pianoforte alone was masterful.

The Canon is a very attractive, musically articulate structure; the lyrical outpouring of 'Des Abends' warmly speaks to the soul and expresses the feeling of the fading impressions of the day with the awakening of night dreams, and 'Traumes Wirren' is also an excellent characteristic tone painting.

Mr. Marchesi sang the strophic song from 'Czar and Zimmerman' and a kind of less Italian 'Tarantelle' as interludes. The strophic song is too warm and the singer got in the way of the declamation; but the Italian song, which was kept very ragged, did not fit into the programme.

[B.3.1.2] 17th Jan 1856 – p. 18

Second concert of Frau Clara Wieck-Schumann on the 13th of January im Musikvereinsaal at midday

Dieses Konzert hatte vor einer zahlreichen glänzenden Versammlung statt. Sämtliche Cercle- und Parterre-Sitze waren besetzt. Frau Schumann leitete das Konzert mit dem Vortrage simfonischer Etuden (en forme de Variations) von Robert Schumann ein, worin sie die ganze Gewalt ihres Spieles zu entfalten vermochte. Nur in solcher Auffassung, nur von einem solchen Geiste belebt, können uns

diese streng gehaltenen Tonstücke, die sich mitunter in sehr fremdartigen Formen und gesuchten Modulazionen gefallen, durch die lange Zeit ihrer Dauer fesseln.

Selbst bei solchem Vortrage aber fühlt man sich am Ende etwas ermüdet; die Eintönigkeit des dunkeln Kolorits, das nirgends durch melodische Lichtblicke erhellt wird, dringt uns eine Stimmung auf, in der wir nicht gerne so lange verweilen. Der letztere Etuden-Satz, von lebhafterer Bewegung und entschiedenem Rhythmus, würde weniger ausgesponnen, noch am freundlichsten anregen.

In dem „Notturmo und Impromptu“ von Chopin kamen alle seinen Schattirungen des sinnigen Tongebildes, namentlich auch die zarten traumartigen Momente, zur vollsten Geltung. Das Gleiche gilt von den zwei Schumann'schen Tonstücken für Pianoforte allein: „Jagdlied aus der Waldszene“ und „Schlummerlied“ dann von dem Mendelssohn'schen „Lied ohne Worte“: „das Schlummerlied“, einem zart melodischen Gebilde von der lieblichsten Art und feinsten Charakterisirung, welches einen tiefen Eindruck machte.

Die Krone des Abends aber war die D-moll-Sonate von Beethoven, dieses reizende Tongedicht voll Leben, Geist und Seele, von dem feinsten Ebenmaße, von der zartesten Organisation! Es ist nicht möglich, die Schönheit dieses kleinen Wunderwerks inniger aufzufassen und aus sich heraus wedertzugestalten; die ganze Persönlichkeit der Künstlerin schien darin aufzugehen— so lebendig, wahr und selbstständig trat es uns entgegen! Besonders ist das schöne Maß im Ausdrucke zu loben, der Geschmack in der Behandlung, die stets von jeder Maniertheit fern bleibt! Stürmischer Beifall und dreimaliger Hervorruf lohnte die treffliche Künstlerin.

Sehr interessant waren diesmal auch die Zwischen-Nummern. Fräulein Seebach deklamierte nemlich zwei Balladen von Hebbel mit Begleitung des Pianoforte von R. Schumann: „Schön Hedwig“ und der „Haidenknabe“.

Der Vortrag des ersteren Gedichts war durchaus meisterhaft, einfach— wahr aus tiefer Empfindung hervorgegangen und daher auch tief ergreifend. Nicht minder wußte Fräulein Seebach dem Seelenzustande des „Haidenknaben“ den wahren, sicher charakterisirenden Ausdruck zu geben, jeder Accent war so warm uns beseelt, daß er tief zu Herzen drang. Wenn ihr die Sprache des wilden Leidenschaft des Knechts, der den Knaben mordet, nicht so glücklich von statten ging,

indem ihr zarteres Organ der Anstrungung nicht gewachsen war, sondern unangenehm tonlos, beinahe treischend wurde, so war dies nur ein kleiner Flecken in dem herrlichen Lichtgemälde ihres Vortrags. Die zwei sinnvollen und ergreifenden Gedichte sind wirksam melodramatisch behandelt.

Am Abende desselben Tages fand die dritte Quartett-Soiree der Hrn. Hellmesberger, Durst, Do[?]ihyl, und Borzaga statt. Das Programm bestand aus dem schönen D-Moll Quartett, von Spohr dem herrlichen Quintett (D-dur) von Beethoven (2. Viola Hr. Zäch) und einer Sonate (Manuskript) für Pianoforte, von dem Komposteur Hern R. Willmers selbst gespielt; diese Sonate würde ungünstig aufgenommen.

Translation

This concert took place in front of a brilliantly large crowd. All the circle and stalls seats were occupied. Frau Schumann introduced the concert with the performance of the *Etudes Symphoniques (en forme de variations)* by Robert Schumann, in which she was able to unfold the full power of her playing. Only in such a conception, only enlivened by such a spirit, can these strictly held pieces of music, which sometimes find themselves in very strange forms and sought-after modulations, captivate us through their long duration.

But even with such a performance one feels somewhat tired at the end; the monotony of the dark colouring, which is nowhere brightened by melodic patches of light imposes on us a mood in which we do not like to linger for so long. The last of the etude-movements is livelier and with less decided rhythm would be less elaborate, it is still the friendliest stimulus. In Chopin's Nocturne and Impromptu all the shades of the sensuous tonal structure, especially the delicate dreamlike moments, came into their own to the fullest.

The same applies to all of Schumann's compositions for solo pianoforte: *Jaglied aus der Waldszenen* and *Schlummerlied* then to Mendelssohn's Lied ohne Worte: 'Das Schlummerlied', a delicately melodic creation of the loveliest kind and his characterization, which made a deep impression.

The highlight of the evening, however, was Beethoven's D minor Sonata, this charming tone poem full of life, spirit and soul, of the finest proportions, of the most delicate organisation! It is not possible for one to embrace the beauty of this little marvel more intimately and recreate it from within than in the way this artist did; the whole personality of the artist seemed to be absorbed in it – it came across to us so vividly, truly and independently! Especially the beautiful measure in the

expression is to be praised, the taste in the phrasing, which always remains free from any mannerisms! The excellent artist was rewarded with thunderous applause and calls for an encore.

The intermediate numbers were also very interesting this time.

Fräulein Seebach declaimed two ballads by Hebbel accompanied by the pianoforte music of R. Schumann: 'Schön Hedwig' and the 'Haidenknabe'.

The performance of the first poem was absolutely masterful, simple – true, arising from deep perception and therefore also deeply moving. Fräulein Seebach had to give no less the emotional state of the 'Haidenknaben', the majestic, sure characterising expression, every accent was so warm and inspired that it went deep to the heart. If the language of the wild passion of the servant who murders the boy did not come off so happily, in that her more delicate voice was not up to the strain, but became unpleasantly toneless, almost shrieking, then this was only a small speck in the glorious light of her performance. The two meaningful and moving poems were effectively melodramatically treated.

[The reviewer goes on to note that Hr Hellmesberger gave a quartet evening on the same day.]

[B.3.1.3] 24th January 1856 – p. 27

Third concert of Clara Schumann, nee Wieck

Auch dieses Konzert der gefeierten Künstlerin hatte eine sehr zahlreiche, glänzende Versammlung herbeigezogen, die ihrem Meisterspiele mit gänzlicher Hingebung lauschte. Das höchst interessante Programm enthielt außer den zweiunddreißig Variationen von dem unentbehrlichen Meister Beethoven, und dem Rondo aus der C-dur-Sonate des seltner gehörten Meisters Weber noch folgende Tonstücke neuerer und neuester Komponisten für Pianoforte:

1. Trio für Klavier, Violine und Violonzell von Robert Schumann, worin die Konzertgeberin von den Herren Hellmesberger und Borzaga unterstützt wurde.
2. Polonaise As-dur. von F. Chopin und
3. Sarabande und Gavotte (Manuscript) von Johannes Brahms.

Ueber das Spiel der gefeierten Künstlerin noch etwas sagen wollen, wäre in der That überflüssig; ihre großen, allseitigen Vorzüge treten bei jedesmaligem Anhören immer Heller in das Licht, die nach

haltige Gewalt ihres Spiels beruht auf dem Vereine geistiger und physischer Anlagen der seltensten Art und einer harmonischen Ausbildung derselben, die nur durch die gründlichsten, konsequentesten und gewissenhaftesten Studien zu erlangen ist.

Im Schumann'sche Trio erregte der zweite Satz (Scherzo), ein Tonstück von köstlicher Charakteristik und prägnantem Rhythmus, einen solchen Beifallssturm, daß die Wiederholung unerläßlich wurde. In dem darauffolgenden höchst ausdrucksvollen Adagio-Satze wirkten die Violine und das Cello durch eindringliches Zusammenspiel, und der sich anschließende letzte Satz voll Leben und reicher Bewegung mit einem frischen und anmuthigen Grundthema machte ebenfalls einen sichtbaren Eindruck. Minder sprach der erste Satz an, dem der rothe Faden fehlt, der dem Ganzen die Einheit gibt; es ist etwas rhapsodisches, mosaikartiges in der Behandlung dieses Satzes, der ihm mehr das Ansehen einer freien Phantasie als eines rhythmisch geregelten Satzes bestimmter Form gibt. Uebrigens enthielt auch dieser Satz des Schönen und Anregenden genug.

Die „Sarabande und Gavotte“ (Manuscript) von Brahms, dieses jungen Komponisten, der von einzelnen Gönnern mit einem gewissen Eclat, als vielverheißendes Talent in die musikalische Welt eingeführt, von andern hart angegriffen wurde, ist ein gut gearbeitetes charakteristisches Tonstück ohne hervorragende Bedeutung. Am meisten elektrisirte Frau K. Wieck-Schumann wieder mit Beethoven, aus dessen 32 Variationen einige mit einem wahrhaft blendenden, zum Entzücken hinreißenden Glänze hervortraten. Die Chopin'sche „Polonaise“ gab ihr Gelegenheit, die Kühnheit und Bravour ihres Spiels zu entfalten, und im Weber'schen Rondo trat uns eine Beweglichkeit und anmuthige Leichtigkeit entgegen, die unvergleichlich zu nennen ist. Nebstbei sang Herr Wolf, zwei nicht durch besondere Charakterisirung hervorragende Lieder aus den russischen Weisen von Rubinstein, und noch zwei andere kleine Lieder, wovon wir eines erst vor kurzem von ihm hörten, mit warmem gebildeten Vortrage.

Translation

This concert by the celebrated artist also attracted a numerous, excited assembly which listened to her masterly performance with complete devotion.

The extremely interesting programme contained, in addition to the Thirty-Two Variations in C minor, by the indispensable master Beethoven, and the Rondo from the C major sonata by the rarely heard master Weber, the following pieces by newer and the most recent composers for the pianoforte:

1. Trio for Piano, Violin and Violoncello by Robert Schumann, in which the concert giver was supported by HH Hellmesberger and Borzaga.
2. Polonaise, Ab major, by F. Chopin
3. Sarabande and Gavotte (manuscript) by Johannes Brahms.

To say anything more about the playing of the celebrated artist would indeed be superfluous; her great, all-round talents comes into the light more and more clearly with every hearing. The lasting power of her playing is based on the combination of mental and physical abilities of the rarest kind and a harmonious development of the same, which can only be achieved through the most thorough, consistent and conscientious study.

In Schumann's Trio, the second movement (Scherzo), a piece of delicious character and succinct rhythm. Aroused such a storm of applause that repetition became indispensable. In the highly expressive Adagio-movement that followed, the violin and cello worked through haunting interplay, and in the ensuing movement, full of life and rich movement with a fresh and graceful underlying theme, also made a visible impression. Less well addressed is the first movement, which lacks the red thread that gives the whole unity; there is something rhapsodic, mosaic-like in the treatment of this movement, which gives it the appearance of free fantasy rather than a rhythmically unified movement of definite form. However, this movement also contained much that was beautiful and stimulating.

The 'Sarabande and Gavotte' (Manuscript) by Brahms, this young composer introduced into the musical world by individual patrons with a certain *éclat* as a promising talent, and harshly attacked by others, is a well-crafted distinctive piece of music of no preeminent merit.

Frau C. Wieck-Schumann was again most electrifying with Beethoven, from whose 32 Variations some emerged with a truly dazzling enrapturing brilliance.

Chopin's Polonaise gave her the opportunity to unfold the boldness and bravura of her playing, and in Weber's Rondo we encountered a mobility and graceful lightness that can be called incomparable.

In addition, Mr. Wolf sang two songs from Rubinstein's Russian melodies, which were not outstanding due to their special characterisation, and two other small songs, one of which we only recently heard from him, with warm, well-formed performances.

[B.3.1.4] 14th February 1856 – p. 38

Philharmonic concert

Das erste diesjährige philharmonische Konzert unter der Leitung des Herrn Hofkapellmeisters Karl Eckert fand am 10. Febr. um die Mittagsstunde im k. k. großen Redouten-Saale vor einer äußerst zahlreichen, glänzenden Versammlung statt.

Diese Konzerte, stets willkommen als die schönsten Blüten der höheren Musikpflege in Wien, traten in diesem Jahre aus besonderen Ursachen so spät an das Tageslicht, und war sonach dieses erste schon aus diesem Grunde mit verstärkter Sehnsucht erwartet, so hatte es noch eine besondere Anziehungskraft durch die Mitwirkung der Frau Klara Wieck-Schumann, welche das in unverwelklicher Schönheit strahlende Es-dur Konzert von Beethoven vortrug, erhalten. Eröffnet wurde dasselbe mit der in Wien noch nie gehörten Ouvertüre zu „Manfred“ von Robert Schumann, einem Tongedichte von großartiger Anlage, bedeutsamen Intenzionen und reicher Seelensprache, das jedoch in der den Neuerern eigenthümlichen musikalischen Zerrissenheit, wobei dem Streben nach dem Charakteristischen die Contour, das Ebenmaß und nur zu oft auch die Hauptbedingungen der musikalischen Schönheit, Melodie und Harmonie geopfert sind, keine aesthetische Befriedigung zu gewähren vermag. Das eben ist die höchste Kunst in ähnlichen Tonschilderungen: den charakteristischen Accent, das Kolorit der Stimmung in vollster Wahrheit, Kraft und Mannigfaltigkeit aufzufassen und sie dennoch in einer schönen, gerundeten Form auszuprägen, melodisch wohlgefällig zu gestalten, durch die schneidendsten Dissonanzen eiser versöhnenden Harmonie zuzuführen.

Nur dadurch wird es zum musikalischen Kunstwerke, zu einem dem Reiche der Schönheit angehörigen Gebilde. In Schumann's Ouvertüre sind die Seufzer der nach Erlösung ringenden Seele eben so eindringlich als die Einreden des übermüthigen Geistes und Willens angeklungen, und am Schluß dringen einzelne kichtaccorde ergreisender Art durch das Dunkel allein im Ganzen webt doch eben so wenig der helle rothe Faden, der das Kunstwerk eben erst zum Kunstwerke macht, als die darin enthaltenen musikalischen Gedanken aus jener schöpferischen Unmittelbarkeit hervorgegangen sind, die uns sogleich in ein innerstes Leben hineinziehen und mit Eindrücken höchster Beglaubigung ergreifen.

Was soll man von dem Wortrage des Beethoven'schen Konzerts durch Frau Klara Wieck-Schumann sagen! Sie bewährte neuerlich, daß sie unter den lebenden Pianisten keinen Nebenbuhler

zu scheuen hat, daß sie im Vortrage klassischer Musik durch vollendete Klarheit, eingehendstes Verständniß, ruhige Haltung und seelische Durchdringung das Höchste leistet.

Keine Note ging im großen Saale verloren, jeder Ton war eine echte Perle, siegreich ihre Kraft, unwiderstehlich ihre Zartheit. Die Begleitung von Seite des Orchesters war anschniegender, der Streicher'sche Flügel, auf dem sie spielte, von wunderbarer Schönheit des Tons.— Ein Duett aus Glucks „Iphigenie“ für zwei Tenore und eines aus Mozart's „Davide“ für zwei Soprane vertraten die Vokalmusik in diesem Konzerte. Ersteres wurde von den Herrn Ander und Steger, letzteres von den Damen Czillsig und Titjens vorgetragen. Herr Ander war sehr gut bei Stimme und zeigte durch jeden Ton seine Befähigung für den Worttrag edler klassischer Musik. Frln. Titjens kam an einer Stelle, wo der Ansatz und das Aushalten einzelner hoher Töne Schwierigkeiten bietet, nur mühsam durch Frau Czillag ließ sich in der Betonung der tieferen Töne wieder jene unangenehme aufdringliche Manier zu Schulden kommen, die für Mozart'sche Musik, namentlich jene geistlicher Art schon gar nicht paßt. Die schönen Stimmen beider Sängerinnen wirkten übrigens theilweise recht eindringlich in dem eben so warm empfundenen als meisterhaft gearbeiteten Tonsatze des erhabenen Meisters.— Beethovens A-dur-Sinfonie, welche den Schluß bildete, wurde mit Präzision, Schwung und feinsten Schattirung vorgetragen.

Translation

The first philharmonic concert of this year, under the direction of Herr Hofkapellmeister Karl Eckert took place on February 10th at noon in the k.k. large Redouten-Saal in front of an extremely numerous, excited assembly.

These concerts, always welcomed as the most beautiful blossoms of higher music cultivation in Vienna, began so late this year for special reasons, these reasons were strengthened by the participation of Frau Wieck-Schumann, who played Beethoven's E ♭ major Concerto in this concert with inescapable beauty. The concert was opened with the Overture to *Manfred* by Robert Schumann, which had never been heard in Vienna before, a tone poem of great structure, significant intentions and the language of a profound soul, in which, however, in the newer peculiar inner conflict whereby the striving for the characteristic contour, the balance and all too often the main conditions of musical beauty, melody and harmony are sacrificed, his aesthetic is similar to tonal descriptions: to set out the characteristic accent, the colouring of the mood in the fullest truth, power and variety and yet to express it in a beautiful, grounded form, to make it melodically pleasing, to bring about a harmonic reconciliation through the most cutting dissonances.

Only in this way does it become a musical work of art, a structure belonging to the realm of beauty. In Schumann's Overture the sighs of the soul struggling to die are just as urgent as the objections of the high-spirited spirit and will, and at the end individual light chords of an exciting kind penetrate through the darkness, but overall the bright red thread blows just as little that artistic value only turns into a work of art when the musical thoughts contained therein have emerged from that creative immediacy, which immediately draws us into an innermost life and strikes us with impressions of the highest authenticity.

What can one say about the performance of Beethoven's Concerto by Frau Klara Wieck-Schumann! She once again proved that among living pianists she has no rivals to shy away from, that in the performance of classical music she achieves the highest level of clarity, thorough understanding, calm demeanour and spiritual penetration.

No note was lost in the great hall, every note was a real pearl, victorious in its power, irresistible in its tenderness. The accompaniment from the orchestra was sympathetic, the Streicher grand piano on which she played had a wonderfully beautiful tone. A duet from Gluck's *Iphigenie* for two tenors and one from Mozart's *Davidde penitente* for two sopranos represented the vocal music in this concert. The former was presented by Messrs. Ander and Steger, the latter by the two ladies Czillag and Titjens. Hr. Ander had a very good voice and showed his ability to perform noble classical music through every note. Fraulein Titjens only got through with difficulty at a point where touching and enduring individual high notes presented challenges; In emphasizing the lower tones Frau Czillag was again guilty of that unpleasant, obtrusive manner, which is not at all suitable for Mozart's music, especially that of a spiritual nature. Incidentally, the beautiful voices of both singers sometimes had a very penetrating effect in the sublime master's tonality, which was felt to be just as warm as it was masterfully worked. – Beethoven's A major Symphony, which closed the concert, was performed with precision, panache and subtle nuance.

[B.3.1.5] 14th Feb 1856 – p. 38

Viertes und fünftes (letztes) Konzert der Frau Klara Wieck-Schumann

Was soll man noch über das Spiel dieser herrlichen Künstlerin sagen, die längst alle Stimmen für sich hat. Auch in diesen beiden Konzerten, wußte sie durch den Zauber ihres geist- und seelenvollen, wahrhaft vollendeten Vortrags Jedermann von Anfang bis zu Ende zu fesseln. Was sie mit ihrer geistigen Kraft unternehmen darf, hat ihr Vortrag jener Beethoven'schen Sonate bewiesen, deren Inhalt bisher als dunkle, verworrene Hieroglyphen-Schrift verrufen und von den Konzertgebern nicht

mit Unrecht gemieden ward. Konnte sie auch dieses Tonwerk nicht in ein ebenmäßiges Kunstgebilde umzaubern, so wußte sie doch die einzelnen sinnvoll aufblitzenden Gedanken darin gehörig geltend zu machen. Nebst dieser Sonate waren die „Carnaval Scenes mignonnes“ betitelten Bagatellen von Robert Schumann ein besonders interessantes Bestandstück des vierten Konzerts. Diese charakteristischen Tonschildereien, die theils Pantomimen-Figuren wie „Arlequin“, „Pierrot“ theils musikalische Notabilitäten wie „Chopin“, „Paganini“ u. d. g. zum Vorwurfe haben, und mir einem den Streit der Davidsbündler mit den Philistern charakterisirenden Marsche schließen, enthalten manches Pikante und Treffende und gaben der Künstlerin Gelegenheit zur Entfaltung aller ihrer glänzenden Vorzüge. Im letzten Konzerte bezauberte sie wieder Alles durch den Vortrag einer der reizendsten Beethoven'schen Sonaten (*Les Adieux, l'absence et le retour*). Ferner spielte sie noch Nr. 3 und 5 aus den „Moments musicaux“ von Franz Schubert, das „Andante und Scherzo“ aus der C-dur-Sonate von Johannes Brahms, eine chromatische Fantasie und Fuge von J. S. Bach, *Variationen C-dur* von Mendelssohn, ein Scherzo von Chopin und (auf Verlangen) drei „In der Nacht“ — „Des Abends“ — „Traumeswirren“ benannten Tonstücke aus den Fantasiestücken von Robert Schumann. Interessant war es zu hören, wie sie auch den alten Sebastian Bach mit seinen ehernen Tonschritten versteht und in ihrem Spiele ausprägt; interessant war ihr seelevoller Vortrag der herrlichen „Moments musicaux“ von Schubert und interessant die Bekanntschaft, die sie uns mit einem Theile der Sonate Brahms verschaffte, der jedoch nicht ansprach.

Translation

What else can be said about the playing of this wonderful artist, who has long had all the voices for herself. Even in these two concerts, through the magic of her spiritual and soulful, truly perfect performance to captivate everyone from beginning to end. Her performance of Beethoven's Sonata has proven what she can do with her intellectual strength, the content of which was previously discredited as dark, confused hieroglyphic writing and was not unjustly avoided by concert organizers. Even though she couldn't transform this piece of music into a harmonious work of art, she still knew how to make use of the individual, meaningful thoughts that flashed through it. In addition to this Sonata, Robert Schumann's Bagatelles entitled *Carnaval Scènes mignonnes* were a particularly interesting component of the fourth concert. There is something piquant in these characteristic vignettes, which are partly based on pantomime characters like 'Arlequin', 'Pierrot' and partly on musical notables like 'Chopin', 'Paganini' and the like, and which conclude with a march that characterizes the conflict between the Davidic Leaguers and the Philistines. They also gave the artist the opportunity to develop all her brilliant advantages. In the last concert she enchanted everyone again with her performance of one of Beethoven's most charming Sonatas ('*Les Adieux, l'*

absence et le retour'). She also played Nos. 3 and 5 from the *Moments musicaux* by Franz Schubert, the Andante and Scherzo from the C major Sonata by Johannes Brahms, a Chromatic Fantasy and Fugue by J. S. Bach, Variations in C major by Mendelssohn Scherzo by Chopin and (on request) three pieces 'In the Night' – 'The Evening' – 'Traumes Wirren' from the fantasy pieces of Robert Schumann. It was interesting to hear how she also understands the old Sebastian Bach with his iron steps and expresses them in her playing; What was interesting was her soulful performance of Schubert's wonderful *Moments musicaux* and the familiarity she gave us with a part of Brahms's Sonata, which, however, did not appeal.

[B.3.1.6] 6th March 1856 – p.52

Farewell concert of Frau Klara Schumann-Wieck

On the 2nd of March, Evening, in the Musikvereinsaal.

Außer der C-Sonate von Beethoven brachte die allgemein bewunderte Künstlerin nur bereits in den früheren Konzerten vorgetragene Tonstücke zu Gehör, und zwar eine Nummer aus den „Momens musicales' von Schubert, welches köstliche Tonstück sie gefälligst wiederholte, dann auf Verlangen das Scherzo Capriccio von Mendelssohn, die chromatische Fantasie und Fuge von Seb. Bach und auf Verlangen die „Scenes mignonnes' von Robert Schumann. Daß sie von dem äußerst zahlreichen, glänzenden Publikum mit Beifall überschüttet wurde, versteht sich von selbst.

Fräulein Adele Ferrari sang „Recitativ und Arie' aus der Oper „Titus' von Mozart, und „Waldeggespräch', ein köstliches Lied von R. Schumann (Text von Sichendorf). Ihre Stimme, obwohl noch nicht gehörig geschult und gerundet, hat einen guten Gehalt, der Vortrag ist noch befangen.

Translation

Apart from Beethoven's Sonata in C, the universally admired artist only played pieces already performed in previous concerts, namely a number from Schubert *Moments musicaux* which she happily repeated, then, on request, Scherzo a Capriccio by Mendelssohn, the Chromatic Fantasy and Fugue by J.S. Bach and, on request, the *Scenes mignones* by Robert Schumann. It goes without saying that she was showered with applause from the extremely numerous, glittering audience.

Fraulein Adele Ferarri sang a Recitative and Aria from the opera *Titus* by Mozart, and 'Waldeggesprach', a delightful song by R. Schumann (text by Eichendorf). Her voice, although not properly trained and rounded, has a good sound, the performance is still self-conscious.

[B.3.1.7] 16th December 1858 – 198.

Konzerte - review of concert on 12th Dec

Das zweite Konzert der Frau Klara Schumann, am 12. Dez. um die Mittagsstunde im Musikvereinsaal, war von seltenem Reize. Die große Künstlerin griff diesmal mit Glück und Geschick auf die Schätze der älteren Meister, und brachte eine Gavotte und eine Fuge von Joh. S. Bach für Pianoforte allein, dann ein „Tempo di ballo“ von Scarlatti in ganz wundervoller Art zum Vortrage. Der Erfolg war ein ungeheurer, die Wiederholung der wurde im wahren Sinne des Worts erstürmt und die Fuge wäre demselben Geschicke kaum entgangen, wenn sie nicht zu lang wäre und das Verlangen der Wiederholung des äußerst schwierigen, in einem unglaublich schnellen (offenbar zu schnellen) Tempo gespielten Tonstückes nicht eine zu unbillige Zumuthung an die Künstlerin gewesen wäre. Das Trio für Pianoforte, Violin und Cello, in F-dur von Schumann, das Frau Schumann mit Hrn. Hellmesberger und Hrn. Coßmann spielte, zeigte ihre Kunst, was Geist und Technik betrifft, im glänzendsten Lichte, und die Variationen von Beethoven über ein Thema seiner Eroica-Sinfonie waren, mit geringen Ausnahmen, woran das überstürzte tempo die Schuld trug, eine reizvolle vollendete Leistung. Den Schluß bildete das Scherzo aus der Weber'schen Sonate, welchem die wiederholt gerufene Künstlerin eines der „motifs musicales“ von Schubert beigab.

Die ausfüllenden Gesangsvorträge des Fräulein Urbanetz waren a) „celebre Siciliani“ von Pergolese, d) „Mutterseelenallein“, Lied von Esser, und c) „Die Quelle“, Lied von Hager. Das Fräulein besitzt eine kräftige Stimme und eine ziemliche Gesangsbildung; ihre Aussprache ist sehr undeutlich. Die Siciliana ist ein sehr ausdrucksvolles, anziehendes Gesangstück des alten Meisters, die beiden Lieder hören sich gut an.

Translation

The second concert by Frau Clara Schumann, on December 12 at noon in the Musikvereinsaal, was of rare charm. This time, with luck and skill, the great artist returned to the bosom of the old masters, and performed a Gavotte and a Fugue by J. S. Bach for solo pianoforte, then a Tempo di Ballo by Scarlatti in a wonderful way. The success was tremendous, the applause for the repetition of

the 'Gavotte' was stormy in the true sense of the word, and the Fugue would have hardly escaped the same fate if it were not too long and the demand for the repetition of the Tempo was greater. The Trio for Pianoforte, Violin and Cello in F major by Schumann, Which Frau Schumann played with Hrn. Hellmesberger and Hrn. Cossman, showed the spirit of her art and technique in the most brilliant light, and Beethoven's Variations on a Theme from his Eroica symphony was, with minor exceptions owing to the hasty tempo, a delightful accomplishment. The conclusion was formed by the Scherzo from Weber's sonata, to which the repeatedly recalled artist added one of Shubert's *Moments musicaux*.

[B.3.1.8] 23rd December 1858 – p. 202

Konzerte - Review of concert on 17th of December 1858

Das dritte und letzte Konzert der Frau Schumann war glänzend besucht. Die Künstlerin zeigte im Vortrage der Sonate pastorale von Beethoven und eines Andante (A-moll) von Mozart ihre Kunst im schönsten, edelsten Lichte; denn zartere, sinnvollere und seiner organisirte Tongebilde, als diese, kann man im ganzen Bereiche der Klavierkompositionskunst kaum finden. Sie wußte die ideale Schönheit derselben vollen det auszuprägen und erfreulich war es vor allem zu bemerken, daß sie auch die unvergleichliche und unnachahmliche Mozart'sche Anmuth, die den wenigsten zugänglich ist, mit so sicherer Hand wiederzugeben verstand. Das „Präludium und Fuge“ von J. S. Bach war eine großartige vollendete Leistung und die über wiederholten stürmischen Hervorruf beigegebene desselben Meisters, die sie bereits im zweiten Konzerte gespielt, erregte abermals Entzücken. Drei Fantasiestücke für Pianoforte und Violin von Robert Schumann, die Frau Schumann mit Hrn. Hellmesberger spielte, sind ganz unbedeutend und machten keinen Eindruck. In den von ihr am Schluße gespielten Tänzen in ungarischer Weise von Brahms, die in der Behandlung manchen eigenthümlichen, interessanten Zug entfalten, zeigte die Künstlerin den ganzen Glanz ihrer Virtuosität, die sie mit den größten Aufgaben nur spielen läßt. Die k. k. Hofschauspielerin, Frau Rettich, sprach mehrere Gedichte, namentlich auch zwei a) „Schön Hedwig“ b) „Vom Haideknaben“ von Hebbel, mit Musik von Robert Schumann, auf dem Pianoforte ausgeführt von Frau Schumann. Die Vorträge der Frau Retlich erhielten, obwohl sie nicht durchaus manierfrei waren, und manche grelle äußerliche Effekte sich breit machten, lebhaften Beifall. Die Pianoforte-Begleitung der Frau Schumann war sehr delikat. Am Schluße mit endlos stürmischem Beifall wiederholt gerufen, gab die bescheidene Künstlerin noch ein Schubert'sches kleines Tonstück zu.

Translation

The third and last concert of Frau Schumann was brilliantly attended. The artist showed her craft in the most beautiful and noble light in the performance of the 'Pastoral' Sonata by Beethoven and an Andante (A minor) by Mozart; for more delicate, more meaningful and more organized tones than these can hardly be found in the whole field of piano composition. She knew how to perfectly express the ideal beauty of the same and it was particularly pleasing to note that she also knew how to reproduce with such a sure hand the incomparable and inimitable Mozartian grace, which is only accessible to the few. J.S. Bach's Prelude and Fugue was a magnificently accomplished performance, and the same master's Gavotte, added in response to repeated stormy applause, which she had already played in the second concert, once again aroused delight. Three Fantasy Pieces for Pianoforte and Violin by Robert Schumann, which Frau Schumann played with Hr Hellmesberger are quite insignificant and made no impression. In the Brahms *Hungarian Dances* performed by her at the end, which unfolded some peculiar, interesting features, the artist showed all the splendour of her virtuosity, but she was only able to play this with the greatest effort. The k.k. Court actress, Frau Rettich, spoke several poems, namely two a) 'Schön Hedwig' b) 'Von Haidenknaben' by Hebbel, with music by Robert Schumann, accompanied on the piano by Frau Schumann. Frau Rettich's recitals received lively applause, although they were not entirely unmannered and contained some garish external effects. Frau Schumann's pianoforte accompaniment was very delicate. At the end, with endless stormy applause, the modest artist added a small piece of Schubertian music.

B.3.2- Wiener Theater-Zeitung (*Bäuerles Theaterzeitung*)

[B.3.2.1] 9th January 1856 – p. 27

Fist concert of Frau Clara Schumann, nee Wieck.

Es gibt Menschen, wenn auch leider nur wenige, denen das glückliche Los beschieden wurde, in irgend einem Gebiete der Wissenschaft oder der Kunst, von den Verirrungen des Zeitalters unberührt, von den Schlacken der Eitelkeit und Prunksucht gereinigt, gleichsam als Leuchte durch die dunklen Räume alltäglicher Abeschmacktheit und profanen Unverständnisses zu wandeln, und durch ihr Erscheinen wenigstens in den Herzen der Empfänglichen die Ahnung eines höheren, geistigen Lebens wieder zu erwecken.

Zu diesen Auserwählten gehört Frau Clara Schumann. In ihr gestaltet sich die Musik zur geistigen meditation, zum Gebet. Sie führt den Hörer unbewußt ins Reich der Fantasie, und nöthigt ihn, vergessend alles dessen, was ihn umgibt, mit ihr zu denken und zu fühlen. Man wird aus diesem

Grunde bei ihr nicht, wie dies bei gewöhnlichen Künstlern der Fall ist, zur Bewunderung irgend einer hervorragenden Vollkommenheit oder erlangten Fertigkeit hingerissen, sie erscheint eben nur als Berkünderin der hohen Muse, bei welcher als solcher das vollste Ebenmaß der Formen herrscht. Eben darum ist es auch schwer, in eine erschöpfende Besprechung ihrer Vorzüge einzugehen. Ihr höchstes Verdienst besteht darin, daß sie von den Schwächen und Fehlern, die regelmäßig mehr oder weniger jedem Künstlern ankleben, nahezu vollkommen frei ist. Die mechanischen Schwierigkeiten in der Behandlung des Instrumentes vollkommen beherrschend, besetzt sie sich ausschließlich mit der Idee des vorzutragenden Stückes, und durchdringt dasselbe bis in seine zartesten Momente in solcher Harmonie, daß es den Anschein gewinnt, als wäre die Composition eben jetzt in ihrem eingenen Geiste entsprungen.

Der Abrundung und Elasticität jedes einzelnen Tones, so wie der durchaus richtigen Accentuirung ein Lob zu spenden, wäre überflüssig. Es möge nur noch ein Wort über die Wahl der auf dem diesfälligen Programme enthaltenen Tonwerke gestattet sein. Es finden sich natürlich nur Werke von den ersten Tondichtern, und mit zarter Verehrung für ihren genialen, unglücklichen Gatten hatte sie den Anfang und den Schluß des Concertes mit seinem Namen geziert. Eröffnet wurde es mit seinem herrlichen, für Geist und Herz gleich anziehenden Quintett, unter Mitwirkung der Herren Jos. Hellmesberger, Durst, Dobihal und Borzaga.

Unter den übrigen Nummern verdient unstreitig Beethovens A-dur-Sonate, Op. 101, besonders hervorgehoben zu werden; ein Werk von solcher Schwierigkeit, daß noch wenige Künstler es gewagt haben dürften, mit welcher die Concertgeberin dieser Aufgabe sich entledigte, und welche von dem versammelten Auditorium nach der Ansicht des Referenten bei Weitem nicht die entsprechende Würdigung fand, vermögen Worte nicht zu schildern. Außer dem genannten Stücke spielte Frau Schumann noch Variations serieuses, von Mendelssohn, und zum Schlusse drei kleinere Compositionen ihres Gemals Robert Schumann, die sämmtlich mit stürmischem Beifalle von den zahlreichen Zuhören aufgenommen wurden.

Zum Schlusse sei noch erwähnt, daß sich die Concertgeberin eines Streicherschen Flügels bediente, der besonders in der tieferen Lage einen außerordentlich schönen Ton hatte.

Translation

There are those, though unfortunately few, who have been fortunate in any field of science or art, untouched by the aberrations of the age, cleansed of the dross of vanity and alcoholism, like a lamp through the dark spaces of everyday vulgarity and profane understanding, and by their appearance to reawaken, at least in the hearts of those who are susceptible a glimpse of a higher, spiritual life.

Frau Clara Schumann belongs to these chosen ones. In her, the music is shaped into spiritual meditation, into prayer. She unconsciously leads the listener into the realm of fantasy, forcing him to think and feel with her, forgetting everything that surrounds him. For this reason, one is not, as is the case with ordinary artists, fascinated by the admiration of some outstanding perfection or skill achieved, she appears only as a herald of the high muse, in which the fullest symmetry of forms reigns. That is why it is difficult to go into an exhaustive discussion of her merits. Her greatest merit is that she is almost completely free of the foibles and flaws that regularly stick to more or less every artist. Having totally mastered the mechanical difficulties of handling the instrument, she deals exclusively with the idea of the piece to be performed, permeating its most delicate moments with such harmony that it seems as if the composition were just in its own right sprung from the soul of the composer.

To praise the roundness and elasticity of each individual tone, as well as the absolutely correct accentuation, would be superfluous. Only one more word may be allowed about the choice of works included in the programme in question. Of course, there are only works by the finest composers, and with tender reverence for her brilliant, unhappy husband she graced the beginning and end of the concert with his name. It was opened with a magnificent Quintet, equally appealing to the mind and heart, with the participation of Messrs. Jos Hellmesberger, Durst, Dobihal and Berzaga.

Among the other numbers, Beethoven's Sonata in A major, op. 101, to be sure, a work of such difficulty that few artists may have dared to present it to the public. The perfection with which the concert giver discharged this task, and which in the opinion of the speakers, was far from being appreciated by the assembled audience, words cannot describe. In addition to the pieces mentioned, Frau Schumann also played *Variations sérieuses* by Mendelssohn, and finally three smaller compositions by her husband Robert Schumann, all of which were received with thunderous applause from the numerous listeners.

Finally, it should be mentioned that the concert giver used a Streicher grand piano, which had an extraordinarily beautiful tone, especially in the lower register.

[B.3.1.2] 15th Jan 1856 p.47 - H

Clara Schumann's second concert

Nachdem ich mich endlich von den angenehmen Strapazen des Woltersdorfer Concertes vollkommen erholt hatte, mußte ich mich gestern ex officio um die Mittagstunde in den Saal der

Gesellschaft der Musikfreunde begeben, um das Spiel von Clara Schumann zum – ich schreibe es nicht ohne einiges Schamerröthen nider – zum „ersten Male“ zu hören.

Mein verehrter Leser und meine liebenswürdige Leferin können es mir auf's Wort glauben, daß der Gedanke, „in ein Concert geheu zu müssen,“ im Stande ist, mir schlaflose Nächste zu bereiten, und daß ich eine Concertbesprechung für nichts weiter als eine Buße meiner literarischen Sünden ansehe. Denn ganz besonders im Concertwesen oder richtiger gesagt. „Umwesen“ macht sich der Dilettantismus im ganzen stolzen Selbstbewußtsein seiner Mediocrität – zum Schaden der wahren Kunst – so breit und – aber dies ist ein Thema, dessen Abhandlung nicht hierher gehört. Ich werde gelegentlich darauf zurückkommen und meine Ansichten in einigen Concertlamentationen begründen, hier aber bemerke ich nur noch daß, genau berechnet, auf 20 Concerte nur ein gutes kommt.

Ich bitte dieser Ubschweisung halber um Pardon, und wende meine Aufmerksamkeit der Concergeberin zu, welche eine ganze Armee von Concertfeinden zu bekehren vermag, obschon die Kritik eigentlich nichts mehr mit einer Künstlerin zu thun hat, die selbst über jeder Kritik steht.

Das Clara Schumann zu den größten Pianisten gehört, steht eben so thatsächlich fest, wie daß sie die gröte Pianistin ist. Man hat ihr vilfach Wilhelmine Clauß an die Seite octrohren wollen, aber diese junge, allerdings sehr begabte Künstlerin verhält sich zur Schumann, wie blendendes Gas zur strahlenden Sonne, wie Rufter-Ausbruch zu wirklichem Tokaier, wie ein überraschender Kunststück zu einem vollendeten Kunstwerke. In der That, was Clara Schuman leistet, ist ein vollendetes Kunstwerk. In ihrem Spiele liegt Tag und Nacht, Licht und Schatten. Gluth und Zurückhaltung, Kraft und Zartheit; ihr Anschlag ist ebenso energisch als correct, ihr Vortrag ist so verständnißinnig, daß sie selbst für den Laien zum beredtesten Dollmetscher der sittlichen Schönheit der Musik wird. Clara Schumanns echte Kunst-Begeisterung gibt sich am herrlichsten in ihren Reproductionen de unvergeßlichen und unvergleichlichen Chopin Kund. Das ewig Schöne Nocturno und Impromptu dieses genialen Componist wird unter ihrer Hand zu einer rührend lieblichen, von lächelnden Thränen durchwehten Erzählung; ihre Finger glitten echoerweckend über die Herzenssaiten ihrer andachtsvollen Zuhörer, wobei ein pracht- und klangvoller Streicherscher Flügel das medium vorstellte.

Die sinnige Liebenswürdigkeit der Erscheinung, das bescheidene Auftreten (sie kommt und sie ist da!) – die in ihrer Einfachheit imponirende Zusammenstellung des Programms, alles dies steht in inniger Harmonie zur künstlerischen GröÙe der Frau Klara Schumann vor welcher die Gesamtkritik an allen Orten huldigend die Waffen streckte. Auch ich bitte diese Künstlerin, den ihr hiemit zu Füßen

gelegten Kranz meiner Bewunderung gütigst aufzunehmen, und sie den anderen unzähligen Ovationen anzureihen.

Der Concertgeberin hatte sich mit Fräulein Seebach alliiert, die zwei von Robert Schumann mit Pianofortebegleitung ausgestattete Balladen von Hebbel declamirt - - Robert Schumann und Hebbel, die in ihrem artistischen Richtungen überhaupt eine gewisse Gleichheit kundgaben. Die anheimelnde Romantik der beiden Balladen: „Schön Hedwig“ und ‘Der Haidenknabe,’ trug genannte Künstlerin mit innigem Ausdrücke vor.

Der Beifall des zahlreichen und distinguirten Zuhörerkreises war reich; doch wozu so Selbstverständliches, war von Clara Schumann und Marie Seebach die Rede ist, noch anführen.

Das nächste Concert von Clara Schumann findet am nächsten Sonntag statt.

Translation

After I had finally completely recovered from the pleasant exertion of the Wolersdorf Concert, I had to go *ex officio* to the hall of the *Gesellschaft der Musikfreunde* yesterday at noon to hear Clara Schumann play – I write not without a little shame – to hear her for the ‘first time’.

My dear readers can take my word for it that the thought of ‘having to go to a concert’ is capable of giving me sleepless nights, and that I review a concert for nothing more than as penance for my literary sins. This is because, particularly in the concert business, or more correctly said ‘mischief’, the dilettantism is so widespread in all the proud self-confidence of its mediocrity – to the detriment of true art – but this is a topic whose treatment does not belong here. I shall come back to this in due course and justify my views in in a few concerts time, but here I only remark that, calculated exactly, there is only one good concert for every 20 bad ones.

I beg your pardon for this dismissal, and turn my attention to the concert giver, who is able to convert a whole army of enemies of good concerts, although the criticism actually has nothing to do with an artist who stands above any criticism.

That Clara Schumann is one of the greatest pianists is as factually certain as that she is the greatest female pianist. Many a time Wilhemine Clauss wanted to be considered by her side, but this very talented artist is like a dazzling spark compared to the radiant sun of Clara Schumann, like Ruster-Ausbruch to a real Tokay, like an entertaining painting compared to a real work of art. In her playing lies day and night, light and shadow, ardour and restraint, strength and tenderness; her touch is as energetic as it is correct, her delivery so insightful that she becomes the most eloquent interpreter of the moral beauty of the music, even for the layman. Clara Schumann’s genuine

enthusiasm for art manifests itself most magnificently in her reproductions of the unforgettable and incomparable Chopin. The eternally beautiful nocturne and impromptu of this brilliant composer becomes, under her hand a touchingly lovely tale interwoven with smiling tears; her fingers swept echoingly over the heartbeats of her devoted listeners, with a rich and sonorous piano introducing the medium.

The thoughtful kindness of her appearance, the modest demeanour – the impressive simplicity of the compilation of the program, all this stands in intimate harmony with the artistic greatness of Frau Clara Schumann, before whom all critics pay homage and lay down their arms. I, too, ask this artist to kindly accept the wreath of my admiration placed at her feet, and join the others with countless ovations.

The concert giver had allied herself with Fraulein Seebach, who declaimed two ballads by Hebbel with pianoforte accompaniment by Robert Schumann. – Robert Schumann and Hebbel, who revealed a certain similarity in their artistic tendencies. The intimate Romanticism of the two ballads: 'Schön Hedwig' and 'Der Haidenknabe' were presented with heartfelt expression.

The applause of the numerous and distinguished audience was rich; but why point out something that is so obvious when we are talking about Clara Schumann and Marie Seebach.

[B.3.2.3] 22nd January 1856 – p. 71

Concert

E. Sonntag den 20. Jänner gab die gefeierte Künstlerin Frau Clara Schumann ihr drittes Concert. Wie bisher, so brachte sie auch diesmal nur selten Gehörtes zur Aufführung, und beurkundete abermals jene erhabene Auffassung, jene heilige Begeisterung, wie sie nur dem echten Priester der Kunst eigen ist.

Eröffnet wurde das Concert mit einem Trio von Robert Schumann (in G-moll) für Piano, Violine und Violoncell, unter ausgezeichnete Mitwirkung der Herren Joseph Hellmesberger und Borzaga. Er gehört dieses Trio unstreitig unter die Werke ersten Ranges in dieser Gattung. Tief gefühlt, voll ursprünglicher Gedanken, hält es eben die schönste Mitte zwischen abstracter Meditation und sentimentaler Schwärmerei. Der erste Satz athmet in Ganzen tiefe Melancholie, die sich in dem darauf folgenden herrlichen Scherzo in nüchterne, selbstbewußte Heiterkeit auflöst.

Der dritte Satz, ein Adagio, ist am wenigsten ansprechend. Doch schließt sich an ihn ein ausnehmend schön geschriebenes Schluß-Allegro an.

Uibrigens gehört, uns dergleichen Schumannsche Compositionen zur Geltung zu bringen, dau eine Ausführung wie die der genannten Künstler, und wir halten insbesondere die Concertgeberin nicht nur als Künstlerin, sondern auch wegen ihres innigen Verhältnisses zu Robert Schumann für vorzugsweise berufen, die Verkünderin der Muse ihres Gatten zu sein.

Er verdient noch bemerkt zu werden, daß das Scherzo auf allgemeines Verlangen wiederholt werden mußte.

Hierauf sang der K.K. Hofopernsänger Herr Wolf zwei Lieder aus dem Russischen, von Rubinstein, mit der an ihm gewohnten Virtuosität.

Besonderen Effect mußte die Concertgeberin durch den solennen Vortrag von Chopins C-moll-Nocturne und As-dur-Polonaise zu erzielen.

Mit den „zwei und dreißig Variationen‘ in C- moll, von Beethoven, dürfte es wol kanm ein anderer Künstler wagen, an die Oeffentlichkeit zu treten. Diese launige Durchführung eines sehr einfachen Grundgedankens in einem allerdings sehr raschen und kurzweiligen Wechsel erfordert eine Künstlergröße, wie Frau Schumann, um die rasch auf einander folgenden Gegenstätze schön zu verbinden, und dem ungeachtet das Eigenthümliche jeder einzelnen Variation entsprechend hervorzuheben.

Das folgende Intervall füllte Herr Wolf durch den Vortrag zweier Lieder aus, nämlich: ‘Sie flüsterte leise: Gute Nacht,’ von Abt, und: „Tausendschön,’ von Karl Eckert. Herr Wolf sang dieselben mit der ihm eigenen Klarheit und Zartheit, und wurde gerufen.

Zum Schluß spielte die Concertgeberin zwei Stücke, worunter eine Novität, nämlich: ‘Sarabande und Gavotte (ein Manuscript)’, von Joahennes Brahms, eine schöne, sehr ernst gehaltene Composition, und dann das brillante Rondo aus der C-dur-Sonate, von Weber, und wurde mehrmals stürmisch gerufen.

Es thut uns leid, bemerken zu müssen, daß der Besuch ein minder zahlreicher war, wie in den beiden vorhergehenden Concerten. Auch diesmal bediente sich Frau Schumann eines ausgezeichneten Flügels aus Streichers Etablissement. Derselbe ist voll Mark, Kraft und Fülle im Tone, und eines der besten Concertinstrumente.

Allgemeine Aufmerksamkeit zog Dr. Franz Liszt auf sich, welcher den Vorträgen der gefeierten Künstlerin ungetheilte Aufmerksamkeit widmete.

Translation

On Sunday, January 20th, the celebrated artist Frau Clara Schumann gave her third concert. As before, she performed pieces that she had not played here before, and once again demonstrated that sublime conception, that holy enthusiasm that only the true priestess of art possesses.

The concert opened with a Trio by Robert Schumann (in G minor) for Piano, Violin and Violoncello, with excellent participation from Herr Joseph Hellmesberger and Her Borzaga. This Trio indisputably belongs among the works of the first rank in this genre. Deeply felt, full of original thoughts, it just keeps the most beautiful middle path between abstract meditation and sentimental enthusiasm. The first movement breathed deep melancholy throughout, which erupts into sober, self-assured merriment in the glorious Scherzo that follows.

The third movement, an Adagio, is the least appealing. But it is followed by an exceptionally beautifully written final Allegro.

Incidentally, in order to bring out such Schumann-like compositions, a performance like that of the artists mentioned is necessary, and we consider the concert giver in particular to be the preferred choice not only as an artist, but also because of her intimate relationship with Robert Schumann, she was the heralded muse of her husband.

It is worth noting that the Scherzo had to be repeated by popular demand.

Then the k. k. Court opera singer Herr Wolf performed two Russian songs by Rubenstein with his usual virtuosity.

The concert giver had to achieve a special effect with the solemn performance of Chopin's C minor Nocturne and A ♭ major Polonaise.

With Beethoven's Thirty-Two Variations in C minor, another artist might well not dare to appear in public. This whimsical execution of a very simple basic idea in an admittedly very quick and entertaining succession requires an artist of great stature, like Frau Schumann, in order to beautifully connect the counter melodies that follow one another in rapid succession, and regardless of this to emphasize the peculiarity of each individual variation accordingly.

Herr Wolf filled in the following interval by performing two songs, namely: 'Sie flüsterte leise: Gute Nacht', by Abt, and 'Tausendschön' by Carl Eckert. Herr Wolf sang with his characteristic clarity and delicacy, and was recalled to the stage.

Finally, the concert giver played two pieces, including a novelty, namely a Sarabande and Gavotte (Manuscript) by Johannes Brahms, a beautiful, very serious composition, and then the brilliant Rondo from the C major Sonata, by Weber. For this she was greeted with stormy applause several times.

We are sorry to have to say that the attendance was less numerous than in the two previous concerts. This time, too, Frau Schumann used an excellent grand piano from Streicher's establishment. It has a punchy, powerful fullness of tone, and is one of the best concert instruments.

General attention was drawn to Dr Franz Liszt, who paid undivided attention to the playing of the celebrated artist.

[B.3.2.4] 9th Feb 1856 – p.131 – Th. H.

Concert

Um dem vierten Concrete der Frau Clara Schumann beizuwohnen, hatte sich vorgestern eine große Schaar andachtsvoller Zuhörer im Musikvereinsaal versammelt. Ich sage „andachtsvoller,“ denn Clara Schumann predigt Musik und nur eine solche Bezeichnung genügt, um die Empfindungen auszudrücken, welche sich der Herzen aller Zuhörer bemächtigen, wenn Clara Schumann durch ihr unvergleichliches Spiel die schönste Apotheose ihrer Kunst liefert. Obschon ich freudig eingestehe, daß ein Recensent nicht genug Federn Stumpf zu schreiben vermag, wenn es gilt einer solchen Künstlerin den Tribut der Vewunderung zu zollen; so erlaube ich mir hier doch, um nicht schon tausendmal Gesagtes zu wiederholen, auf mein Referat über das zweite Concert von Clara Schumann zurück zu weisen, in welchem ich meine Bewunderung mit dem ganzen Ausdrücke tiefinnigster Uüberzeugung ausprach. Deshalb erwähne ich hier auch nur, daß unter all' den prachtvollen Piecen, welche von der Concertgeberin vorgetragen wurden, auch der Robert Schumannsche „Carneval“ zu Gehör kam und durch die wunderbar melodische Vertheilung von Schatten und Licht, Ernst und Schalkhaftigkeit wahrhaft Sensation erregte. Der Cellist Her Hildebrand-Romberg wirkte mit. Er spielte „le Reve“, eine Composition von B. Romberg. Lieblicher kann man einen Traum nicht erzählen, als es in diesem Opus geschieht. Herr Hildebrand-Romberg schien sich vollkommen bewußt zu sein, welche musikalischen Traditionen er als Enkel von Berhard Romberg dem Publikum zu überliefern habe, da er diesen Traum mit dem wärmsten Ausdrücke nordischer Innerlichkeit, mit der ganzen Hingebung eines jungen Künstlergemüthes vortrug. Man hörte einen wahrhaften Traum, und, meiner Meinung nach, gibt es gar kein Instrument, das sich so herrlich zum Träumen eignet, wie eben das

Violoncelle. Das für den gebotenen Genuß empfängliche und dankbare Publikum zeichnete Herrn Hildebrand-Romberg durch rauschenden Beifall und Hervorruf aus.

Schließlich habe ich noch des Freundlich aufgenommenen Gesangsvortrages der Frau Mathilde Marchesi zu erwähnen. Sie sang drei reizende Lieder von Robert Schumann.

Translation

The day before yesterday, a large crowd of devoted listeners had gathered in the Musvereinssaal to attend the fourth concert given by Frau Clara Schuman. I say 'devoted' because Clara Schumann preaches through music, and just such a term is enough to express the feelings when Clara Schumann delivers the most beautiful apotheosis of her art through her incomparable playing. Though I happily admit that a reviewer cannot blunt enough pens when it comes to paying tribute in admiration of such an artist; I take the liberty here, in order not to repeat what has already been said a thousand times, to refer back to my report on Clara Schumann's second concert, in which I expressed my admiration with the deepest conviction. That is why I only mention here that among all the magnificent pieces that were performed by the concert giver, Robert Schumann's *Carnaval* was also heard and caused a sensation through the wonderfully melodic distribution of shadow and light, seriousness and mischievousness. The cellist Herr Hilderbrand-Romberg took part. He played 'le Rêve', a composition by B. Romberg. There is no sweeter way of describing a dream than in this opus. Herr Hilderbrand-Romberg seemed perfectly aware of the musical traditions he, as Bernhard Romberg's grandson, had to hand down to the public, as he performed this dream with the warmest expression of Nordic inwardness, with all the devotion of a young artist's heart. You were hearing a real dream and, in my opinion, there is no instrument that is as wonderful for dreaming as the violoncello. The audience, receptive and thankful for the enjoyment offered, distinguished Herr Hildebrand-Romberg with thunderous applause and exhortation.

Finally, I have to mention the kindly received singing of Frau Mathilde Marchesi. She sang three lovely songs by Robert Schumann.

Th. H.

[B.3.2.5] 12th Feb 1856 – p. 139

Review of Philharmonic concert on Feb 10th

Durchgreisender im Effecte – weil überhaupt auch dankbarer für den Vortrag – zeigte diesmal das wundervolle Pianoforte-Concert, in Es, von Beethoven, und dessen herrlich gedachte und

ausgeführte A-dur-Symphonie, welche in der That die Krone der Production bildete, und das Auditorium zum enthusiastischen Beifall hinriß. Den Clavierpart des Concertes spielte Frau Clara Schumann-Wieck mit all dem Reize ihres klaren und sein nuanciten Vortrages und ihres Rufes würdig. Im Finale hätten wir nur etwas mehr Humor, vielleicht auch etwas weniger strenge Ruhe gewünscht. Der Beifall, welcher der Küstlerin zu Theil wurde, was eben so rauschend als allgemein.

Translation

This time the wonderful Pianoforte Concerto, in E ♭, by Beethoven, and his wonderfully thought-out A major Symphony were the crowning jewels of the performance, which the audience greeted with enthusiastic applause. Frau Clara Schumann-Wieck played the piano part of the Concerto with all the charm of her clear and accurate presentation that her reputation has led us to expect. In the finale we would have just wished for a little more humour, maybe a little less strict calm. The applause which the artist received was as roaring as it was general.

[B.3.2.6] 14th Feb 1856 – p. 147

Concert

Vorigen Dinstag den 12. d. M. Abends halb acht uhr fand im Saale der Gesellschaft der Musikfreunde das fünfte, und wie die Ankündigung lautete, das letzte Concert der Frau Clara Schumann, statt. Der Saal was diesmal von einem glänzenden Publikum beinahe überfüllt; ein Beweis, welch' lebhaftes Interesse die geniale Künstlerin den kunstsinnigen Bewohnern Wiens einzuflößen wußte. Das ihr zum Verdienste deshalb angerechnet werden, weil sie starr und unbeugsam der ersten minder populären Richtung folgend, ausschließlich nur Werke von Meistern wie Beethoven, Mendelssohn, Bach, Robert Schumann, Schubert, Brahms u.f.f., ja selbst von diesen fast nur Compositionen vortrug, die bisher selten oder gar nicht vor einem größeren Kreis von Zuhören gebracht wurden. Bei ihrer Art der Darstellung zeigt sich eine bescheidene Unterordnung ihrer eigenen Persönlichkeit unter das höhere Gesetz der reinen, echten Kunst; sie bietet all ihr glänzendes Talent nur dazu auf, um dem wahren Geiste des vorzutragenden Stückes gerecht zu werden; ihr Zweck scheint erreicht, wenn es ihr gelang, ein wegen seiner Schwierigkeit oder wegen seines tieferen, schwer zu erfassenden Geistes noch unbekanntes Musikstück dem Hörer verständlich zu machen. Auf diese Art wirkt sie im höheren Sinne erziehend und bildend ein, und lenkt und beherrscht den Geschmack, anstatt sich, wie die meisten, selbst besseren Künstler, von ihm beherrschen, und – leider bisweilen verderben – zu lassen. So was denn auch das in Rede stehende Concert, ein Beleg zu dem Gesagten.

Nachdem die Concertgeberin die Sonate *les adieux, l'absence et le retour*, von Beethoven, mit Geist und Innigkeit vorgetragen hatte, spielte sie aus Schuberts *Moments musicaux* die Nummern 3 und 4, ersteres in so hinreißender Weise, daß das Auditorium die Wiederholung stürmisch begehrte. – Im Andante und Scherzo aus der C-dur-Sonate von Johannes Brahms zeigte sich die eigenthümliche Gabe der Concertgeberin, die Reflexion mit dem Melodischen zu Einem Ganzen zu verschmelzen.

Die 2. Abtheilung begann mit zwei, im brillanteren Style geschriebenen Tonstücken, nämlich Variationen in B-dur von Mendelssohn Op. 83, dann Scherzo von Chopin in H-moll, an welche sich zum Schlusse „auf Verlangen“ die drei Bilder: In der Nacht, des Abends und Traumeswirren, aus den Fantasiestücken von Robert Schumann, Op. 12, anschlossen, welche littere die Concertgeberin schon im 1. Concerte am Schlusse reizend vorgetragen hatte, und von denen das dritte: Traumeswirren, wiederholt wurde.

In den Intervallen sang Herr Karl Olschbauer zwei Lieder: „Der Knabe mit dem Wunderhorn“ und „Hidalgo“ von Geibel, in Musik gesetzt von Robert Schumann; bei seiner bekannt schönen Stimme und trefflichen Schule, konnte der Effect nur ein günstiger sein.

Herr Streicher hatte der Concertgeberin eines seiner trefflichsten Instrumente zur Berfügung gestellt.

Schließlich können wir nicht umhin, falls Fr. Clara Schumann wirklich die Reihe ihrer hiefigen Concerte abgeschlossen haben sollte, den lebhaften Wunsch auszusprechen, daß eine so seltene Erscheinung, wie sie, dem kunstbegeisterten Publikum Wiens nicht allzulange derne bleiben möge.

Translation

Last Tuesday, the 12th of the month, at half past seven o'clock in the evening Frau Clara Schumann's fifth and last concert took place in the hall of the *Gesellschaft der Musikfreunde*. This time the hall was almost overflowing with a glittering audience, a proof of the lively interest the brilliant artist knew how to instil in the art-loving residents of Vienna. The fact that she succeeded in this must be credited to her to a higher degree, because she rigidly and unyieldingly followed the serious, less popular direction, exclusively only playing works by masters such as Beethoven, Mendelssohn, Bach, Robert Schumann, Schubert, Brahms etc. Yet even amongst the works of these composers, she performed compositions that had rarely or never been played in front of a large audience. Her manner of portrayal shows a humble submission of her own personality to the higher seat of pure genuine art; she offers all her brilliant talent only to do justice to the true gesture of the piece to be performed. Her purpose seems to have been achieved when she succeeded in making a piece of music that was unknown because of complexity, because of its deeper, harder-to-grasp

themes, understandable to the listener. In this way she educates her listeners in a higher sense, reading and mastering taste instead of, like most artists who are seek to better themselves, allowing themselves to be mastered and – sadly at times spoiled – by it. That's what the concert in question was like, a testament to what was said.

After the concert hostess had performed Beethoven's Sonata 'Les adieux, l' absence et le retour' with spirit and intimacy, she played numbers 3 and 4 from Schubert's *Moments musicaux*, the first in such an enchanting manner that the auditorium eagerly awaited its repetition. In the Andante and Scherzo from the C major Sonata by Johannes Brahms, the concert giver's unique gift for merging the reflection with the melodic to form a whole was revealed.

The second section began with two pieces written in a more brilliant style, namely Mendelssohn's Variations in B ♭ major, Op. 83 then Chopin's Scherzo in B minor, which finally 'on request' was joined by the three pictures: 'In der Nacht', 'Des Abends' and 'Traumes Wirren', from Robert Schumann's *Fantasiestücken*, Op. 12, which the concert giver had already charmingly performed at the end of the first concert, and with which the third, 'Traumes Wirren', was repeated.

In the intervals Herr Karl Olschbauer sang two songs: 'Der Knabe mit dem Wundrhorn' and 'Hidalgo' by Geibel, set to music by Robert Schumann; with his famously beautiful voice and excellent training, the effect could only be favourable.

Herr Streicher has placed one of his most valuable instruments at the disposal of the concert giver.

Finally, if Fr. Clara Schumann should really have completed the series of her local concerts, we cannot help expressing the keen wish that such a rare phenomenon as her should not stay away too long from the art-loving audience of Vienna.

[B.3.2.7] 17th November 1858 - p. 1051

Review of concert on 14th of Nov 1858

Musik

Nach diesem Werke, das auch ganz spurlos vorüberging, erschien die k.k. Kammervirtuosin Frau Clara Schumann. Daß sie stürmisch empfangen wurde, versteht sich von selbst; eben so auch, daß ihr ungemein edles Spiel, ihr schöner, voller, starker Anschlag, und die Empfindung, womit sie ein Concert von ihrem feligen Gatten vortrug, so wie ihre glänzende Ueberwindung der darin

aufgehäuften enormen Schwierigkeiten das Publikum bezauberten und ihr die Ehre viermaligen Hervorrufes verschafften.

Der klangreiche Flügel, dessen sie ich bediente, war aus Herrn Streichers wohlaccredirtem Atelier. Ihrem, für den 5. Künstigen Monat im Saale der Gesellschaft der Musikfreunde angekündigten eigenen Concerte sehen gewiß Alle mit freudiger Erwartung entgegen und es wäre nur zu wünschen, daß sie, so sehr man auch geneigt ist, die Robert Schumann'schen Compositionen für unbestochene Zeugen gründlicher Kenntnisse zu halten, dennoch lieber Werke von Beethoven, oder Mendelssohn, oder Chopin etc. uns vorführen möchte, mit denen sie noch als „Wieck“ so sehr enthusiastirte.

Translation

After this work, which also passed quite quickly, appeared the k.k. Chamber virtuoso Frau Clara Schumann. It goes without saying that she was enthusiastically received; also that her extremely noble playing, her beautiful, full and strong touch, and the feeling with which she performed a Concerto by her blessed husband, as well as her brilliant overcoming of the enormous difficulties accumulated in it, enchanted the audience and earned her the honour of four encores.

The sonorous grand piano she used was from Herr Streicher's well-accredited studio. Everyone is certainly looking forward to her own concerts, scheduled for the 5th of this month in the hall of the Society for the Friends of Music, with joyful expectation, and one could only wish that, no matter how inclined one might be, she considered Robert Schumann's compositions to be witty, and would consider her work to be an impeccable witness to her thorough knowledge of it, but she would still prefer to show us works by Beethoven, or Mendelssohn, or Chopin, etc, with which she was still so enthusiastic as 'Wieck'.

[B.3.2.8] 14th December 1858 – p. 1139

Review of 12th December concert

Theater, Musik und Conversation

Das zweite Concert der k. K. Kammervirtuosin Frau Klara Schumann, welches vorigen Sonntag Mittags halb Ein Uhr, also um dieselbe Stunde Stattfand, um welche in den Räumen des k.k. großen Redautensaales ein beträchtlicher Theil der Wiener Kunstfreunde dem ersten Concert des Männergesang-Vereines beiwahrte, hatte sich, Dank der Verehrung, welche das Publikum seit jeher für diese hochbegabte Frau kund gab, eines sehr glänzenden Besuches zu erfreuen. Die rege

Theilnahme wurde überdies durch das dießmalige vorzüglich interessante Programm unterstützt, welches übrigens am Tage des Concertes aus uns unbekannten Gründen eine kleine Abänderung erfahren hatte, daß die unter Nr. 4 angekündigten „drei Stücke im Volkston“ für Violoncell und Pianoforte aus Op. 102 von Rob. Schumann wegfielen, und an deren Statt die große A-moll-Fuge von Sebastian Bach in's Programm aufgenommen wurde. Und gerade diese Fuge im Vereine mit der unmittelbar vorher vorgetragenen Gavotte von Seb. Bach bildete unseres Erachtens den Glanzpunct des Concerts. Die einfache abgemessene leidenschaftslose und dennoch innige Vortragsweise der Gavotte, der erhebende, feierliche Ernst hingegen, mit welchem sich die gewaltige Fuge wie ein hochgeschwellter Storm dahinbewegte, dies alles riß den Zuhörer zu lautloser Bewunderung hin und drängte ihm die Ueberzeugung unberührt auf, daß diese Künstlerin den erhabenen Meister verstanden habe. Nächst diesem entfaltete Frau Schumann ein herrliches Bild harmonischer Abwechslung in den schwierigsten Variationen Beethoven's Op. 35 über ein im Schlußsatze seiner Eroica-Symphonie enthaltenes Thema. Das Trio in F-dur für Piano, Violin und Violoncell Op. 80 Nr 2 von Rob. Schumann, welches von der Concertgeberin im Vereine mit den Herren Hellmesberger und Coßmann aufgeführt wurde, konnte, vielleicht weil es dem größten Theile des Publikums noch allzu unbekannt war, vielleicht auch, weil das Zusammenspiel nicht in allen Theilen ein solches war, wie dies bei der berühmten Tüchtigkeit der mitwirkenden Käfte sich erwarten ließ, nicht die einer solchen Composition gebührende Anerkennung finden.

Die Schlußnummer bildeten zwei Stücke, nämlich tempo die ballo von Scarlatti, ein Werkchen von minderer Bedeutung, und das Scherzo aus der As-dur Sonate von Weber, welchem die Concertgeberin, der stürmischen Aufforderung des Publikums Folge leistend, noch ein Thema aus Schubert's momenti musicalis beifügte.

In den Pausen ließ sich die Sängerin Fräulein Urbanetz hören, die mit einer gefälligen Erscheinung auch einige Stimmittel verbindet.

Translation

The second concert of the k.k. Chamber virtuoso, Frau Clara Schumann, took place last Sunday at half past 12, i.e. at the same hour as the in the rooms of the k.k. large Redoutensaal, a considerable part of the Viennese art lovers attended the first concert of the men's singing association. A very splendid visit was enjoyed, thanks to the devotion that the public has always shown for this highly gifted woman. The lively participation was also supported by the extremely interesting program, which incidentally had undergone a small change on the day for the concert for reasons unknown to us, that the 'drei Stücke im Volkston' announced under No. 4 for violoncello and pianoforte from Op. 102 by Robert Schumann were dropped, and instead the great A minor Fugue by J.S. Bach was

included in the programme. And precisely this Fugue in conjunction with J.S. Bach's Gavotte, which was performed immediately beforehand, in our opinion, was the highlight of the concert. The simple, measured, dispassionate and yet intimate delivery of the Gavotte, the elevating, solemn earnestness with which the mighty Fugue moved like a surging torrent, all this roused the audience to silent admiration and unconsciously forced upon them the conviction that this artist understood the sublime master. Next, Frau Schumann unfolded a wonderful picture of harmonic variety in the most difficult Variations of Beethoven's Op. 34 on a theme contained in the final part of his Eroica symphony. The Trio in F major for Piano, Violin and Violoncello Op. 80 No. 2 by Robert Schumann, which was performed by the concert hostess together with Messers Hellmesberger and Cossmann, perhaps because the majority of the audience was still too unfamiliar with it, perhaps also because the interplay was not good in all parts as could be expected from the famous efficiency of the participating forces, did not find the recognition due to such a composition.

The final number consisted of two pieces, namely Scarlatti's 'Tempo di ballo', a work of minor importance, and the Scherzo from Weber's A ♭ major Sonata, to which the concert giver, obeying the stormy demand of the audience, added another theme from Schubert's *Momentes musicaux*.

In the breaks, the singer Fräulein Urbaneß could be heard, she combined a pleasing appearance with good vocal resources.

[B.3.2.9] 19th December 1858 – p. 1159

Review of concert on the 17th of December 1858

Concerte

Das dritte, und – leider – letzte Concert der großen Pianistin Frau Klara Schumann gestaltete sich durch Werth und Interesse des Gebotenen, wie nicht minder durch den Zudrang einer auselefenen Publikums und die begeisterte Aufnahme, welche ihr bei diesem zu Theil wurde, zu einem wahren Festconcerte.

Dies möge ja nicht so verstanden werden, als hätte Frau Schumann es durch eine Auswahl effectvoller für den Virt offen dankbare Stücke darauf angelegt, für ihre Person den möglichst günstigen Schluß Eindruck beim Wiener Publikum zu hinterlassen – dies siferne von uns dies zu behaupten. Die Schumann'schen Concerte ragen vielmehr gerade in dem Punkte weit über die meisten Virtuosen-Productionen hinaus, daß ihre Programme von einem die wahre Kunst, und nur diese, vertretenden, jedes musikalische, wenn auch noch so beliebte, Machwerk gründlich

werachtenden Principe geleitet und in diesem Sinne redigirt sind. Frau Schumann spielt nicht um sich bewundern und huldigen zu lassen, sondern um zu bilden und zu belehren, ihr Concert ist ein practischer Vortrag über Aesthetik der Tonkunst, zu dessen wirksamer Abhaltung ein Höepunkt, wie eben der ihrige es ist, erfordert wird. Gerade darin liegt aber die zündende Wirkung auf den empfänglichen Hörer und der Beifall, der nicht gesucht und nicht erzwungen wurde, giebt tautes Zeugniß für den Sieg der Wahrheit über eitles Gaukelspiel.

Da wir uns übrigens hier nicht in Relexionen ergehen, sondern nur das Ordnung des Programms folgend, zuerst die Sonate pastorale von Beethoven D-dur Op. 28. Diese wurde von der Concertgeberin mit einer successiv sich steigernden Wärme vorgetragen; im ersten Satze beobachtete sie ein sehr wohlthuendes mäßiges Tempo, wie dies von den modernen Spielern Beethoven'scher Musik nicht immer beobachtet wird.

Die folgenden drei Fantasie-Stücke für Clavier und Violine Op. 73 von Robert Schumann, gespielt von Frau Schumann und Herrn Hellmesberger enthalten viele einzelne Schönheiten, die freilich erst für ein sehr aufmerksames und geübtes Ohr in ihrem ganzen Umfange wahrnehmbar werden. Hinreißend schön spielte Frau Schumann das A-moll-Andante von Mozart, aber in ihrer wahren Größe zeigte sie sich abermals, wie im vorigen Concerte bei der Durchführung des Präludiums und die Fuge von Seb Bach; auf diesem Gebiete steht sie wengstens in der Gegenwart, velleicht unerreicht da. Der stürmische Beifall wollte nicht früher enden, als bis sie die reizende Bach'sche Gavotte als Beigabe hinzufügte.

Als Schlußnummer hatte die Concertgeberin Tänze in ungarischer Weise im Manuscript von Johannes Brahms gewählt, eine Composition, die, wenn auch nicht ohne Werth, weniger lohnend als schierig sein dürfte.

Zur Verherrlichung des Abends diente es, daß die k.k. Hofschauspielerin Frau Julie Rettich in zwei Abtheilungen einige Gedichte in ihrer wohlbekannten vollendeten Weise deklamirte; die erste Abtheilung enthielt drei Vorträge: „Der Käfter,' Gedicht von Hlam, „Der Verdreißlihe' von Bechstein, und „Der letzte Dichter' von Anst. Grün. Die zweite Abtheilung brachte zwei Balladen von Hebbel, 'Schön Hedwig' und „Vom Haideknaben,' mit erläuternder Musik von Rob. Schumann, gespielt von Frau Schumann. Daß auch diese mit dem lebhaftesten Beifalle ausgezeichnet wurde, bedarf wohl keiner besonderen Erwähnung.

Translation

The third and – unfortunately – last concert by the great pianist Frau Clara Schumann turned out to be a real festive concert due to the value and interest of what was on offer, as well as the influx of a select audience and enthusiastic reception she received from them.

This should not be understood as if Frau Schumann had intended to leave the most favourable possible final impression of her person on the Viennese audience through a selection of effective pieces that were well treated by the virtuoso – it is far from our intention to claim this. Rather, Schumann's concerts rise far above most virtuoso productions precisely in this respect, that their programs are guided by a principle that represents true art, and only this, and that thoroughly despises every musical concoction, no matter how popular, and are edited in this sense. Frau Schumann does not play to be admired, but to educate and to teach. Her concert is a practical lecture on the aesthetics of musical art, for the effective delivery of which a high degree of skill, such as hers, is required. But precisely in this lies the igniting effect on the receptive listener and the applause, which was neither sought nor forced, gives tacit testimony to the victory of truth over vain illusion.

Incidentally, since we do not want to indulge in reflections here, but only want to report the facts, we will first mention, following the order of the program, Beethoven's Sonata pastorale in D major, Op. 28. This was performed by the concert-giver with a gradually increasing warmth; in the first movement she observed a very comforting moderate tempo, not always observed by modern player of Beethoven's music.

The following three Fantasy Pieces for Piano and Violin, Op. 73, by Robert Schumann, played by Frau Schumann and Herr Hellmesberger, contain many individual beauties, which of course only become perceptible in their entirety for a very attentive and practiced ear. Frau Schumann played Mozart's A minor Andante enchantingly beautifully, but she showed herself again in her true greatness, as the previous concert when she performed the Prelude and the Fugue by J.S. Bach; in this field is stand at least in the present, perhaps unmatched. The stormy applause would not end until she added the charming Bach Gavotte as an encore.

For the closing number, the concert giver had chosen *Dances in the Hungarian Manner* in the manuscript of Johannes Brahms, a composition which, if not without its bitterness, is likely to be less rewarding than difficult.

To glorify the evening the k.k. Court actress Frau Julie Rettich declaimed a few poems in two sections in her well-known perfect way; the first section contained three poems: 'The Beetle', a poem by Halm, 'The Morose' by Bechstein, and 'The last poet' by Anast. Grün. The second section

brought two ballads by Hebbel, 'Schön Hedwig' and 'Von Haidenknaben' with music by Robert Schumann, performed by Frau Schumann. It goes without saying that this was also awarded with the most enthusiastic applause.

[B.3.2.10] 5th January 1859 – p. 10

Review of concert on 2nd of Jan 1859

Theater, Musik und Conversation. - Concrete

Abschieds-Concert der Frau Clara Schumann. Dieses Concert, welchem viele Freunde der Kunst mit gespannter Erwartung entgegen gesehen haben mochten, trägt den eigenthümlichen Charakter der Schumann'schen Concerte, wie wir diesen unlängst bei Besprechung ihres dritten Concertes garzustellen versucht haben, in so hohen Grade an sich, daß uns dieß zugleich eine erfreuliche Bestätigung der Richtigkeit unseres ausgesprochenen Urtheils gewährt. Frau Schumann hat abermals aus ihrem fast unerschöpflichen Repertoire eine Reihe von Tonstücken zusammen gestellt, die nicht minder durch hohen Werth ausgezeichnet, als durch die Seltenheit der Aufführung dem Gesichtskreise nicht nur eines Laien, sondern selbst eines Fachmannes ziemlich entrückt ist. Als Eröffnungs-Piece hatte sie Beethovens Schöne aber schwierige A dur Sonate 101 Werk gewählt, und es gehört in der That eine Künstlergröße wie Frau Schumann, dazu, un sich mit dieser Composition, die von Seite des Hörers ein weit über das gewöhnliche hinausreichendes Verständniß voraussetzt, vor ein größeres Publikum wagen und eines solchen Erfolges theilhaftig werden zu können. Aus den interessanten Phantasie-Stücken ihres großen Gatten, Kreisleriana betitelt, spielte hierauf die Concertgeberin die Nummern 1, 2, 3, 4, 7 und 8, worunter besonders Nummer 2 und 8 durch Schönheit der Idee und Vollendung in der Form hervorrangen. Die zweite Abtheilung brachte das reizende Andante und Variationen für 2 Pianoforte Op. 46 von Robert Schumann, welches in den jüngst verflossenen Jahren hier schon einige Male mit großem Beifalle aufgeführte wurde. Das zweite Piano spielte die schon aus ihrem früheren Auftreten bekannte jugendliche Künstlerin, Fräulein Julie v. Asten, und es mag für diese immerhin große Befriedigung gewähren, einer Clara Schumann würdig zur Seite gestanden zu sein. Eine in vollendetster Weise vorgetragene Sarabande und Gavotte von Seb. Bach und ein Presto von Dr. Scarlatti beschloßen die Reihe der Clavierproductionen der gefeierten Concertgeberin. Durch die Mitwirkung der k.k. Hofopernsängerin Frau Dustmann wurden selbst den Zwischennummern ein hoher Reiz verliehen. Diese dramatische Sängerin mußte in die von ihr vorgetragenen zum Theile sehr bekannten Lieder, wie Schubert's Sehnsucht, einen Ausdruck zu bringen, der diese wie neu und unbekannt erscheinen ließ, und das Publikum zu dem lautesten Beifalle hinriß. Das herrliche Lied „stille Liebe' von Robert Schumann, trug sie mit solcher Zartheit und Innigkeit vor, daß entzückte Publikum auf der Wiederholung bestand. Der Saal war bis zum

Erdrücken gefüllt. Streicher's ungemein klangreiche Flügel dienten der Concertgeberin zu ihren Vorträgen. Man bewundert allgemein die Fülle und Kraft des Tones, wie die schöne Ausstattung.

Translation

Farewell concert by Clara Schumann. This concert, which many friends of art might have looked forward to with tense expectation, bears the peculiar character of Schumann's concerts, as we tried to present them recently when discussing her third concert, to such a high degree that this, for us, is also gratifying confirmation of the correctness of our pronounced verdict. From her almost inexhaustible repertoire, Frau Schumann has once again put together a series of pieces that are no less distinguished by their high value than by the rigour of the performance, which is quite beyond the scope of not only a layman, but even a specialist. As the opening piece she had chosen Beethoven's beautiful but difficult work in A major Sonata, Op. 101, and indeed it takes a great artist like Frau Schumann to deal with this composition, which on the part of the listener assumes an understanding that goes far beyond the usual to venture in front of a larger audience and be part of such a success. From the interesting fantasy pieces of her great husband entitled *Kreisleriana*, the concert-giver the played numbers 1, 2, 3, 4, 7 and 8, of which especially numbers 2 and 8 stand out through the beauty of the idea and the perfection of the form. The second section brought the lovely Andante and Variations for 2 Pianoforte Op. 46, by Robert Schumann, which has been performed here several times in recent years to great acclaim. The second piano was played by the young artist, Fräulien Julie v. Asten, and for this it may be a great satisfaction to have stood by Clara Schumann in a worthy manner. A Sarabande and Gavotte, by J.S Bach, performed in the most perfect manner, and a presto by Dr. Scarlatti concluded the series of piano concerts by the concert giver. Through the participation of the k.k. Court opera singer Frau Dustmann gave even the intermediate numbers a high appeal. The dramatic singer had to bring an expression to the songs she performed, some of which were very well known, such as Schubert's 'Sehnsucht', which made them appear new and unknown, and drew the audience to the loudest applause. She performed the wonderful song 'Stille Liebe' by Robert Schumann with such tenderness and intimacy that the delighted audience insisted on her repeating it. The hall was filled to the brim. Streicher's incredibly sonorous grand pianos were used by the concert host for her pieces. One generally admires the fullness and power of the tones, as well as the beautiful equipment.

B.3.3 - Blätter für Musik, theatre und Kunst 1850s

[B.3.3.1] 17th November 1858 – p. 190

Review of concerto performance on 14th of Nov.

Musikalische Wochenkese

Frau Clara Schumann, welche den Klavierpart übernommen, führte denselben mit der ihr eigenen Meisterschaft aus, welche bereits allenthalben anerkannt und auch in diesen Blättern bereits vielfach gewürdigt worden ist. Nichtsdestoweniger aber wollte es uns scheinen, als ob die Individualität der Spielerin sich gerade diesem Werke im ganzen weniger assimilirt habe, als dies bezüglich anderer Schöpfungen Schumann's meistens in hohem Grade der Fall ist. Unserm persönlichen Gefühle nach hat Frau Schumann die Idee dieser Composition ihrem vollen Umfange nach nicht zum erschöpfenden Ausdruck gebracht, wenigstens hat uns die Hingebung, mit der wir uns in das Werk hineingelebt, Schönheiten des Details geoffenbart, von denen so manche in der diesmaligen Ausführung durch die genannte Künstlerin kaum von Ferne angedeutet erschienen. Abgesehen hievon war die Leistung zumal im ersten und in der Einleitung zum letzten Satze eine der freudigsten Anerkennung würdige. Das Finale erheischt ein Aufgebot potenzirter geistiger wie physischer Kraft, wie solches von einer noch so männlich organisirten weiblichen Natur nicht verlangt werden kann, zu dem schien uns die grandiose Entfaltung der Idee dieses Satzes durch eine merkliche Ruhelosigkeit, welche sich namentlich im Treiben des Zeitmaßes aussprach, einigermmaßen beeinträchtigt worden zu sein. Letzteres erschwerte namentlich die an sich nicht leichte Aufgabe des begleitenden Orchesterkörpers, und es muß ihm daher für die Aufmerksamkeit und Genauigkeit, mit der er sich der Solostimme anschmiegte, wie für die durchgängige Zartheit des Accompagnements, nicht minder aber auch der um sichtigen Leitung des Herrn Dirigenten unverkürztes Lob gespendet werden.

Translation

Frau Clara Schumann then took over the piano part, with her own, same mastery, which has already been recognized everywhere and many times in these publications. Nevertheless, it seemed as if the individuality of the performer was less assimilated into this work as a whole than is usually the case when she plays one or other of Schumann's creations. In our personal view, Frau Schumann did not express the ideas of this composition to their full extents, or at least not with the dedication

to which we have become accustomed from her, the work revealed the beauty of some details, some of which could be heard in Frau Schumann's performance, but she only hinted at them. Apart from this, the performance, especially in the first movement and the introduction to the last movement, was worthy of the most joyful recognition. The finale requires an array of exceptional mental and physical strength such as cannot be demanded from a female nature, no matter how well organised, to which the grandiose development of this movements seemed to us through a strange relentlessness, which was expressed in the hustle and bustle of the measures, to have been somewhat impaired. This particularly complicated the task of the accompanying orchestral body, and the conductor must therefore be credited for the attentiveness and accuracy with which he clung to the solo part, as well as for the thorough tenderness of the accompaniment, but no less also for the prudent direction of the conductor, unmitigated praise is to be bestowed.

[B.3.3.2] 7th December 1858 – p. 213

Review of performance on 5th of Dec.

Clara Schumann's Concert

Mag man sich von dem Spiele dieser hochbegabten Künstlerin mehr oder minder hingerissen fühlen, so steht doch das Eine unter allen Umständen fest, daß Frau Schumann das vollendetste Prototyp des echten, reinen Kunstpriesterthums repräsentirt. Sie kennt nichts, als ihre Mission, der sie sich mit einer zur höchsten Bewunderung zwingenden Treue und Hingebung widmet, sie horcht nicht auf die Wünsche und Neigungen der sinnlichen Welt, sondern nur auf die Stimme ihres Berufes. Wenn sich der Ausdruck „Kunstcharakter“ irgendwo in strengster Bedeutung anwenden läßt, so ist dies bezüglich dieser Frau der Fall, in deren Lexikon das Wort „Concession“ sich nicht vorfindet. Diese Konsequenz der Richtung, wie die Programme der Frau Schumann seit Jahren nach weisen, diese ausschließende Reinheit des Kunststandpunktes, aus welchem diese Programme resultiren, ist in der musikalischen Kunstgeschichte vielleicht ohne Beispiel, und keiner aus dem großen Heere des Virtuosenenthums, ja selbst die Besten nicht, vermögen sich in diesem Punkte der Frau Schumann an die Seite zu stellen. Frau Schumann, möchte man sagen, reist nicht als concertgebende Clavierspielerin, sondern als Sendling der Kunst, als Apostel und treuer Ausleger der in Tönen aufgezeichneten heiligen Schrift.

Wie himmelweit verschieden nimmt sich eine Beethoven'sche Sonate in dem Programme der Schumann aus gegen die Rolle, die solche Werke in den Programms anderer Concertgeber spielen.

Sie weiß nichts davon, daß es die Mode verlangt, etwas „Classisches“ im Repertoire mitzuführen; sie weiß nur, daß man Beethoven und Bach spielen muß, weil sie Bach und Beethoven, der Anfang und das Ende aller Musik sind.

Um nicht bereits Gesagtes zu wiederholen, verweisen wir auf unsere ausführliche Charakteristik dieser Künstlerin, die wir gelegentlich des vorzweijährigen Auftretens derselben in Wien, in diesen Blättern niedergelegt. Es ist an jener Würdigung nichts zu verändern. Frau Schumann erscheint heute wie damals als die gefestete, in sich zum vollständigsten Abschlüsse gelangte Künstlernatur, die sicher in der erschöpfenden physischen und geistigen Bewältigung ihrer Aufgabe, auf das ideale Ziel unbeirrten und unverwandten Blickes zuschreitet. Die Meisterschaft ihres Spiels glänzt wie ehemals in ungeschwächter Klarheit; Ruhe und Entschiedenheit, Maß in der Leidenschaft, Wärme in der Reflexion, Reinheit der Zeichnung, plastische Kraft im Ausdrucke, ein festes Gestalten aus dem Ganzen heraus ohne das Einzelne zu vernachlässigen, concise, oft ursprüngliche und geistreiche, immer abervollendet musikalische Auffassung bilden die Atmosphäre, in der sie die tongewordenen Gedanken der Meister, die sie vorträgt, zur Erscheinung gelangen läßt. Es mag dahingestellt bleiben, ob ihr Spiel an sich, oder als vollendetes Darstellungsmittel geistvoller Schöpfungen den großen Werth besitze, den wir demselben zuschreiben, der Grund der ungetrübten, keinkünstlerischen Wirkungen sei, die es erzeugt. Genug, daß ihre Leistungen diese Wirkungen im vollen Maße erzielen.

Ihr Programm, das nach jeder Richtung hin den strengsten Anforderungen entsprach, brachte Beethoven's zweite Phantasie-Sonate in Es; die Romanze Op. 32, den Canon in aus den Studien für Pedalflügel und die D-dur-Novelette mit dem wunderbaren, hochpoetischen Mittelsatze in von Schumann; das H-moll-Notturmo und Scherzo Chopin's, dieser romantischen, von magischem Lichte beglänzten Phantasiescene; das Mendelssohn'sche Rondo capriccioso in E-moll und zum Schlüsse als Beigabe dessen schwunghaftes Lied ohne Worte in C-dur 6/8. Einer einzelnen Besprechung dieser Vorträge bedarf es wohl nicht; im allgemeinen aber zu sagen, sie habe jede Kompositionen in dem entsprechenden Geiste aufgefaßt und wiedergegeben, wäre dem kehren Kunststandpunkte dieser Frau gegenüber doch eine gar zu banale Bemerkung.

Beschränken wir uns somit darans zu gestehen, daß jeder ihrer Vorträge sich zum Quell reinen Genusses gestaltet habe, wofür man also nur warmgefühlten Dank, innige Anerkennung ausdrücken, mithin jede weitere Kritik auf sich beruhen lassen kann. Nur eines, wenn auch im Grunde nebensächlichen Zuges sei hier Erwähnung gethan, der ans die geistreiche Natur dieser Künstlerin

ein bezeichnendes Licht wirst. Wir meinen die kurzen, ihre Vorträge einleitenden freien Präludien, die zumal für den Musiker von unennbarem Interesse sind, weil sie ihm den tiefern Einblick in die so ganz kunsterfüllte Seele dieses begabten Weibes gestatten. Dieses ahnungsvolle, träumerische Anklängen an ein einzelnes Motiv, oder ein Fragment einer Passage aus dem folgenden Stücke, das sie in ihre Vorspiele flicht (wie diesmal zum Canon und zum Mendelssohn'schen Liede) gewährt demjenigen, der solche Momente aufzufassen vermag, jenen eigenthümlichen Reiz, der sich aus dem raschen Herausfühlen feiner, nicht jedem Ange offen darliegender, geistiger Beziehungen ergibt. Es verhält sich damit, wie mit der Fähigkeit, aus einem Blicke des Auges die Gedanken heraus zu lesen.

Mit den, die Zwischenpausen ausfüllenden Gesangsnummern war Frln. Bruckner betraut, die sich mit der passenden Wahl von sechs der schönsten Schumann'schen Lieder zwar der Anerkennung verdient gemacht hat, wiewohl die Ausführung selbst, leider nicht auf der Höhe der Compositionen stand, sowohl seitens der Sängerin, welche den Geist der Lieder nicht entfernt aufzufassen verstand, und auch in technischer Hinsicht vieles zu wünschen übrig ließ, wie auch seitens ihres Begleiters am Clavir.— Daß Frau Schumann mit Beifall überschüttet wurde, sei nur der Vollständigkeit des Berichtes halber erwähnt, denn solchen Leistungen gegenüber ist dies selbstverständlich wohl nicht anders möglich.

Translation

One may feel more or less enraptured by the playing of this highly gifted artist, but one thing is certain under all circumstances: Frau Schumann represents the most perfect prototype of genuine, pure artistic priesthood. She knows nothing but her mission, to which she devotes herself with a compelling loyalty and devotion that compels the greatest admiration, she does not listen to the desires and calls of the sensual world, but only to the voice of her profession. If the term 'Kunstcharakter' [literally artistic character] can be applied anywhere in the strictest sense, it is in relation to this woman, in whose lexicon the word 'concession' does not appear. The consequence of this, as Frau Schumann's programs have demonstrated for years, this exclusive purity of the artistic standpoint from which these programs result, is perhaps without precedent in the history of musical art, and not even the best of the great army of virtuosos, are able to equal Frau Schumann on this point. Frau Schumann, one might say, does not travel as a concert pianist, but as a messenger of art, as an apostle and faithful interpreter of the Holy Scriptures recorded in music.

A Beethoven Sonata in Schumann's programme differs from the role that such works play in the programs of other concert-givers. She doesn't know that fashion demands that something 'classical' be included in the repertoire; she only knows that one must play Beethoven and Bach, because they are Bach and Beethoven, the beginning and the end of all music.

In order not to repeat what has already been said, we refer to our detailed characterization of this artist, which we published in these pages on the occasion of her appearance in Vienna two years ago. There is nothing to change about that appreciation. Today, as then, Frau Schumann appears with the truest artistic nature, who has reached the most complete conclusion in herself, who, confident in the exhausting physical and mental mastery of her task, walks towards the ideal goal of her playing with an unshaking, unwavering gaze. The mastery of her playing shines as before in undiminished clarity; calmness and determination, moderation in passion, warmth in reflection, purity of drawing, plastic power in expression, a solid design from the whole without neglecting the individual, concise, often original and witty by always perfect musical conception form the atmosphere, in which she allows the new interpretations of the masters, which she performs, to appear. It may remain undecided whether the playing itself, or as a perfect means of representing intellectual creations, is of great value, which we ascribe to the same, is the reason for the undisturbed, highly artistic effects it produces. It is enough that their efforts achieve these effects to the full extent.

Her program, which met the strictest requirements in every respect, brought Beethoven's second 'Phantasy' Sonata in E \flat ; the Romance op. 32, the Canon in A \flat from the Studies for Pedal Piano and the D major Novelette with the wonderful, highly poetic middle section in A by Schumann; Chopin's B minor Nocturne and Scherzo, that romantic fantasy scene shone with magical light; Mendelssohn's Rondo Capriccioso in E minor and at the end as an accompaniment his most spirited Song without Words in C major (6/8). A single discussion of these pieces is probably not necessary; in general, however, to say that she picked up and reproduced every composition in the appropriate spirit would be too banal a remark in relation to the noble point of view of this woman's art.

Let us confine ourselves to admitting that each of her pieces has turned out to be a source of pure enjoyment, for which one can only express warm thanks, heartfelt appreciation, and therefore let any further criticism rest. Only one, albeit basically irrelevant, feature needs to be mentioned here, which casts a significant light on the witty nature of this artist. We mean the short, free preludes, introductory to her pieces, which are of inestimable interest to the musician, because they allow him a deeper insight into the very artful soul of this talented woman. This foreboding, dreamy allusion to a single motif, or a fragment of a passage from the following piece, which she weaves into her preludes (as this time to the canon and Mendelssohn's song) affords those who can grasp such

moments that peculiar allure, which results from the rapid feeling of his spiritual relationships, which are not open to every eye. It is like the ability to read thoughts out of the eye.

FrIn. Pruckner provided the singing numbers filling in the breaks. She deserves recognition for the appropriate choice of six of Schumann's most beautiful songs, although the performance itself, unfortunately, was not up to the level of the compositions, both on the part of the singer, which did not show the spirit of the songs, and also left a lot to be desired in technical terms, as well as on the part of her accompanist on the piano. The fact that Frau Schumann was showered with applause is only mentioned for the sake of completeness of the report, because with such standards of playing, obviously, no other reaction is possible.

[B.3.3.3] 14th December 1858 – p. 221

Review of concerto performance on 12th of Dec

Second concert of Frau Clara Schumann

Wie viel dazu gehört um ein Concertpublikum in eine künstlerische Stimmung zu bringen, und wie nur geringfügiger Anlässe es bedarf, um die gehobenste Stimmung so sehr zu vernichten, daß sie während der ganzen Dauer der Produktion nicht mehr zurückzugewinnen ist, bewies das in Rede stehende Concert, dessen Wirkung durch eine Reihe kleiner Zufälligkeiten und deren sich fortpflanzenden Folgen nicht unwesentlich beeinträchtigt wurde. Die Künstlerin war im Trio (F-dur von R. Schumann) sichtlich gut disponirt; mit ihren beiden Partnern, den Herren Hellniesberger und Coßmann, lieferte sie eine so vortreffliche und anregende Leistung, daß man nach dem Erfolg des Eutrees und vom Gesichtspunkte der hiermit angebahnten warmen Stimmung einem höchst günstigen Verlaufe der Produktion entgegensehen durste. Aber schon die dritte Nummer, welche eine andere als die im gedruckten Programme angekündigte war, verursachte eine Störung, allerdings nicht im physischen, sondern nur im moralischen Sinne, genügte aber nichts destoweniger, um auf die Gesamtstimmung irritirend einzuwirken. Dem Zuhörer, — ich meine nicht den gedankenlosen, die Musik für eine Art klingen der Speise ansehenden, und als solche verzehrenden Concertbesucher, sondernden sinnvollen Kunstfreund— ist die Reihenfolge der Tonstücke und das Einhalten dieser einmal festgestellten Reihenfolge ein nicht minder wichtiges Moment des Genusses, als die Ausführungsart der Tonstücke selbst. Er entwirft sich auf Grundlage dieser Reihenfolge eine Art ästhetischen Feldzugsplanes, nach welchem er— bildlich gesprochen— jene Empfänglichkeit so zu sagen vorbereitet, welche diese oder jene Composition vor ihm in dieser oder jener Richtung erheischen wird; denn es ist nicht zu leugnen, daß, wenn wir einen Bach und

darauf einen Chopin anzuhören haben, wir diesen beiden Tonsetzern ganz verschiedene Seiten unsers Empfängnißvermögens von vornherein zuwenden, dem einen nämlich vorzugsweise die Fakultät für Kombinatorisches, dem andern die für Mystisches Schwärmerisches.

Wird nun, um dieses für Seelenzustände allerdings höchst mangelhafte Gleichniß weiter auszuführen, der Zuhörer durch den Umsturz jener Reihenfolge, oder gar einen unvorbereiteten Einschub in der Durchführung seines ästhetischen Planes gehindert, so übt diese Störung auf den einheitlich sich fortentwickelnden Zustand seiner Stimmung eine nicht minder aufhebende Wirkung, wie es ein mangelhafter Moment in der Darstellung des Kunstwerkes verursachen würde. Solcher ästhetischer Hindernisse bot das Concert, wie gesagt, von der dritten Nummer ab eine ganze Sequenz. Statt Scarlati kam Bach's A-moll Fuge an die Reihe, hierauf folgten die Eroika-Variationen, die den Schluß hätten bilden sollen, dagegen fand der Vortrag der Scarlati'schen und Weber'schen Piece am Schlusse statt, während ihnen das Programm ihren Platz in der ersten Abtheilung angewiesen hatte. Die Schumann'schen Violonnlstücke „im Volkston' entfielen ganz, ohne daß wir uns den Grund erklären konnten, da Herr Coßmann, der dieselben mit der Concertgeberin hätte spielen sollen im Trio doch mitwirkte, also zugegen war. Die durch diesen Ausfall herbeigeführte Nothwendigkeit eines Ersatzes hat eine Mehrleistung der Concertgeberin erfordert, welche in der Bach'schen Fuge bestand.

Diese Vermehrung der Aufgabe führte zu einer über das er wogene Maß physischer Ausdauer reichenden Anstrengung, diese zur Ermüdung und diese endlich zu einer Abspannung, deren Einfluß auf die technische wie geistige Disposition der Spielerin gegen den Schluß hin dem aufmerksamen Hörer nicht entgehen konnte. Diesem allen gesellte sich auch noch ein plötzlich im Saale entstandenes regenschauerähnliches Geräusch zu, welches durch die schärft Ausströmung der Gasflammen verursacht wurde.

Uebrigens find wir überzeugt, daß mit Ausnahme dieser letztern, gewiß sehr lästigen und anhaltenden Störung, der größte Theil des Publikums keine der übrigen Vorbesagten wahrgenommen haben dürfte, die wir überhaupt nur deßhalb zur Sprache brachten, um zur Theorie des Unterschiedes zwischen „Musikanhören' und „Musikhören' ein gerade in der Praxis sich hier dargebotenes Beispiel zu liefern. Gehen wir nun an die objective Betrachtung des Programms, so gestaltete es sich, wie in jedem Concerte der Schumann, auch diesmal zu dem Ausdrücke jener echt künstlerischen Richtung, welche das gesammte Wirken dieser Künstlerin kennzeichnet. Wenn es trotzdem in seiner Totalität nicht jene gehobene Stimmung hervorrief,

welche man dem ersten Concerte in so hohem Grade zu danken hatte, so mag dies außer den vorerwähnten Ursachen auch darin gelegen haben, daß einige der vorgeführten Werke nicht zu den vollkommenern ihrer Art gehörten, also auch in sich selbst die Bedingungen spontaner Anregung in geringerem Maße enthielten, was sich mit Wahrung aller Pietät vom Scarlatischen „Tempo di ballo“, und theilweise auch von den Beethoven'schen Variationen (Op. 35) sagen läßt, die neben einer bewunderungswürdigen Fülle geistvollster Bildungen doch auch viel blos formelles Tonspiel fördern, das, wie Marx richtig bemerkt, nicht aus begeistertem Schaffen hervorgegangen, daher die Länge der Composition empfinden läßt. Sonderbarer Weise ist das Thema dieser Variationen das einzige Motiv, welches Beethoven für 3 seiner Werke benützt: hier, in der Eroica. und im Prometheus. Es ließen sich daran manche psychologische Betrachtungen knüpfen.

Die Gavotte aus Bach's D-moll-Suite ist im Mollsatze ein kernig auftretendes, im Maggiore dagegen mit idyllischer Naivität dahin fließendes Tonspiel. das sowohl dieser Eigenschaften halber, wie in Folge des meisterhaften Vortrags besonders gefiel und zur Wiederholung gelangen mußte. Das Scherzo aus der Weber'schen Sonate zeigt brillante Factur und glänzende Gedanken, wenngleich die Form zuweilen lose und die Erfindung nicht immer als eine besonders tiefe erscheint, wie z. B. im melodischen Motive des Trio's. Bach's A-moll Fuge und Schumann's F-dur Trio bildeten unbedingt die Höhepunkte des Concerts, jene als eines der vollendetsten contrapunctischen Meisterwerke, dieses in seinem echtromantischen Stimmungsleben. Eine der fühlbarsten Störungen haben wir oben vergessen anzuführen; es waren die Gesangsvorträge eines Fräuleins Urbanetz. Frau Schumann wurde durch reichlichen Beifall ausgezeichnet.

Translation

The concert in question proved how much it takes to get a concert audience in an artistic mood, and how only minor incidents are needed to destroy the elevated mood so much that it can no longer be regained during the entire duration of the production, whose effectiveness was not insignificantly spoiled by a series of small coincidences and their resulting consequences. The artist [Clara Schumann] was visibly well disposed in the Trio (F major by R. Schumann); with her two partners, Herr Hellmesberger and Cossmann, she delivered such an excellent and stimulating performance that after the success of the piece and the narrative points of the music and the warm atmosphere that was initiated with it, one could look forward to a highly favourable course of the production. But already the third number, which was different from the one announced in the printed program, caused a disturbance, not in the physical, but only in the moral sense, but it was nevertheless enough to have an irritating effect on the general mood. For the listener – I don't mean

the thoughtless one who sees the music as a kind of resonant food and as a mere consuming concert visitor, but the sensible art lover – the order is no less an important factor of enjoyment than the execution of the musical pieces themselves. On the basis of this sequence he unravels a kind of aesthetic campaign plan, according to which he – figuratively speaking – prepares that receptivity, so to speak, which this or that composition will demand in this or that direction in front of him; for it cannot be denied that when we have listened to a Bach and then a Chopin, we turn to these two tone-setters completely different sides of our recipient's faculty from the outset, one preferably the faculty for combinatorics, the other the faculty for the musical enthusiast.

If the listener is prevented from carrying out their aesthetic plan, to continue this simile, which is extremely inadequate for states of mind, by the upheaval of that order, or even by an unprepared insertion, this disturbance exerts no less on the uniformly evolving state of his mood cancelling effect, as would be caused by a defective moment in the representation of the work of art. As already mentioned, the concert offered a whole sequence of such aesthetic from the third number onwards. Instead of Scarlatti came Bach's A minor Fugue, followed by the 'Eroica' Variations, which should have been the ending but were instead played in the first section. Schumann's violoncello pieces 'Im Volkston' were omitted entirely, without us being able to explain the reason that Herr Cossmann, who should have played the same with the concert giver, was nevertheless involved in the Trio. The necessity of a replacement brought about by this failure required an additional effort from the concert-giver, which consisted of a Bach Fugue.

The multiplication of the tasks led to an effort reaching beyond the considered degree of physical endurance, this to fatigue and finally to a state of exhaustion, the influence of which on the technical and mental disposition of the player towards the end could not escape the alert listener. All of this was joined by a sudden rain shower-like noise in the hall, which was caused by the sharp outflow of the gas flames.

Besides, we are convinced that with the exception of this last, certainly very troublesome and persistent disturbance, the greater part of the audience should not have taken any of the other aforesaid measures, which we brought up at all only in order to demonstrate the difference between 'musical-listening' and 'listening to music', to read an example presented here in practice. If we now look at the programme objectively, it turned out, as in every Schumann concert, to express that genuinely artistic direction that characterizes the entire work of this artist. If in its entirety it did not evoke that elevated mood, which one had enjoyed so much in the first concert, then apart from the works performed, this may not belong to the more perfect of its kind, so in itself the conditions for spontaneous stimulation were contained to a lesser extent, which can be said, while maintaining all

piety, of Scarlatti's 'Tempo di ballo' and also of Beethoven's Variations (Op. 35), which, in addition to an admirable abundance of the most brilliant formations, also promote a lot of purely formal tonal playing, which, as Marr rightly points out, did not come from inspired creators; hence the length of the composition can be felt. Curiously, the theme of these Variations is the only motif Beethoven uses for 3 of his works: here, in the 'Eroica', and in 'Prometheus'. Many psychological considerations could be linked to this.

The Gavotte from Bach's D minor suite is a pithy tonal play that appears in the Maggiore, on the other hand flows with idyllic naivety, which both because of the properties and as a result of the masterful presentation was particularly popular and had to be repeated. The Scherzo from Weber's A ♭ major Sonata shows brilliance in execution and thought, although the form is vague and the invention does not always appear particularly deep, as in the melodic motives of the Trio from Bach's in A minor Fugue and Schumann's F major Trio were definitely the highlights of the concert. The first as one of the most perfect contrapuntal masterpieces, the second in its real Romantic atmosphere. We forgot to mention one of the most noticeable disturbances above; they were the vocal recitals of a Fräulein Urbaneß. Frau Schumann was honoured with ample applause.

[B.3.3.4] 21st December 1858 – p.231

Review of concert on the 17th Dec 1858

Frau Schumann beschloß diesmal, wahrscheinlich in Folge anderweite Verpflichtungen, sehr bald den Cyclus ihrer Produktionen, der sich nur auf die Zahl dreier Concerte, gewiß zum Bedauern aller Freunde echten Kunstgenusses, erstreckt hatte. Der Erfolg ihres dritten und letzten Concertes war ein so brillanter, daß er unter andern Umständen die geehrte Künstlerin sicherlich dazu hätte bewegen müssen, den Abschluß ihrer Productionen noch weiter hinauszuschieben. Frau Schumann spielte in diesem Concerte die Beethoven'sche Pastoral sonate Op. 28, ein Mozart'sches Andante in A-moll, die gewaltige A-moll-Orgelfuge S. Bach's mit obligatem Pedal sammt Präludium, Tänze in ungarischer Weise von Brahms und mit Hr. Hellmesberger die Schumann'schen drei Phantasiestücke Op. 73 (ursprünglich für Clarinett). Ferner begleitete sie die beiden Hebbel-Schumann'schen Balladen „Schön Hedwig' und „vom Haideknaben', welche Frau Julie Rettich musterhaft declamirte.

Beethovens Sonate gehört im ersten und letzten Satze zu den liebenswürdigsten Idyllen des großen Meisters. Die Stimmung ist höchst anmuthend, während die beiden Mittelsätze zwar

vollendete Formbeherrschung aber weniger unmittelbare Inspiration zeigen. Bachs Orgelfuge steht wie aus Erz gegossen da; das ist wahrhaft tönende Gothik. Die eben so schwierige als höchst gelungene Ausführung dieses Stückes auf dem Claviere rief stürmischen Beifall hervor. Mozarts Andante, besonders in der Durchführung thematisch, und harmonisch die Meisterhand bekunden, ist im Ganzen, zumal vom Gesichtspunkte der Urnaivität mancher Gedanke, namentlich des Hauptthemas wie auch hinsichtlich der oft kindischen Behandlung des Instruments heute nur noch eine äußerst sorgfältig und gefällig frisirte Allonge-Perücke. Brahms Tänze enthalten manche geistreiche Details, interessante harmonische und rhythmische Einzelheiten, stehen aber bezüglich der Erfindung andern Arbeiten dieses Tonsetzers nach und lassen die inhaltliche Leere durch die große Ausdehnung des Stückes noch mehr empfinden. Von einem „in ungarischer Weise“ ist aber nicht eine Spur vorhanden. Wir möchten darauf schwören, daß Hr. Brahms im Leben nie einen ungarischen Zigeuner gehört, und den magharischen Musiktypus höchstens aus Lißt's Rhapsodies hongroises kennen gelernt. Jedenfalls bedauern wir, daß das zuerst bekannt gemachte (später geänderte) Programm, welches Schumanns berühmte „Kreißleriana“ in Aussicht stellte, nicht ansteht gehalten wurde; sie hätten wohl ohne Frage weit besser an die Stelle dieser Tänze getaucht. Schumann's Phantasiestücke sind die tongewordene Anmuth, besonders liegt im ersten ein tiefergreisender Zauber ruhiger Beseeligung. Die Ausführung war von hinreißender Vollendung. Die beiden Balladen sind bekannt. So Meisterhaft und charakteristisch die musikalische Zeichnung, besonders im Haideknaben' erscheint, so dünkt uns doch die Gattung selbst keiner reinkünstlerischen Wirkung fähig. Die Musik und das Wort stehen sich fremd gegenüber, sie decken sich gegenseitig oder müssen einander aus dem Wege gehen; das Ganze macht einen gewissen starren Eindruck.

Zugaben zu dem Concerte waren Declamationen der Frau Rettich, unter welchen Grün's „der letzte Dichter“ eine vortreffliche Auffassung erfuhr, während Bechstein's „Verdrießlicher“ an sich ohne Werth, eine mehr humoristische Färbung verlangt, um zu wirken; auch das Gleichniß zwischen Käfer und Menschengeschick verträgt nicht die pathetische Färbung die ihm die Auffassung der Sprecherin verlieh.

Ueber die Vortragsweise der Concertgeberin uns noch in specieller Anerkennung ergehen, wäre überflüssig. Ihre Leistungen sind mustergiltig, und tragen den Stempel echter Kunstweise an sich. Wir scheiden von der hochverehrten Künstlerin mit der Hoffnung, daß sie sich bald wieder nach Wien gezogen fühlen werde, wo ihr die Sympathie aller wahren Freunde der Kunst stets gewiß sind, und voraussichtlich in wachsendem Maß zu Theil werden müssen, je mehr sie mit jenem Zweige ihrer Mission, der die Verbreitung der Werke ihres verklärten Mannes zum Ziele hat, in Folge des seit

einigen Jahren in erfreulichster Weise sich verbreitenden Verständnisses für die Schöpfungen dieses Autors auf das Entgegenkommen einer unmittelbaren warmen Empfänglichkeit rechnen kann.

Eines überzeugendem Beweises dieses erwachten Interesses für Schnmaun'sche Compositionen bedarf es wohl nicht, als welchen die Aufführung des „Paradies und Peri“ im letztsonntägigen zweiten Gesellschaftsconcerte lieferte. Seit den Concerten der Lind dürfte der Redoutenfaal eine solche Völle der Versammlung nicht aufgewiesen haben. Der mächtige Eindruck, den das Werk bei der ersten Vorführung (im März d. J.) hervorgebracht, hat die Zuhörer ans Nah und Fern herbeigeführt um des hohen Genusses wiederholt theilhaftig zu werden. Eine eingehende Besprechung dieser, der Dichtung nach, anfindischen Boden wurzelnden und wahrhaftig den zauberischen Duft tropischer Vegetation athmenden, wie den Perlenreichthum indischer Gewässer bergenden Tonschöpfung soll hier nicht geboten werden; weder Raum noch Zeit reichen diesmal dazu aus, zudem können wir uns die im heurigen Jahrgange dieser Blätter enthaltene ausführliche Analyst dieses Werkes verweisen. Es soll nur im allgemeinen hingedeutet werden auf die Vollendung dieses zu den reifsten Hervorbringungen des Schnmann'schen Genius zählenden Tongemäldes, an welches der Meister seine reinsten, saftigsten Farben gewendet, worin ihm die höchste Begeisterung den Pinsel geführt. Abgesehen von der tiefgefühlten Sprache, zu der sich hier ein reicher Chor wunderbarer Klänge mischt, abgesehen von der üppigblühenden Phantasie, die uns Schritt für Schritt in immer neue Zauberwelten führt, abgesehen vor dem Glänze des Colorits, der architektonischen Pracht und Fülle der Arbeit, von dem Reize wechselvollster Stimmungen, bleibt für uns die Kraft, mit der dieses reiche Gemälde vom Anbeginn bis zum Schlüsse ungeschwächt und bei der größten Mannigfaltigkeit einheitlichst durchgeführt, ja bis in die kleinsten Theile vollendet entwickelt erscheint. Gegenstand der höchsten Bewunderung.

Translation

To the certain regret of all friends of genuine artistic enjoyment, Frau Schumann has closed her tour, which, probably as a result of other commitments, extended this time to only three concerts. The success of her third and last concert was such a brilliant one that under other circumstances it would certainly have persuaded the honoured artist to postpone the completion of her concerts even further. In this concert Frau Schumann played Beethoven's 'Pastoral' Sonata Op. 28, a Mozart Andante in A minor, the mighty A minor Organ Fugue of J.S. Bach, with obligato pedal including the Prelude, *Dances in the Hungarian Manner* by Brahms and with Hr. Hellmesberger Schumann's *Three Fantasy Pieces* Op. 73 (originally for Clarinet). She also accompanied the two Hebbel-Schumann

ballads 'Shön Hedwig' and 'vom Haidenknaben', which Frau Julie Rettich declaimed in an exemplary manner.

The first and last movements of Beethoven's sonata belongs in the loveliest idylls of the great masters. The mood is supremely graceful, while the two middle movements show accomplished mastery of form but offer less immediate inspiration. Bach's Organ Fugue stands there as if cast from bronze; this is true gothic sound. This piece was performed on the piano, which was as difficult as it was extremely successful, and was met with rapturous applause. Mozart's Andante, especially in terms of its thematic and harmonic language, notwithstanding certain nativities of instrumentation, shows the masters skill, and was today pleasantly and carefully arranged. Brahms's dances contain some witty details, interesting harmonic and rhythmic details, but in terms of invention they are inferior to other works by this composer and the emptiness of content can be felt even more due to the great length of the piece. There is also not a trace of a Hungarian style. We would like to swear the Hr Brahms never heard a Hungarian gypsy in his life and only got to know the Magyar type of music from Liszt's *Hungarian Rhapsodies*. In any case, we regret that the first announced (later changed) programme promising Schumann's *Kreisleriana* was not kept; without question, they would have been far better suited than these dances. Schumann's fantasy pieces are grace that has become sound, especially in the first there is a profound magic of calm inspiration. The performance was of ravishing perfection. The two Ballads are well known. So masterful and characteristic the musical drawings. As masterly and characteristic as the musical drawing appears, especially in 'Haidenknaben', the genre itself does not seem capable of purely artistic effect. The music and the words are alien to each other, they cover each other or have to avoid each other; the whole makes a certain rigid impression.

Encores to the concert were declamations by Frau Rettlich, among which Grün's 'der Letzte Dichter' found an excellent interpretation, while Bechstein's 'Verdreißlicher' in itself without value, required a more humorous colouring in order to work; even the simile between beetles and human destiny does not bear the pathetic colouring that the speaker's interpretation gave it.

It would be superfluous for us to give special recognition to the manner of performance by the concert giver. Her achievements are exemplary and bear the stamp of true artistry.

We part from the highly esteemed artist with the hope that she will soon feel drawn back to Vienna, where she is always sure of the sympathy of all true friends of art, and will probably have to do so to an increasing extent, the more she is involved with that branch of her mission, which aims to spread the works of her vanquished husband, can count on an immediate warm receptivity as a

result of the understanding of the creation of this composer, which has been spreading in the most gratifying manner over the past few years.

[B.3.3.5] 4th January 1859 – p. 2

Review of concert on the 2nd of Jan 1859

Concrete

Fran Schumann spielte Beetboven's A-dur-Sonate Op. 101, Sarabande und Gavotte von Bach, Presto von Scarlatti, die „Kreisleriana“ (Cyclus von Phantasiestücken, angeregt durch T. Hosmann's gleichnamige Erzählung) von R. Schumann und im Vereine mit Fräulein Julie von Asten dessen Variationen für 2 Claviere. Daß Autoren wie Beethoven, Bach und Scarlatti durch den Nimbus ihrer Namen allein schon jene Aufnahme gesichert wird, die man bei schlimmster Voraussetzung für Ergebnis traditioneller Verehrung ansehen kann, mag in diesem pessimistischen Sinne zugegeben werden. Wie nun aber will man von diesem Standpunkt aus den glänzenden Erfolg der „Kreisleriana“ erklären, eines Werkes, das in Form und Stimmung einer Richtung angehört, die ohne Parallele dasteht? Diese Composition, aus Schumann's reinster Ursprünglichkeit geflossen, wäre vor wenig Jahren noch vollständig unmöglich gewesen. Es muß also doch an eine Ausbildung des Kunstbewußtseins geglaubt werden, fähig, das Kunstwerk aus ihm selbst heraus zu würdigen, objectiv-empänglich genug, um des Einflusses ebrfurchtgebietender Firmen entrathen zu können.

Spiel, Auffassung und Vortrag der Schumann in allen ihren Leistungen einzeln zu betrachten, ist nicht mehr nothwendig. Reinst Objectivität bildet die Grundlage ihrer Offenbarungen, und das schließt alle Anerkennung in sich ein. Vom Spiele des Frä. von Asten fühlten wir uns angenehm überrascht; es ist ruhig, gewandt und sicher, verständig und geschmackvoll. Frau Dustmann sang Lieder von Schubert, Mendelssohn, Schumann und der Concertgeberin, Letztere und die ihres Gemals von ihr selbst, die andern von Herrn Dachs begleitet. Absehend von ihren methodischen Schattenseiten, muß die Intelligenz und der unverkennbare Kunsteifer, womit diese Sängerin an ihre Aufgaben herantritt, unbedingt hoch geschätzt werden - im Liede noch mehr als in größern Bethätigungen. Wahl und Ausführung war durchwegs dankenswerth. In Schumann's „stiller Liebe“ gipfelte sich der Ausdruck und Erfolg: diesem zunächst stand das Lied der Frau Schumann „O Lust, am Berg ein Lied zu singen“, frisch, duftig, in freundliches Morgenroth getaucht. Beide mußten

wiederholt werden. Beifall, Hervorruf, volles Haus— selbstverständliche Dinge. Das Abschiedsfest war schön.

Nun zur Begrüßung eines lieben Ankömmlinges. Rubinstein erscheint zum erstenmal auf dem Programme der Hellmesberger'schen Quartette. Wir glauben den Grund zu errathen und würdigen ihn vollkommen, warum Herr Hellmesberger diesen Komponisten jetzt erst in sein Repertoire aufnimmt. Rubinstein sollte nicht vorgeführt werden unter jenen Ringenden, die nach Anerkennung erst streben müssen. Es mußte ihm als Mitberechtigten in den Reihen der Grundsäulen des Repertoires sein Standplatz eingeräumt werden. Dies ist geschehen mit voraussichtlichem und eingetroffenem Erfolge, Mit seinem D-moll-Quartette hat Rubinstein das Creditiv vorgewiesen, das ihn berechtigt, in der Versammlung der Meister mitzutagen; sein Spruchrecht ist dargethan. Er kann nicht mehr ausgeschlossen werden, dieses Werk ist fester Besitz geworden, die andern werden und müssen folgen. Und was ist es, das uns aus dieser Schöpfung so befreundet und sympatisch anweht, warum fühlen nur uns ihr gleich beim ersten Begegnen schon so nah?— Die Ebenbürtigkeit des Geistes ist's, die das bewirkt, die „Dieselbigkeit“ der hohen Sprache, die wir gewohnt sind, in diesen Assembleen hehrer Tonredner zu vernehmen. Könnten wir dem Werke diesen Standpunct anweisen, trüge es nicht alle Vorzüge in sich, die ihm hieraus Anrecht geben? Es ist neu und gesund in der Erfindung, reich an innerem, fest und klar ausgeprägtem Gehalt, die Gedanken treten in bestimmter Inhaltlichkeit heran und erfüllen sich zu voller Sättigung, die Form gewährt das Bild reinster Proportionen, baut sich kraftvoll auf und rundet sich zum schönsten Ebenmaße.

Translation

Clara Schumann's concerts are festivals, not bursting with sensual pleasure, but celebrated in purified regions of spiritual excitement. The artist had already concluded that the 'last concert' had faded away, we could no longer hope and sank into the enjoyment of the aftertaste. Then the signs announced a 'farewell concert'. We were allowed to listen once more to the chaste priestess of music, as she lifted her lap from the depths of the past and brought down from the height of the present and let the rays from the volts of her conception fall on her, so that they shone in their very own splendour, and we could see to the core of their spiritual life. This time she has devoted herself honestly to her mission and, with a busy hand and a deep sense, has brought to light rich steps from the shafts of high art.

Frau Schumann played Beethoven's A major Sonata Op. 101, Sarabande and Gavotte by Scarlatti, the *Kreisleriana* (cycle of fantasy pieces inspired by T. Hoffmann's story of the same name) by R. Schumann and together with Miss Julie von Asten his Variations for two Pianos. That composers such

as Beethoven, Bach and Scarlatti, through the aura of their names, are already secured that reputation which, in the worst possible preparation, can be regarded as the result of traditional production, may be admitted in this pessimistic sense. But from this point of view, how can one explain the brilliant success of *Kreisleriana*, a work that, in form and mood, belongs to a direction that has no parallel? This composition flowing from Schumann's purest originality would have been completely impossible just a few years ago. So, one must believe in a development of artistic consciousness capable of appreciating the work of art from within itself, objectively sensitive enough to be able to escape the influence of awesome cabals.

It is no longer necessary to consider Schumann's playing, conception and presentation individually in all her achievements. Sheer objectivity forms the basis of her revelations, and that includes all credit. We felt pleasantly surprised by miss von Asten's performance; it is calm and sure, intelligent and tasteful. Frau Dustmann sang songs by Schubert, Mendelssohn, Schumann and the concert giver, the later and her husband's accompanied by Frau Schumann the others by Herr Dachs. Her methodical shadows aside, the intelligence and unmistakable artistry with which this singer approaches her tasks must be held in high esteem – even more so in song than in larger pursuits. The choice and the performance were consistently commendable. Expression and success culminated in Schumann's 'Stiller Liebe'; this was initially the song he wrote for Frau Schumann 'Desire to sing a song on the mountain', fresh, dusty, bather in friendly dawn. Both had to be repeated. Applause, evocation, full house – these are all self-evident. The farewell party was beautiful.

B.3.4- Suddeutsche Musik-Zeitung 1850s

[B.3.4.1] 29th November 1858 – p. 192

Review of concert on the 14th of November

Aus Wien

Im ersten Concerte des Musikvereins war ein Concert für Pianoforte in A-moll von Robert Schumann, gespielt von Frau Clara Schumann, ohne Zweifel die bedeutendste Nummer. Obgleich wir nicht zu den unbedingten Verehrern aller Werke dieses Componisten gehören, so gestehen wir denselben doch vortreffliche Einzelheiten, neue Formen der Instrumentirung und des Rhythmus zu und erkennen mit Freude die eminente Meisterschaft des Vortrages durch Frau Schumann an.

Translation

In the first concert of the Musikverein, a Pianoforte Concerto in A minor by Robert Schumann, played by Frau Clara Schumann, was undoubtedly the most important number. Although we are not unconditional admirers of all this composer's works, we concede there are excellent details, new forms of instrumentation and rhythm, and recognize with joy the eminent mastery of the performance by Frau Schumann.

[B.3.4.2] 10th Jan 1859 – p.7

Review of concert on 2nd of Jan

Nachrichten – Wien, 2 Januar.

Wien, 2. Januar. Heute gab Frau Klara Schumann ihr Abschiedsconcert, dessen reiches Programm zu unserer Freude auch ein zahlreiches und dankbares Publikum fand. Die Künstlerin spielte diesmal Beethovens A-dur-Sonate (Op. 101), sechs Nummern aus ihres Mannes „Kreisleriana“ (von denen besonders Nr. 2 und 8 nicht endenwollenden Beifall fanden), Andante und Variationen für zwei Pianoforte von Schumann und ein paar Kleinigkeiten von J. S. Bach und Scarlatti. Die im Gegensatz zu anderen Virtuosen mit ihren eigenen Compositionen nur zu sparsame Concertgeberin hatte diesmal auch zwei Lieder von sich auf's Programm gesetzt, von denen das erste durch sehr seine Empfindung, das zweite, Frühlingslied, durch die wahre hinreissende Stimmung den tiefsten Eindruck machten. Frau Dustmann, welche uns durch den Vortrag Schubert'scher Mignonlieder, der „Stillen Liebe“ von R. Schumann und eines Mendelssohn'schen Stücks erfreute, sang auch jene beiden vorzüglich. Componistin wie Sängerin ernteten den reichen, wohlverdienten Beifall. Wir sprechen nur den allgemeinen Wunsch aus, wenn wir hier öffentlich an Frau Schumann die Bitte richten Wien bald wieder zu besuchen. Gern würden wir dagegen auf manche allzu anhängliche Virtuosen verzichten.

Translation

Today, Frau Clara Schumann gave her farewell concert, whose rich programme also found a numerous and grateful audience, to our delight. This time the artist played Beethoven's A major Sonata (Op. 101), six numbers from her husband's *Kreisleriana* (of which Nos 2 and 8 received never-ending applause), Andantes and Variations for two pianofortes by Schumann and a few little things from J.S. Bach and Scarlatti. In contrast to other virtuosos, the concert giver, who is only too sparingly with her own compositions, gave concerts this time also put two her own songs on the programme, the first of which made the deepest impression with its very fine feeling, the second with its truly

enrapturing mood. Frau Dustmann, who delighted us with the performance of Schubert's Mignon Lieder, R Schumann's 'Stille Liebe' and a piece by Mendelssohn, also sang those two excellently. Both the composer and the singer reaped the rich well-deserved applause. We are only expressing a general wish when we publicly ask Frau Schumann to visit Vienna again soon. On the other hand, we would rather not have overly clingy virtuosos.

B.4 - 1860s

B.4.1- Neue Wiener Musik-Zeitung

[B.4.1.1] 15th March 1860 – p. 42

Review of concert on the 8th of March

Musikalisch Umschau in Wien

Im Konzertsaaale war die 2. Soiree der Fr. Klara Schumann eine genußreiche Gabe. Die seltene Künstlerin spielte nebst einem beifällig aufgenommenen Trio für Klavier, Violin und Cello von ihrer eigenen Komposition (im Vereine mit den Herren Hellmesberger und Röver) die Sonate Op. 109 von Beethoven für Pianoforte allein, dann zwei aus den Fantasiestücken und einen Canon aus den Studien für Pedalflügel von Robert Schumann und ein Capriccio von Mendelssohn. Jede Leistung war in ihrer Art bewunderungswürdig; allein der Vortrag des Canons, eines ganz köstlichen Tonstücks, trug den Sieg davon. Das Verlangen nach der Wiederholung war so stürmisch, daß die liebenswürdige Künstlerin nicht umhin konnte nachzugeben. Meisterhaft war auch die Ausführung des in reichen Wendungen sich ergehenden reizenden Capricci von Mendelssohn, und was die Künstlerin im Vortrage der Beethoven'schen Sonate leistete, konnte nur die Bewunderung für die innere und äußere Vollkommenheit ihrer Kunst aufs höchste steigern. Zwar vermochte auch diese Klarheit des Vortrags und diese nachdrucksvolle Auszeichnung aller wichtigeren Entwicklungsmomente des Tongebildes die Willkür und Verschwommenheit desselben nicht zu verdecken oder aufzuheben; aber wenigstens leuchteten uns jene stellen, die, wie beispielsweise das Grundmotiv des zweiten Satzes, aus der Tieft des Gemüths dringen, in ihrem vollen intensiven Glänze entgegen.

Translation

In the concert hall, Frau Clara Schumann's 2nd soiree was an enjoyable gift. The rare artist, besides the celebrated trio of her own composition, for violin, cello and piano (which she performed with Messrs Hellmesberger and Röver), played the Sonata op. 109 by Beethoven for solo piano, then two from the Fantasy pieces and a Canon from the Studies for Pedal Piano by Robert Schumann and a

Capriccio by Mendelssohn. Each achievement was admirable in its own way; only the performance of the Canons, a completely classical piece of music, was victorious. The desire for its repetition was so tempestuous that the kindly artist could not help but give in. The execution of Mendelssohn's charming capriccio with rich twists and turns was also masterful, and what the artist achieved in the performance of Beethoven's sonata could only increase the admiration for the inner and outer perfection of her art to the highest degree. It is true that even this clarity of performance and the emphatic stresses on all the more important moments of development of the tonal structure could not conceal or eliminate the arbitrariness and vagueness of the same; but at least those passages that penetrate from the depths of the soul, such as the 'ground theme' of the second movement, shone with their full, intense brilliance.

B.4.2- Blätter für Musik, Theater und Kunst 1860s

[B.4.2.1] 13th March 1860 –p. 82

Review of concert on 8th of March 1860

Concrete

Eine wo möglich noch glänzendere Versammlung, als die war, vor welcher, wie jüngst erwähnt, das erste Concert der Frau Schumann stattfand, bildete die Zuhörerschaft des zweiten, von dieser Künstlerin am vorigen Donnerstag gegebenen. Personen aus den höchsten Ständen mußten sich mit Plätzen auf den letzten Orchesterbänken begnügen, so sehr drängt sich die seine Gesellschaft in diese Concerte. Wir gönnen der verehrten Künstlerin diesen ungewöhnlichen Erfolg um so mehr, als der moralische Gewinn desselben eigentlich uns zu Gute kommt, der, wie schon bemerkt, ans dem Einflüsse sich ergibt, welchen die ernste Richtung der Frau Schumann ans die Geschmacksbildung in Kreisen ausübt, in welchen die Neigung für leichtere Kunstgenüsse im Allgemeinen (Ausnahmen müssen hier wie in Allem gemacht werden) vorherrschend zu sein pflegte.

Zu dem besonderen Interesse für die Person und deren individuelle Leistung, welches zunächst die Anziehungspunkte bilden, wird sich unvermerkt das Interesse für den damit verbundenen Cultus höherer Kunst gesellen, und man gelangt allmählig dahin, das Bessere um seiner selbst willen zu schätzen, wenn es auch nicht mehr durch die Autorität einer beliebten und dadurch zur Autorität gewordenen Persönlichkeit protegirt wird.

Zu einer ausführlichen kritischen Besprechung gibt das zweite Concert der Frau Schumann indessen auch keine wesentliche Veranlassung. Was die Künstlerin diesmal brachte, haben wir von

ihr schon bei früheren Gelegenheiten gehört, und der entscheidenden Würdigung zu unterziehen seiner Zeit nicht ermangelt.

Auch über die Ausführung könnte irgend eine wesentliche Bemerkung nicht gemacht werden. Hat man sich ein richtiges Urtheil über den ganzen Umfang des Spiels dieser Künstlerin gemacht, so kann man sicher gehen, nie in die Lage zu kommen, sich zu einer nachträglichen Rectificirung desselben veranlaßt zu sehen. Bei der strengen Objektivität ihrer Auffassung kommt die Individualität, mithin auch die Mannigfaltigkeit der Einflüsse, der sie unterliegen kann, gar nicht in Rechnung. Disposition, der jeder reproducirende Künstler, je mehr er an der Wiedergabe des Kunstwerks kritisch betheiligt ist, um so mehr unterliegt, ist ein Factor, der in das Spiel der Frau Schumann weder fördernd noch beeinträchtigend einzugreifen vermag. Ihr Spiel ist ein Spiegel, der das Kunstwerk mit absoluter Treue, so wie es real geschaffen ist, wiedergibt. Allerdings gibt es eine Art Auslegung, welche der Idee des Kunstwerkes bis in jene Höhen folgt, wo der Gedanke sich erschließt aus welchem das Kunstwerk geschaffen wurde. Dieser Weg führt allein zur genialen Reproduction, er kann aber auch zum vollständigen Bergreifen führen. Letzterer Gefahr ist Frau Schumann nicht ausgesetzt; freilich wird sie hingegen in der Totalität auch nicht dahin gelangen, jenen berückenden Zauber auszuüben, welcher Naturen eigen ist, die das Kunstwerk in die Farbengluth der eigenen, an der schöpferischen Idee entzündeten Phantasie getaucht, uns vor die Seele zu führen vermögen.

Doch ist die spiegelbildliche Treue, wenn auch nicht der höchste, doch immer ein kostbarer Kunstgenuß, und diesen empfängt man aus dem Spiele der Frau Schumann unverkürzt, ungetrübt und zuverlässig, welch' Letzteres den Werth ihrer Leistungen ins besondere begründet. Das Programm enthielt, wie schon gesagt, nur Bekanntes. An der Spitze stand das Trio von Composition der Concertgeberin, das, wenn auch nicht hervorragend in der Erfindung, und gewissermaßen ein Nachhall des Ideenganges Schumannischer Compositionen, doch in einzelnen Partien es zu anmuthender Stimmung bringt, und jedenfalls durch die überaus würdige Haltung Achtung verdient.

Diesem folgen zwei Piecen aus Schumann's „Phantasiestücken': „Warum' und „Aufschwung' die nach unserem Gefühle eine freiere, letzteres besonders eine dem Titel entsprechendere, schwungvollere Betonung zu fordern scheinen. Der H-moll-Canon aus den Studien für Pedalflügel hingegen kann wohl kaum durchsichtiger in der Stimmführung auseinandergelegt werden, als es hier der Fall war. Für den Vortrag der Beethoven'schen E-dur Sonate (op. 109) wie für jenen der Mendelssohn'schen reizenden E-dur Caprice (Op. 33 Nr. 2) haben wir nur Worte der Anerkennung.

Daß Frau Schumann für ihre genußreichen Leistungen die wärmsten Beifallszeichen erntete, braucht wohl nicht erst bestätigt zu werden. Ein erhöhtes Interesse wurde diesem Concerte durch die, in den Gesangsleistungen des Hrn. v. Soupper bestandenen Beigaben verliehen. Hr. v. Soupper sang Schumann's „armen Peter' und „es zogen zwei rüst'ge Gefellen' mit wahrem Verständniß und jenem Innehalten der richtigen Mitte zwischen declamatorischer und lyrischer Betonung, welche die Auffassung dieses gewiegten Liedersängers gewohntermaßen auszeichnet. Außer einem minder bedeutenden Liede der Frau Schumann gab er, gerufen, die „Frühlingsnacht' zu, wobei es uns freut, Hrn. v. Soupper das Compliment machen zu können, daß er als der erste Sänger uns begegnet, der die Geschmacklosigkeit nicht beging, dieses Lied zweimal en tisin zu singen.

Translation

A gathering that was, if possible, even more brilliant than that at which, as recently mentioned, Frau Schumann's first concert took place formed the audience for the second concert given by this artist last Thursday. People from the highest ranks had to be content with places on the last benches of the orchestra, so much did the public crowd into these concerts. We begrudge the revered artist this unusual success all the more because the moral gain from it actually benefits us, which, as already noted, results from the influence that Ms. Schumann's serious direction exerts on the formation of taste in circles in which the inclination for lighter artistic pleasures generally (exceptions must be made here as in everything) tended to be predominant.

The special interest in the person and their individual achievements, which initially form the points of attraction, will unnoticed be joined by the interest in the associated cult of higher art, and one gradually comes to appreciate the better for its own sake, if it can no longer be controlled by the authority of a popular person who has thereby become an authority, who has become a personality is protected.

However, Ms. Schumann's second concert does not provide any significant reason for a detailed critical review. We have what the artist brought this time, has already belonged to her on previous occasions, and is not lacking in its time to be subjected to the decisive assessment. Nor could any essential remark be made about the execution. If one has made a correct judgment about the entire scope of this artist's playing,

In this way you can be sure that you will never be forced to rectify it later. Given the strict objectivity of their conception, individuality and therefore the diversity of influences to which they can be subject are not taken into account. Disposition, to which every reproducing artist is subject,

the more he is critically involved in the reproduction of the work of art, is a factor that can neither help nor hinder Ms. Schumann's play. Your game is a mirror that reflects the work of art with absolute fidelity as it was actually created. However, there is a kind of interpretation that follows the idea of the work of art to the heights where the idea from which the work of art was created emerges. This path alone leads to brilliant reproduction, but it can also lead to complete mountain climbing. Ms. Schumann is not exposed to the latter danger; Of course, in its totality it will not succeed in exerting that enchanting magic that is peculiar to nature, which immerses the work of art in the glow of colours of our own imagination, ignited by the creative idea able to guide the soul.

But mirror-image loyalty, even if not the highest, is always a precious artistic enjoyment, and one receives this from Frau Schumann's play in an unabbreviated, unclouded manner and reliable, which in particular establishes the value of their services. As already mentioned, the programme only contained familiar things. At the forefront was the trio from Composition the concert giver, which, although not outstanding in its invention, and to a certain extent an echo of the ideas behind Schumann's compositions, is nevertheless attractive in individual parts, brings a different mood, and in any case deserves respect due to the extremely dignified demeanour.

This is followed by two pieces from Schumann's 'Fantasy Pieces': 'Why' and 'Aufschwung' which, in our opinion, seem to require a freer emphasis, the latter in particular a more energetic emphasis that corresponds to the title. The B minor Canon from the Studies for Pedal Grand Piano On the other hand, the voice leading can hardly be explained more transparently than it was the case here. We only have words of appreciation for the performance of Beethoven's E major Sonata (Op. 109) as well as for that of Mendelssohn's charming E major Caprice (Op. 33 No. 2).

It probably doesn't need to be confirmed that Ms. Schumann received the warmest applause for her enjoyable achievements. This concert was given increased interest by the vocal performances of Mr. v. Soupper passed additions awarded. Mr. v. Soupper sang Schumann's 'poor Peter' and 'there were two strong souls' with true understanding and that maintenance of the right balance between declamatory and lyrical emphasis, which usually characterizes the conception of this accomplished lieder singer. In addition to a less important song by Mrs. Schumann, he sang the 'Spring Night' when called out, whereby we are pleased to be able to pay Mr. v. Soupper the compliment that he is the first singer to meet us.

Appendix C- London

Reviews of Clara Schumann's concerts in London

C.1 - 1850s

C.1.1- *The Musical Times and Singing Class Circular*

[C.1.1.2] 1st July 1856 - Vol. 7, Issue 161 - p 267

Brief Chronicle of the Last Month

Madame Clara Schumann gave a pianoforte recital on the 17th of June. This was the programme: - Variations in E \flat , on a theme from the Eroica Symphony, by Beethoven; Two Divertimentos (Op. 17), and Suite de Pieces (No. 1, Op. 24), by Sterndale Bennett; Variations on 'Aus dem bunten Blattern' of Robert Schumann, by Clara Schumann; Sarabande and Gavotte (in the style of Bach) by Johannes Brakens [sic]; Clavierstück in A major, by Scarlatti; *Carnaval* (scènes mignonnes, Op. 9), by R. Schumann. At the end of each piece, the audience gave unequivocal marks of satisfaction. Madame Schumann's own piece is very pretty, and very difficult; it is on a most melodious theme, and was beautifully played. At the end of the concert, Madame Schumann responded to the universal re-demand, by again playing Scarlatti's Clavierstück, which was well fitted to conclude such a concert, being a wonderful piece of interpretation and execution.

C.1.2- *The Musical World – 1850s*

[C.1.2.1] 19th April 1856 - Vol. 34, Issue 16 - p 253

'The difference between good and bad conducting' – says a contemporary – 'could scarcely have been exemplified more clearly than by a comparison of the performance on Monday night with any of the concerts of last year'. The symphonies were played exactly as the composers intended, without those so denominated *new readings*, the novelty of which consists chiefly in their badness. With such a musician at the helm as Professor Sterndale Bennett, the Philharmonic Society had no occasion whatever, on the voluntary secession of Mr. Costa, to send all the way to Zurich for a foreign conductor. They have paid the penalty, however, of their mistake; and if the present season reinstate them in their former position, they will have to thank their own good luck and the ability of their recently-appointed *chef d'orchestre*. Professor Bennett has not entered upon his task without finding difficulties to surmount – difficulties that might easily have been spared him. For example, the band is greatly weakened in the string department by the loss of no less than four of its best violins – M. Sinton and Mr Blagrove, the 'principals' of last year, and Messrs. Dando and Alfred Mellon, two of our most experienced and able players. These gentlemen are replaced by others far from their

equals: and thus a severe blow has been administered to the efficiency of the orchestra, in what has hitherto been considered its strongest point. Taking these drawbacks into consideration, Professor Bennet may be congratulated on the result of his exertions, which was simply a better execution of the symphonies and overtures than any we have listened to since the year before last.' His reception was enthusiastic; his appearance in the orchestra being the signal for a universal shout of approbation.

The Scherzo in Mendelssohn's symphony (an adaptation and abridgement of the Intermezzo from the well-known Ottetto, in E \flat), was encored. The same compliment would, doubtless, have been paid to the Allegretto of Beethoven, had that been taken a little faster, and had the concerto been a little shorter. Mr Macfarren's overture did not go quite so well as at St. Martin's Hall.

Mad. Clara Wieck Schumann's first appearance in England was a genuine and richly earned success. Her performance of Beethoven's superb Concerto was masterly and intellectual. We liked the first movement least. The slow movement and the Rondo were inexpressibly charming – as remarkable, indeed, for *original* conception as for easy and graceful execution. The 17 Variations of Mendelssohn were equally well played – very much, by the way, in the manner of the great composer himself. The audience were enchanted both with Concerto and Variations, and never was a warmer tribute of applause bestowed upon the efforts of an artist. If poor Robert Schumann could but hear of his wife's success, who knows but some good might come of it?

[C.1.2.2] 10th May 1856 - Vol. 34, Issue 19 - p. 299

Review of concert on the 6th of May

The 'Chamber' Trio (why '*chamber* trio'?) in A of Mr. Sterndale Bennett, one of his most melodious and ingenious works, has been often described and often praised. The pianoforte part was of course admirably executed by the composer, who, on the present occasion, was ably assisted by Herren Leopold and Mortiz Ganz on the violin and violoncello. These gentlemen are from Berlin, and it was their first appearance in England.

Mr. Bennett was in fine play all the evening, and every connoisseur must thank him for introducing (for the first time at his concerts) that seldom-heard Sonata of Dussek (one of the three dedicated to Clementi). Though not equal in merit to 'Les Adieux a Clementi' (a Sonata in E \flat , op. 44 – best known in this country as 'The Farewell'), the one in C minor is highly characteristic of its author; and even its buffo finale, in the major key – which, in less ingenious hands, might border on vulgarity (owing to its theme) – must always please when given in Mr. Bennett's vigorous and

unaffected style. The B ♭ Sonata-Duo of Mendelssohn was another masterly performance on the part of Mr. Bennett, who worked manfully to keep his partner – M. Moritz Ganz, the violoncellist (a good, but not over-spirited player) – up to the mark.

The duets with Madame Clara Schumann were trebly interesting. It was interesting to hear two such pianists together as herself and Mr. Bennett; it was interesting to hear the rarely performed pianoforte music of Robert Schumann; and it was interesting to observe the exquisite solicitude with which the unfortunate composer's gifted and amiable wife dwelt upon every phrase of his melody, every modulation, every turn of harmony. No playing could be more *spirituel* and poetical. The Variations (for two Pianos) are very original; but still more were we pleased with the smaller pieces, of which there were four: - *Beim-Kranzewirden*; *Kroatenmarsch*; *Trauer*, and *Springbrunnen*. Mr Bennett entered sympathetically into the feeling of Madame Schuman (who was warmly received; and a great treat was the result.

[C.1.2.3] 17th May 1856 - Vol. 34, Issue 20 - p. 314-315

Review of concert on 14th of May

The third concert, on Wednesday night, was one of the longest and, at the same time, most interesting, ever given by this Society....

Taking it as a whole, and in spite of many drawbacks, the seventh Symphony of Beethoven was a remarkably fine performance, and highly creditable to Dr Wylde and his orchestra. Of the three Overtures, the *Zauberflöte* went the best although it was allotted the not very graceful task of playing people out of the room. No end of careful rehearsals are indispensable even to a tolerable correct performance of *Melusina*, which is 'the devil to pay [sic]' for the wind instruments.

Mr. Howard Glover's Cantata - the more it is known the better it is liked. On the present occasion, however, it suffered greatly from the careless manner in which it was executed, although the composer himself conducted. If English works of [315] merit cannot be rehearsed with greater pains, it would be best to leave them alone.

Mad. Schumann's performance of her husband's Concerto was admirable, and full of enthusiasm. Of the music itself we would rather not speak. It is enough to record the unanimous applause which was bestowed on the praiseworthy efforts of the gifted lady to make her husband's curious rhapsody pass for music with an audience not altogether initiated – since it consisted, for the most part, of

patrons and well-wishers of the Brompton Hospital, on behalf of the funds of which the concert was given.

[C.1.2.4] 31st May 1856 - Vol. 34, Issue 22 - p. 343-344

Mad. Clara Schumann's Recital

Review of performance on the 27th of May 1856

Mad. Schumann afforded her friends and admirers an intellectual treat on Tuesday afternoon, in the Hanover-square Rooms, when, wholly unaided, she entertained them at the pianoforte for nearly two hours....

It is not an ill compliment to the admirable pianist to say that she played her husband's music more exquisitely than all the rest – since nothing could be so natural as that she should give her whole soul to it. The *Schlummerlied* – which she placed first instead of second – is the best of the three pieces, consisting of a graceful Cantilena, with an accompaniment in dispersed arpeggios, *a la* Mendelssohn. This was played with touching sentiment and loudly re-demanded. The other two are more fantastic, and from a purely musical point of view, less charming.

We liked Mad. Schumann's reading in the Introduction and Finale in Beethoven's grand and brilliant Sonata most. While her execution of the first allegro wanted breadth and (occasionally) clearness, her conception of all the rest was full of original fancy, and her performance beyond reproach. The gigantic Prelude and Fugue of Bach are nothing without organ pedals. Feet as well as hands are indispensable to its effect. Nor can we justify the rapid pace at which the accomplished lady took both movements, since it rendered a thoroughly correct execution impossible. The energy and force she displayed, however, was entitled to our warmest admiration. Mendelssohn's Presto Scherzando wanted a touch more light and free, and more evenly sustained rapidity. This is one of the most impossible pieces ever composed for the pianoforte. The Nocturne and Polonaise by Chopin are eminent among the strangely unfinished rhapsodies of that composer. Enormously taxing to the player, the labour bestowed on them can never be repaid by the result, even when they are executed by an imaginative pianist like Mad. Schumann, or one of unfailing mechanism, like M. Halle.

Except the Prelude and Fugue by Bach, Mad. Schumann gave [344] the whole programme without book. Her memory is as wonderful as her playing is interesting. Every piece was applauded. There was a fashionable attendance; and had the 'recital' taken place any other day (the Musical Union and Dr Ella 'sitting' at the same hour, in another place) the audience would have been as numerous as it

was odorous and exclusive. Mad. Schumann must give us another entertainment of a similar character. All the bishops, lords, and countesses were at the Union; and even that most musical of earls, the Earl of Westmoreland, merely gave a peep into the room and retreated.

[C.1.2.5] 21st June 1856 - Vol 34, Issue 25 – p. 395

Madame Schumann's Recitals

Review of concert on the 17th of June

On Tuesday afternoon Mad. Schumann again 'recited' some pianoforte music to her friends and admirers, who assembled at the Hanover Square Rooms in much larger numbers than before...

Of Mad. Schumann's playing we have nothing new to add to what we have said already. We were charmed with her reading of Bennett's graceful *Diversions* (Nos. 1 and 2 – in A and E) and with her masterly execution of the prestissimo in C# minor from the *Suite de Pieces*. Equally attractive was the performance of Scarlatti's Gavotte – the same which Wilhelmine Clauss was so fond of playing. The Sarabande of the 'new man', Johannes Brahms, is extremely difficult, extremely uncouth, and not at all 'in the style of Bach.'

The *Scenes Mignones* of Schumann (an early work) were interesting chiefly because Madam Schumann interpreted them. Their titles may give some idea of their character:-

'Preamble' – 'Pierrot' – 'Arlequin' – 'Valse Noble' – 'Papillons' – 'Lettres Dansantes' – 'Chiarina' – 'Chopin' – 'Reconnaissance' – 'Pantalon et Colombine' – 'Valse Allmande et Paganini' – 'Promenade' – 'Pause' – 'March of the Davidsbündler against the Philistines'.

And if these are not sufficiently explanatory, read the following: -

'*Remarks on Schumann's Carnival*. – This composition may be understood to illustrate the brilliancy of a Carnival with all the eccentricities and ever-changing pictures of Continental fetes. Like a magic lantern, it will convey to our imagination various personification, such as the Clown, Pantaloon, or Harlequin and Columbine; sometimes even well-known characters, such as Chopin and Paganini; but they only remind for a moment, and are replaced by the ever-flowing stream of Carnival festivities.

'The following observations on the last number, 'Marche des Davidsbündler contre les Philistines,' may assist to the better understanding thereof. About the time the *Carnival* [sic] was composed, some musicians, amongst them Robt. Schumann, enthusiastically aiming at the highest possible

cultivation of their art, had formed a society under the title of 'Davidsbündler.' In every way, by word and deed, they struggled for their opinion, and particularly against the pedantry and hypocrisy of those who think excellence in music is only to be found in correctness, however dry or empty it may be, and who would fain lay claim to the name musician by mere stencilling and imitating antiquated forms, without having the talents of those masters who knew how to use them in a way to render them sacred to posterity.

'In a humour arising from the controversy on such matters lies the foundation of the composition, but more particularly of this last number, which is founded on the melody of an old Volkslied.'

At the end of every performance Mad. Schumann was loudly applauded, and after the last piece the applause lasted so long that she returned to the platform, and once more treated her hearers to the Gavotte of Scarlatti.

A third and last 'recital' is already announced, in consequence of the success of the other two.

[C.1.2.6] 5th July 1856 - Vol 34, Issue 27 – p.423-424

Review of Concert on the 2nd of July

Concerts – Various

Madame Clara Schumann's third and last pianoforte Recital came off on Monday morning at the Hanover square Rooms. The pieces were Beethoven's Sonata in E ♭ (Op. 27); Robert Schumann's 'Romance' in D minor, and Two Canons (Studien für den pedal-flügel); Bach's *Fantasie Chromatique and Fugue*; Etude by Chopin, and Schubert's two *Moments musicaux*; Mendelssohn's *Variations sérieuses*; and Adolphe Henselt's Bercuse, and Etude, 'Si Oiseau j'étais.' [Wenn ich ein Vogelein War]. Here were styles enough to test the ability of the most versatile of pianists. Madame Schumann, however, like all true artists, has a style of her own, which is more congenial to the compositions of some masters than of others. For instance, the fair [244] pianist on Monday night was heard to greater advantage in Beethoven's Sonata than in Chopin's Study on the black keys, although the novelty of the latter performance elicited an encore; and in her own husband's *Morceaux* than in anything else – except, perhaps, the singular *Fantasie* of J.S. Bach. Mad. Schumann, indeed, performed Beethoven's Sonata exquisitely, more especially the last movement. The *Fantasie Chromatique and Fugue* of Bach was an admirable performance, and pleased the audience so much as to induce them to recall the pianist at the end. All the performances, however, gave more than satisfaction, and Madame Schumann left an impression at her last Recital not soon to be forgotten by

those who were present. The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May.'

[C.1.2.7] 9th May 1857 - Vol. 35, Issue 19 - p. 295

Review of concert on 5th May 1857

Musical Union

The second *séance*, on Tuesday afternoon, was highly enjoyed by the aristocratic sitters, who sat to hear not only an excellent and varied programme, but a remarkably interesting performance. The quartets were Beethoven in G (Op. 18), and Mendelssohn in D (Op. 44). No two works could have been more happily chosen with a view to comparison and contrast. The players were Ernst, Goffrie, Blagrove, and Paque. Ernst rose from a sick bed to take his part in the performance sooner than disappoint the subscribers. Evidence of his indisposition were unmistakeable in the first, the slow movement of which, given with exquisite tenderness, alone revealed the great and poetical violinist. But in the grand quartet of Mendelssohn, Ernst seemed to rise 'like a giant refreshed.' His execution of the first and last movements was superb for breadth and energy; to the charming little minuet and trio he imparted the appropriate simplicity; and the plaintive Andante (one of Mendelssohn's pet movements), revealed all his unrivalled powers of expression, and enchanted every hearer. The whole quartet was listened to with attention, and applauded with fervour.

Mad. Clara Schumann, the pianist on the present occasion, was received with enthusiasm both before and after her performance. She selected for her *rentree* Beethoven's Sonata 'Appassionata', which she performed entire and from memory. In many instances the reading of the gifted artist more than satisfied us – the expression of the Andante con moto (taken, by the way, 'senza moto') and the fire imparted to the Finale realizing all that the composer imagined. But the first movement was too much tormented – stretched as it were upon the wheel – but like a courageous sufferer *would not* confess. The *coda* of the Finale, too, was indistinct, and the abuse of the *pedal* was very remarkable throughout. This is a practice with which such a player as Mad. Schumann might dispense advantageously. Her whole performance produced a great impression and the audience, notwithstanding the analysis of M. Ella (which he recommends them to peruse during its progress), seemed to enter into the beauties of the Sonata vividly, if their applause was not altogether discriminate in every place. Some selections from Scarlatti (*Tempo di ballo*, *Allegro* and *Presto*)

which Mad. Schumann introduced at the end of the concert, though capitally played, were less effective.

[C.1.2.8] 4th July 1857 - Vol 35, Issue 27 - p. 426

Review of Concert on the 27th of June 1857

Madame Schumann's Matinee

An audience composed of rank and fashion, professors and amateurs, assembled on Saturday morning in the Hanover square Rooms to hear Madame Clara Schumann perform a variety of pieces on the pianoforte. It was announced as the only concert which would be given this season by the eminent artist on her own account, which, doubtless, was one reason why so large an attendance congregated on so very hot a day...

Ernst was in his best play, and the Sonata went admirably. The slow movement was exquisitely given by both artists, but the Great German violinist especially shone in expression and poetic sentiments. Bach's Prelude and Fugue in A minor was Madame Schumann's finest performance. It was, perhaps, taken too fast; but the execution, considering the mechanical difficulties it presents, was extraordinary. Chopin's Nocturne displayed the style of the Leipsic pianist to less advantage. Such vapourish music is not suited to her manner. Mendelssohn's Prelude was again too quick, and occasionally wanted clearness for that reason. The Caprice, delightfully played, left nothing to be desired. In Mozart's Andante (a rondo of infinite beauty), Madame Schumann again somewhat injured the effect of her performance, by unduly accelerating the 'tempo.'

Handel's Suite produced little effect, except in the instance of the Sarabande, which was played with admirable propriety. Haydn's two movements were both faultlessly given, the animated Finale terminating the concert with unusual *éclat*.

Two vocal pieces were sung by Madame Clara Novello – Mozart's beautiful 'Das Veitchen,' and a new Aria, written on the Italian model, by Sig. Vera, called 'Se fido a me;' and Miss Stabbach sang Beethoven's 'Ah! Perfido,' with pianoforte accompaniment.

[C.1.2.9] 4th July 1857 - Vol 35, Issue 27 - p. 425

Review of Concert on the 29th of June

Philharmonic Concert

Madame Clara Schumann played the Variations of Mendelssohn – which she introduced last year, as the same concerts, on the occasion of her first appearance in England – superbly, and was applauded with enthusiasm.

[C.1.2.10] 4th June 1859 - Vol 37, Issue 23 - p. 357

Review of Concert on the 2nd of June 1859

Concerts

Madame Clara Schumann, and Herr Jules Stockhausen's third *Matinee*, attracted a full and fashionable audience on Thursday to Willis's Rooms. The entertainment commenced with Mozart's Sonata, in D, for two pianofortes, in which Madame Schumann was assisted by her sister, Madlee Marie Wieck. The other pieces in which Madame Schumann played were: Beethoven's Sonata 'Quasi Fantasia', in E \flat , for piano solus; Schumann's *Fantasiestücke*, for Pianoforte and Violin with Herr Joachim; and Mendelssohn's Rondo Capriccioso. With the exception of Robert Schumann's Fantasia, all the morceaux were old friends, a little the worse for wear, however estimable in themselves. We have had occasion more than once to remark how splendidly Madame Schumann executes the music of her husband. It is natural to suppose that she enters heart and soul into every work of his, and that her talent is increased through the influence of her feelings. The Fantasia of Robert Schumann, though clever, is not very attractive. The execution, however, by Madame Schumann and Herr Joachim, was so superb throughout, as to render the merits of the composition almost of secondary consequence. In the Rondo Capriccioso of Mendelssohn the audience could not separate the beauty of the composition from the brilliancy of the execution, and Mendelssohn and Madame Schumann may be said to have divided the hearty applause awarded to the performance. In addition to his share in Schumann's Fantasia, Herr Joachim executed the Chaconne of Bach, which he has already played in public with such eminent success, and equally astonished and delighted his hearers. More transcendent playing we never listened to. The vocal music, by Herr Jules Stockhausen, consisted of the aria, 'Per la gloria d'adorarvi,' from Buononcini's opera *Griselda*; Schubert's Lied, 'An die Leyer;' Rossini's 'Tarantella'; Mendelssohn's *Volkslied*, 'Es ist bestimmt in Gottes Rath'; and the *Rheinisches Volkslied*, 'O Jugend, O Schöne Rosenzeit'. Herr Jules Stockhausen has a powerful and capable voice, of

thoroughly German quality, and sings with remarkable energy and taste. The 'Tarantella' of Rossini was his least successful effort. German singers, unless taught in Italy, or educated on the Italian stage, should eschew Italian music. Mr. W.G. Cusins accompanied Herr Jules Stockhausen on the pianoforte.

[C.1.2.11] 2nd July 1859 - Vol 37, Issue 27 - p 421

Review of concert on the 27th of June 1859

Philharmonic Concerts.

The occasionally frigid patrons of these exclusive entertainments were moved to an unwonted degree of excitement by Madame Clara Schumann's striking, original, and highly coloured reading of Beethoven's Pianoforte Concerto – the one to which Mendelssohn was so partial, and which he played in a style which no other pianist has since been able to approach. In the first movement Madame Schumann frequently reminded us of that unequalled performer, whose fire and animation the gifted lady continually emulated, if she seldom attained that subtle delicacy which distinguished Mendelssohn, even when most impetuous and most entirely carried away by his ardent and indomitable temperament. The slow movement, with less of *reverie* than Mendelssohn used to throw into it, was at the same time, interpreted in a truly poetical spirit; and the Rondo finale was given with extraordinary vigour, though, perhaps, less thoroughly finished, in a mechanical sense, than the preceding movements. On the whole, the performance was masterly, and deserved all the applause bestowed upon it. At the end, Madame Schumann was unanimously recalled.

C.1.3- The Times 1850s

[C.1.3.1] 5th April 1853 - Issue 21394 (Before Clara Schumann arrived in London) – p. 7

Philharmonic Concerts

Robert Schumann and Richard Wagner (uncle of the famous Mdlle. Joanne Wagner) are representatives of what is at present styles the 'aesthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking; of Schumann we have been compelled to speak frequently; and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven, or, to say the least, a new Mendelssohn.

Up to the present time, unfortunately, the trios, quartets, quintets, &c., which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infectious disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favour....

[C.1.3.2] 15th April 1856 - Issue 22342 - p. 10

Philharmonic Concerts

The novelty of the concert, and the great point of interest was the first appearance in this country of Madame Clara Schumann, the wife of Herr Robert Schumann, the well-known composer. This lady, many years ago, as Mademoiselle Clara Wieck, won universal renown in Germany. She was acknowledged to be the most admirable performer of her sex in the whole of that very musical and metaphysical country; and, what is still more to her credit, has retained her position undisputed ever since. Of all the famous continental pianists, Madame Schumann is the only one who has obstinately remained a stranger in England. Better late than never. Her performance last night more than justified the reputation she has so long enjoyed. Madame Schumann is not merely an accomplished and admirable executant, but an intellectual player of the highest class, with a manner and expression of her own as original and unlike anything else as they are spontaneous and captivating. We have never yet heard a lady play the E ♭ Concerto of Beethoven entirely to our satisfaction; nor, so far as the opening movement is concerned, can Madame Schumann be said to have broken the spell; it wanted breadth, it wanted fire, and, above all, it wanted grandeur. All the rest, however, was enchanting. The slow movement was expressive throughout, the Rondo sportive, capricious, and varied with exquisite delicacy and unerring taste. The applause at the end was not a bit more hearty than was due to the merits of the performer. In the 17 Variations of Mendelssohn Madame Schumann was quite successful. Without accompaniments she evidently possesses as much the power to charm as with them. Mendelssohn has composed nothing to which it is more difficult to impart the proper expression and effect than these Variations; but either Madame Schumann must have heard him play them very often, or she instinctively feels them as he felt them, since the style in which she executed them – faster (too fast) – as almost identical with his own.

[C.1.3.3] 17th April 1856 - Issue 22344 – p. 9

The Musical Union

The great point of interest in the last concert was the second appearance in England of Madame Clara (Wieck) Schumann, who performed one of Beethoven's finest solo Sonatas for the Pianoforte, and some smaller pieces of Schumann and Mendelssohn. The Sonata in D minor (op. 29) is *caviar* to the multitude, and can only be understood by an artist of the highest musical and poetical intelligence. A vast quantity of 'aesthetical' rubbish has been talked and written about this magnificent composition; but we believe that Beethoven himself would have been unable to comprehend a twentieth part of what some of his transcendental commentators and verbose panegyrists have attributed to him. The simple truth is, that he felt inspired when he put pen to paper, and so gave birth to one of his many masterpieces, without the talent or the wish to, to analyse the means by which it had been produced – happy enough in finding players sufficiently gifted to interpret his thoughts to the world. Madame Clara Schumann is one of them; and they are rare enough in these days of fantasia, pot pourri, and rhodomontade. We shall not attempt to criticize her performance of the Sonata, since, however it may have differed from what has been heard at the hand of other pianists, it bore the stamp of genius from first to last, and must have gratified the most exacting partisan of Beethoven just as it delighted the enthusiastic amateur *quand meme*. As much may be said of her execution of two of Mendelssohn's Lieder ohne Worte - the 'Spring Song' in A, and the Presto in C – while it was quite as original as it was charming. The composition of Herr Schumann – a short Fantasia, entitled 'Evening', we do not presume to appreciate, since it belongs to a school that runs counter to our ideas of musical propriety. Nevertheless, it was given so exquisitely that could not but secretly congratulate its composer on the possession of one so nearly interested in the propagation of his fame. If anything could make Schumann's music popular it would be the playing of Clara Wieck.

[C.1.3.4] 30th April 1856 - Issue 22355 – p.8

Philharmonic Concerts

The second concert, which took place on Monday night, met with general approval. The programme was exceedingly well selected, and displayed no less variety than excellence, the symphonies, overtures, and concerto being all from different masters, which should invariably be the case when practicable.

...

The pianoforte playing of Madame Schumann attracted the same degree of attention as the previous concert, and her success with the audience was equally great. Her conception of Mendelssohn's fine Concerto was poetical and deeply interesting; but that which charmed us more in the performance, and which Madame Schumann gave with the most perfect finish, was the slow movement. We have listened to nothing more exquisite than this. No singer, however gifted, could surpass it. The liquid beauty of Madame Schumann's tone (when she touches the instrument without effort), united to the unaffected grace and tenderness of her expression, exercised an indefinable spell upon her hearers; and when the last notes were struck a feeling of regret was engendered, as at the fading of some pleasant dream. The Allegro and Finale were much less satisfactory. At the end of the Concerto – the most difficult ever written to sustain with unflagging energy throughout – Madame Schumann was applauded with enthusiasm.

[C.1.3.5] 14th May 1856 - Issue 22367 – p.12

Musical Union

Madame Clara Schumann was the pianist. Her grand *morceau* was the second Trio of Mendelssohn (in C minor), which she played very finely, with Herr Ernst as violin and Signor Piatti as violoncello. We have seldom listened to a more satisfactory performance. This, however, from three such artists was not at all surprising. Madame Schumann selected, as her solo piece, the Thirty-two Variations of Beethoven on a theme in C minor, to which Mendelssohn used to be so partial. Like Mendelssohn, Madame Schumann played them without book. It is hoped that when this lady next appears at the Musical Union she will be invited to perform in one of the chamber compositions of Robert Schumann (her husband). No one understands them so well, or executes them so entirely *con amore*.

[C.1.3.6] 15th May 1856 - Issue 22368 – p.6

New Philharmonic Society

A Piano forte Concerto in A minor, the composition of Robert Schumann, performed by Madame Clara Wieck Schumann, his wife, was an acceptable novelty. Of this laboured and ambitious work we prefer, for evident reasons not to speak critically at the present moment. It is more agreeable to pay that homage to Madame Schumann which her remarkable talent so richly merits. A larger amount of enthusiasm has rarely been witnessed in a public performer. Madame Schumann played the music of

her husband as if she had composed it herself. The profound sympathy she must entertain for it is easy to understand; but the difficulties it presents can only have been mastered with prodigious application. Many of the *bravura* passages are, indeed, utterly extravagant. These, however, appeared quite familiar to the gifted pianist, who came to her task not only with all the sentiment, but with all the manual dexterity, required. Madame Schumann was loudly applauded at the conclusion of each movement of the concerto, and recalled to the platform at the end.

[C.1.3.7] 11th June 1856 - Issue 22391 – p. 12

Musical Union

Madame Schumann's deeply poetical reading of the Pianoforte Trio in D – in which she enjoyed the invaluable cooperation of Ernst and Piatti on the violin and violoncello – achieved another conquest for one of the latest and most sublime (though not one of the 'posthumous') works of Beethoven. In short, this was as much a 'Beethoven' programme as any at the concerts of the late Beethoven Quartet Society; and the beautiful composition of Mozart, by which the performances began, together with the Barcarole and Valses of Chopin, played with so much *grace* and *esprit* by Madame Schumann, which brought it to a termination, can only be regarded in the light of agreeable episodes.

[C.1.3.8] 24th June 1856 - Issue 22402 – p.12

Philharmonic Concerts

The sixth and last concert of the present season, which took place yesterday evening, was honoured by the presence of Her Majesty the Queen. As is always the case on the occasion of the Royal visit, the Hanover-square Rooms were densely crowded; and, notwithstanding every possible contrivance by means of which extra benches and chairs could be ingeniously introduced, the lobbies and antechamber were filled with persons unable to obtain places inside, and yet unwilling on any account to be absent. Her Majesty arrived with her accustomed punctuality, and accompanied by Prince Albert, the Princess Royal, the Prince of Prussia, the Prince Oscar of Sweden, and a numerous *suite*. The national anthem was immediately struck up by band and chorus, at a signal from Professor Bennett, and the audience, upstanding, welcomed the illustrious party with cheers. The programme of the concert was as follows: -

'Paradise and the Peri, a Cantata for Solo Voices, Chorus, and Orchestra, by Dr Robert Schumann. The poetry from Moore's Lalla Rookh, translated and adapted to the music by William Bartholomew. First time of performance in England. Principal vocal performers, - Madame Jenny Goldschmidt Lind, Mrs. Lockett, Madame Weiss, Mr. Benson, Mr. Montem Smith, and Mr. Lawler. Conductor, Professor Sterndale Bennett.'

If anything could have enhanced this attraction of the Queen's annual 'command' at the Philharmonic Concerts it was the announcement that Madame Jenny Lind Goldschmidt was to sing; and under the circumstances it was almost a pity, the interests of the society taken into consideration, that the two events should have come off on the same evening. Moreover, we are quite sure that the subscribers, who must be regarded as of more importance than merely casual visitors, would have preferred hearing Madame Goldschmidt in anything rather than in Dr Schumann's *Paradise and the Peri* – which, besides its other peculiarities, is essentially *unvocal* from first to last, and offers no opportunities for the advantageous exhibition of the singer's art. If there were many last night (which is not very likely) who enjoyed the first opportunity of listening to the greatest of modern singer, we will be bound to say that they quitted the Hanover-square Rooms grievously disappointed. The generally expressed opinion of '*habitués*' was, that one of the six concerts had been utterly thrown away upon worthless music, to the exclusion of some of those imperishable works for the perpetual reproduction of which, in conjunction with novelties of well-approved excellence, the Philharmonic Society was instituted. We were never among those who advocate a monopoly on behalf of a few established names. On the contrary – when Weber, Spohr, and Mendelssohn were brought to vary and enrich the programmes upon which Haydn, Mozart, Beethoven, Cherubino, &c., had conferred such lustre, it was all the better for art. But before these admirable composers were introduced at the Philharmonic the merits of their compositions had been attested by good judges; and as work followed work from their pens new demonstrations of excellence only went to confirm the favourable verdict unanimously pronounced upon what had already been heard.

How different is the case of Schumann! Whatever has been presented from the studio of this composer has met with a *fiasco*; and the decision implied in the hostile opinions of subscribers was ratified by the arguments of all who think sanely on music, and are conscientiously opposed to the innovations of a certain clamorous knot of pretenders. The latter, aware of their inability to compete honourably with genuine musicians, have instituted a sort of crusade against all that has hitherto been accepted as pure, sincere, self-sacrificing in the art. It is with pain (for reasons unnecessary to specify) that we allude to Mr. Robert Schumann as one of these. He began nobly, as a critic and general writer upon music – advocating the best principles, and planting his colours on the open

ground of truth. He was then an enthusiastic apostle of the really great masters. But, unhappily, he began to compose himself – a mission for which nature had never pointed him out. Quick to detect the weakness of others, he failed to acknowledge his own, and from small things to large (from bad to worse), as blind impulse suggested and ambition drove him on, he became transformed by degree from one of the friends to one of the enemies of art. For a long time Schumann stood at the head of a phalanx of apostates, who were only arrested for a time by the short but brilliant career of Mendelssohn from exercising a pernicious influence throughout the length and breadth of Germany – that country which justly arrogated to itself the title of the ‘Land of Music.’ A still more daring and uncompromising innovator appearing, however, in the person of Richard Wagner, Schumann from the generalissimo soon subsided into one of the subsidiary officers of the new ‘school.’ His vanity was hurt; his egotism received a deadly blow. He beheld a man of greater ingenuity, of greater eloquence, and far less timorous and modest than himself, and though backward to admit this new prophet at the beginning, he was compelled to do so at the end. The result is patent to the world. Schumann went mad, and Wagner reigned alone. Those who are behind the curtain must be well aware why we have refrained from condemning the various compositions of Schumann that have recently been produced before English audiences. But there is a limit to forbearance; and while the less obtrusive efforts of a man so mistaken may be gracefully submitted to for a season – especially when it is known that their interpreter is *his wife* – such a prolix and interminable infliction as was endured last night, when there was no such palliating influence, no such delicate reservation, must not be allowed to pass without reprehension. I might otherwise be repeated; and we should then have to go through another ordeal, quite as dangerous as the Wagner experiment, which nearly upset the Philharmonic Society. The character and design of *Paradise and the Peri* are sufficiently explained in the programme quoted above. We have only to add that as a musical composition it is destitute of invention and wanting in intelligible form; that its melodic ideas are a vague and commonplace as its treatment, both for voices and instruments, is unscholar-like. In short, anything so hopelessly dreary, so wholly made up of shreds and patches, so ill defined, and so generally uninteresting, we have rarely heard. The principal solo voice parts are written as much in contempt of the resources and capabilities of voice as the most uncouth performances of Signor Verdi himself, while none even of Verdi’s faculty of tune is present to help them out. Madame Goldschmidt laboured, like a true heroine, to give life and meaning to the character of the Peri; but her glorious voice and her glorious singing were almost all in vain. We need not allude to the other ladies and gentlemen – since, if Madmae Goldschmidt could not make the principal part effective, it was hardly to be supposed that any of her companions, however zealous, could be more successful. The orchestra and chorus worked their hardest; Professor Bennett never conducted with more energy

and talent; and it was evident that nothing had been left untried to do justice to *Paradise and the Peri*, and to make it pass for fine music with subscribers and the public. But all would not do. A sense of weariness was early raised, and as the work progressed became more and more painful; till, at the conclusion, there seemed to be an undivided feeling of a great failure, and of an evening having been spent which, for dullness, was unprecedented in the annals of the Philharmonic. A less 'dainty dish' was assuredly never 'set before the Queen.' Her Majesty magnanimously remained until the termination of the Cantata; and the distinguished party were again cheered when they took their departure. It was, nevertheless a very slow 'climax' to a season which, thanks to Professor Bennett, has, in a great measure redeemed the failings and absurdities of its immediate predecessor.

[C.1.3.9] 7th May 1857 - Issue 22674 – p.7

Musical Union

The first appearance of Madame Clara Schumann was important, not only on account of her renown as a pianist, but because she performed the whole of Beethoven's magnificent Sonata 'Appassionata' in F minor, - a work too often inartistically presented in a mutilated form. This has never been the custom with Madame Schumann, who more than 20 years ago – as Clara Wieck – endeared herself to all true artists by her ardent love for the works of the greatest masters, which she executed in a manner that excited universal admiration. So long and brilliant a career as hers enforces respect. Madame Schumann has won her laurels nobly, and we should regret to be the first to pluck one of them from her brow. Exception might otherwise be made to her somewhat overdrawn reading of the first movement in the Sonata 'Appassionata', which was sometimes less passionate than spasmodic, and to the occasional indistinctness of manipulation and frequent abuse of the *pedal*, which marred in a great measure her otherwise very fine execution of the Finale. The Andante con moto, with Variations, although taken too slow, was in many places so perfect in its expression as to be beyond the reach of criticism. We are aware that it is now the fashion abroad, among a special school of pianists, to play the works of classical masters in a manner of which the composers themselves never had a notion, and which it must be confessed by no means enhances the legitimate effect of their music, since it is less natural than eccentric. We are sorry to find a gifted and accomplished artist like Madame Schumann insensibly falling at this late hour into an error inimical to genuine expression; and we trust that even the admiration excited by her brilliant talents will fail to make such artifices pass muster in England for real musical sentiment, with which they have little in common. The applause bestowed upon Madame Schumann, who performed the Sonata without book, was unanimous. The very faults of such a player are invested with a certain charm; but

while in her they may escape animadversion, and sometimes even create enthusiasm, any attempt to imitate them would be fatal. Mannerism belongs to the individual, and can never safely be adopted as an example.

[The critic goes on to call the analysis in the programme by a Mr. Ella ‘Silly and bombastic.’]

[C.1.3.10] 11th June 1857 - Issue 22704 – p.12

Mr Benedict's Concerts.

There were two important instrumental solos. The first – Mendelssohn's Violin Concerto, performed by Herr Ernst – was a musical treat of the most genuine description. Not only was the execution by the gifted German violinist brilliant, energetic, and accurate from first to last, but his conception of the work breathed the very spirit of Mendelssohn. It was in every respect a genial and noble performance. The other solo was Weber's *Concertstück* (probably so called because it is not written upon the plan of a regular concerto), the pianoforte part in which was played by Madame Clara Schumann, with a reading very different from that adopted by Madame Pleyel, who may be said to have identified herself with this famous piece, and prodigious mechanical facility enabled her to give the last movement with all the fire and impetuosity it demands, the rapid pace at which she took it never interfering with the neatness and precision of her execution. Madame Schumann's qualities are rather poetical than mechanical, and she is to be preferred in music which exacts more from the mind than the fingers. The audience received her with the utmost favour, and she was immensely applauded at the conclusion of her performance.

[C.1.3.11] 9th May 1859 - Issue 23301 – p.12

Madame Schumann's Concerts

Madame Clara Schumann, who has already twice visited London (in 1856 and 1857), gave the first of three *matinees* in conjunction with Herr Stockhausen, at the Hanover Square Rooms, on Saturday. Although the audience, we regret to say was by no means numerous, it was an audience of connoisseurs, able and eager to appreciate the merits of the celebrated pianist, and to enjoy the varied beauties of the programme she had prepared for them. Herr Joseph Joachim was the violinist, and the entertainment began with a performance (by Madame Schumann and Herr Joachim) of Beethoven's grand Sonata dedicated to Kreutzer, which for energetic expression and vigorous execution could hardly have been surpassed. Of still greater interest than this, however – for reasons

unnecessary to explain – was a Duet (variations) for two Pianofortes, the composition of Robert Schumann. In this Madame Schumann was assisted by her sister, Mademoiselle Marie Wieck; and nothing could be more perfect than the execution of the entire piece. The admirers of Schumann's music cannot possibly enjoy a greater treat than that of hearing it played by his widow, whose enthusiasm in this instance springs from a source entitled to universal respect. Not only those who assert but even those who question the genius of the late composer must admire the talent while they sympathize with the devotion thus touchingly manifested. Mademoiselle Marie Wieck is much younger than her sister, but, so far as this one performance allowed us to form an opinion, she seems destined to do credit to the name she bears. Another piece by Schumann – a sort of Lied, or song without words, for Piano and Violin – was admirably given by Madame Schumann and Herr Joachim, and followed by a so-called Ballade, the composition of the German violinist, which strikes as much by its originality as it pleases by the quaint simplicity of its character. Madame Schumann also played a Scherzo by Chopin, and some smaller pieces. Herr Jules Stockhausen, Madame Schumann's coadjutor – who has not been heard for some years in London – will be remembered as a barytone of some pretensions. His singing is marked rather by declamatory force than by vocal purity; and this was evinced in a well-known air of Handel, which would have been more acceptable if given with less evident effort – less straining, in short, after 'point' making. In Schubert's 'Erl-König' Herr Stockhausen was at home. This he sang with excellent taste and feeling, and had Madame Schumann played the accompaniment (difficult, we allow) instead of the gentleman to whom it was entrusted, the effect would have been greater in proportion.

[C.1.3.12] 29th June 1859 - Issue 23345 – p.12

Philharmonic Concerts

The occasionally frigid patrons of these exclusive entertainments were moved to an unwonted degree of excitement by Madame Clara Schumann's striking, original, and highly coloured reading of Beethoven's Pianoforte Concerto – the one to which Mendelssohn was so partial, and which he played in a style that no other pianist has since been able to approach. In the first movement Madame Schumann frequently reminded us of that unequalled performer, whose fire and animation the gifted lady continually emulated, is she seldom attained that subtle delicacy which distinguished Mendelssohn even when most impetuous and most entirely carried away by his ardent and indomitable temperament. The slow movement, with less of *reverie* than Mendelssohn used to throw into it, was at the same time interpreted in a truly poetical spirit; and the Rondo Finale was given with extraordinary vigour, though, perhaps less thoroughly finished in a mechanical sense than

the preceding movements. On the whole, the performance was masterly, and deserved all the applause bestowed on it. At the end Madame Schumann was unanimously recalled.

C.2 - 1860s

C.2.1- *The Musical World 1860s*

[C.2.1.1] 20th May 1865 - Vol 43, Issue 20 – p.303

Review of concert on 15th of May 1865

Monday Popular Concerts

A graceful compliment was paid on Monday night by the energetic director of these truly popular entertainments, to Madame Clara Schumann, the widow of the composers, Robert Schumann, and, as we need hardly remind our musical readers, the celebrated pianist. It was Madame Schumann's first appearance at the Monday Popular Concerts, and, with great good taste, the entire programme was made up of Schumann's works. It comprised the string Quartet in A minor (No. 1, Op. 41) its author's first composition in this style; the *Douze Etudes Symphoniques* for pianoforte solo, consisting chiefly of variations upon an original theme (not, however, by Schumann himself); the three *Frantasiestücke* for Pianoforte and Violin (originally intended for pianoforte and clarinet); the Quartet in E ♭, for Pianoforte and Stringed Instruments, and two of the songs ('Widmung' and "Ich wand're nicht"). For the lovers of Schumann's music here was a rich and varied selection. How each piece was executed may readily be understood when it is stated that in the string quartet the performers were Herr Joachim, Her Wiener, Herr Grün and Signor Piatti; and that the pianist was Madame Schumann, who, as might be imagined, entered heart and soul into her task. Space will not permit, at this busy time, of our discussing the merits of so many works of importance from the pen of a composer, the question of whose claims to consideration still divides the opinions of thinkers on music. But the reception awarded to every effort of Madame Schumann, who stood valiantly forward as the champion of her regretted husband, and played from beginning to end with an enthusiasm that never flagged, was according to her deserts. She was applauded whenever applause could find a vent, and several times called forward. The two songs were assigned to Mr. Cummings. There was a very full attendance.

[C.2.1.2] 9th February 1867 - Vol 45, Issue 6 - p. 90

Review of concert on 4th of February 1867

Monday Popular Concerts.

The concert on Monday night derived especial interest from the fact that Madame Schumann made her first appearance in London since 1865. The celebrated *pianiste* was welcomed with the enthusiastic greeting which is her just due by an audience that filled St. James's Hall in every part. The extraordinary energy with which she gave Beethoven's romantic and beautiful Sonata in D minor, Op. 31, created the liveliest impression, and she was twice unanimously called for at the end. Still more interesting on such an occasion were two Romances by Robert Schumann, from the set of three, Op. 94, originally composed for oboe and pianoforte accompaniment, with the stipulation that the oboe might be replaced at discretion by violin or clarinet. The principal instrument selected last night was violin, which, being in the hands of Herr Joachim, it will readily be concluded that the execution of these tender and graceful pieces was all that could be wished. At the end the two performers were called. So pleased were the hearers with these romances that the only thing to be regretted was the omission of the first of the set, which is in no way inferior to its companions. Madame Schumann throws the impress of her striking individuality on whatever she plays; but she is never so absorbed in her task, never so completely successful, as when the music before her is one of the compositions of her husband, which, were their merits infinitely less, could still not fail to charm through the medium of such heartfelt interpretation. Madame Schumann's last performance was in the great Trio in E \flat of Beethoven (Op. 70), the second of the two dedicated to the Countess Erdody, of whom Mendelssohn gives so interesting an account in one of his letters. In this she was associated with Herr Joachim and Signor Piatti. The Tri', played to perfection, brought the concert worthily to a conclusion, and obtained another hearty 'ovation' for Madame Schumann – who can scarcely fail to have been gratified by such fresh and lively marks of sympathy on the part of her many friends and admirers in England.

[C.2.1.3] 16th February 1867 - Vol. 45, Issue 7 - p. 106

Monday Popular Concerts – review of concert on 9th February

Mr. Chappell has again restored to a plan which in previous seasons has been found extremely accommodating to those who do not reside in or within a moderate distance of the capital. The Popular Concert held on Saturdays in the afternoon are so like those to which the London public is accustomed on Monday nights, that no one thinks of questioning the exact propriety of their title,

and Saturday is cheerfully accepted for Monday by zealous amateurs of quartets, sonatas, and trios. The only difference is in the proportions of the programme, which as a rule is shorter by one instrumental piece than on ordinary occasions. The afternoon concerts are uncommonly attractive just now, not only on account of the uniform worth of the selections, but because Herr Joachim, who was never playing more superbly than this winter, leads the quartets, quintets, &c. Among other things, Herr Joachim has delighted his hearers with three magnificent Quintets – that of Mozart in G minor, that of Beethoven in C, and that of Mendelssohn in B \flat . The last of these would alone have been interesting as the first piece ever performed at a Monday Popular Concert (February 14, 1859). But each is a masterpiece; and it is needless to descant on the manner in which they are played by the incomparable Hungarian, who, as at the evening concerts, is supported by Herr. Li Reis, Mr H. Blagrove, and Signor Piatti – the Italian *virtuoso*, who, though but just in his prime has long been without a compeer as a violoncellist. In the quintets Mr. H. Blagrove is backed by Mr. W. Hann, as second viola, so that nothing is wanting to a perfect execution.

Madame Schumann has only taken part hitherto in one morning performance. Her predecessors were Mr. Charles Halle, who played Weber's Sonata in D minor as few but himself can play it, and Herr Ernst Pauer, almost equally happy in Mozart's more symmetrical if less ambitious Sonata in D. Madame Schumann chose the Sonata in C, Op. 53, dedicated by Beethoven to his first and most steadfast patron, Count Waldstein. A work so full of imagination as this can only be properly interpreted by a pianist with imagination as well as fingers. That Madame Schumann possesses both all the world, or at any rate all the musical world, is aware. The enthusiasm this lady throws into every one of her performances is catching; and the 'Waldstein' Sonata, – in which Beethoven's own enthusiasm glowing from first to last without restraint, he gives his Pegasus unrestricted licence – affords ample scope for its display on the part of the executant. No wonder, then, that such a sonata, thus interpreted, should have raised in the audience a kind of fire.

..... At today's Saturday afternoon concert Madame Schumann is to play the *Variations sérieuses* of Mendelssohn, and on Monday evening a selection of pieces by her late husband, whose quartet in F major, never before heard at the Monday Popular Concerts, is the first piece in the programme.

[C.2.1.4] 2nd March 1867 - Vol 46, Issue 9 - p. 131

Madame Schumann and her Critics

We are sorry to find that some remarks of ours, not about Madame Schumann's playing, but about the opinions expressed with regard to it by three of our contemporaries, have been

misunderstood. We have often been troubled with misgivings as to the direct value of musical criticism, even in those cases when it so happens that the critic understands what he is criticising. It possesses this indirect value undoubtedly – that it increases the general interest taken by the public in musical affairs. But take no matter what musical critique, strike out from it all the anecdotes, biographical details, reflections on the mutability, perversity, or on the general soundness of public taste, and how much pure criticism will remain? Some expression of opinion, perhaps, on the artist or art-work under consideration may at last be found; and then it will often be in precise opposition to some expression of opinion in another journal equally entitled to be heard. The same thing, we admit, takes place not only in politics (where deliberate misrepresentation is part of the game), but also in literature and painting. Scientific critics, too, will disagree; but in exact science one of two disputants has always the resource of *proving* the other to be in the wrong, which in artistic matters cannot, of course, be done. A critic may, by superior earnestness and eloquence, persuade his readers to trust him and to refuse confidence to those who do not agree with him; but even then it does not follow that because he is an able advocate he must also be a good judge. At any rate, that, ‘agreement of the critics’ of which Mr. Dallas speaks in his brilliant and fascinating book, *Gay Science*, is not often to be found in connection with music, and we could not help calling attention last week to the various and contradictory opinions expressed by men having authority on the subject of Mdme. Schumann’s playing.

Unfortunately, however, we did what one or more of the three critics cited in illustration of our remarks must also have done – we made a mistake. Instead of representing the *Daily News* as crying ‘*Optime*,’ the *Times* – ‘*Bene*,’ and the *Athenaeum* – ‘*Pessime*, I’ as we ought to have done, we put *The Times* in the place of the *Daily News*. We are now assured that if we ‘look at the critiques in the *Daily News* of Feb. 5 and 19 we shall at once perceive what a confusion and mis-statement’ we have made; but our confusion is only increased when it is suggested to us that by referring to the *Daily News* of the 19th we might have avoided an error committed in the *Illustrated Times* of the 16th.

It, of course, signified nothing to our argument whether it was *The Times* that disagreed with the *Daily News*, or the *Daily News* that disagreed with *The Times*; and we were perfectly correct in saying that both disagreed with the *Athenaeum*. And now, that there may be neither ‘confusion’ nor mis-statement’ in this matter, we subjoin extracts, fairly and carefully made, from the notices of Mdme. Schumann’s first performance, as given respectively by the *Daily News*, the *Times*, and the *Athenaeum*.

‘As the principal feature of the evening,’ says the *Daily News* critics, ‘we must first speak of the performance of Mdme. Schumann, whose pianoforte playing belongs to the highest order of

intellectual interpretative art, in which the personality of the player and the exhibition of mechanical dexterity are subordinated to a reverent identification' (of what?) 'with the intention of the composer and the realization of the sentiment of his work. ... Her interpretation of Beethoven's solo Sonata, one of the most romantic and imaginative of his many works of the kind, was of the highest order of intellectual playing. Clear and certain in execution, alternately grand and pathetic in expression, full of varied rhythm and those subtle inflections of style' (*inflections* of style is good) 'which prove thorough perception of the composer's intention, it was in every way a performance worthy of the composer's intention, it was in every way a performance worthy of the author's genius and the artist's reputation'.

'The concert on Monday night,' says *The Times* critic, 'derived especial interest from the fact that Mdme. Schumann made her first appearance in London since 1865. The celebrated pianist was welcomed with the enthusiastic greeting which is her just due by an audience that filled St. James's Hall in every part. The extraordinary energy with which she gave Beethoven's romantic and beautiful Sonata in D minor, Op. 31, created the liveliest impression, and she was twice unanimously called for at the end The Trio, played to perfection, brought the concert worthily to a conclusion, and obtained another hearty 'ovation' for Mdme. Schumann, who can scarcely fail to have been gratified by such fresh and lively marks of sympathy on the part of her many friends and admirers in England'.

'Our opinion of this lady has not to be re-stated,' says the *Athenaeum* critic. 'Without question, she is a great musician and understands thoroughly what she undertakes to do; but we find her reading frequently unrefined, under pretext of freedom, and cannot like her manner of execution. The pianoforte is an instrument to be played with, not pondered on; and let the amount of power be what it will, the grace of poetry must harmonize it (especially when the player is of the gentle sex); otherwise the exhibition tends towards an egotistic display of finger, and wrist, and elbow. Mdme. Schumann's playing on Monday was not, to our thinking, remarkable, save as proving her familiarity with the music she produced and her habit of impressing her audience by a show of fervour. This unpalatable impression must be put on record for the sake of every man, woman, and child whom pianoforte-playing concerns; and the more readily because there is no chance of its disturbing the success of an engagement of a real musician, a good wife, and a devoted mother.'

What chiefly strikes us in the above criticisms is the number of polysyllables used by the *Daily News* critic, the importance attached to the opinion of the audience by *The Times* critic, and the stress laid upon Mdme. Schumann's domestic virtues by the critic of the *Athenaeum*. But it is evident that either the *Daily News* critic or the *Athenaeum* critic is grossly wrong. The former admires the manner in which 'the personality of the player and the exhibition of mechanical dexterity are

subordinated,' &c.; while the latter notices a tendency towards 'an egotistic display of finger, and wrist, and elbow.' The former tells us twice, in almost identical words (once not being enough), that Mdme. Schumann's playing belongs to the 'highest order of intellectual, interpretative art;' while the latter finds her reading 'frequently unrefined, under pretext of freedom,' and her execution wanting in 'the grace of poetry.' It seems to us that 'show of fervour' (which is more likely to impress an audience than a true fervour without *visible* show) and a deficiency in grace are really noticeable points in Mdme Schumann's style. But she has great power, she is a pianist not merely of reputation but of celebrity; and the *Athenaeum* need not have called her 'a good wife and devoted mother.'

[C.2.1.5] 16th March 1867 - Vol 45, Issue 11 - p. 159

Monday Popular Concerts (from the 'Saturday Review,' March 9th)

The Monday Popular Concerts are more than ever in vogue, which, bearing in mind the excellence of their object, and the admirable efficiency of the performances, is not surprising. At no former period has the director, Mr. S. Arthur Chappell, been so successful in imparting variety as well as interest to his entertainments. From the commencement of the present series his principal quartet of 'strings' has been complete at all points. Though neither Herr Straus not Herr Wilhelmj, who successively held the post of leader previous to Christmas, can be justly compared with Herr Joachim, they are at all events players of the first rank, and much better able to replace Herr Joachim than any other known violoncellist is to replace Signor Piatti. The engagement of Signor Piatti, as violoncello for all the concerts morning and evening, was a step the wisdom of which cannot be called into question. This artist is alone a pillar of strength; and a Joachim, however welcome, is not wholly indispensable, where there is such solid support for any really competent first fiddle who may turn up. But it is not enough in a quartet that the top and bottom should be right. The 'middles' – second violin and alto – are of equal importance to the design of the work and its fair appreciation. And here in both instances Mr. Chappell is fortunate. Herr L. Ries has played 'second,' with few intermissions, since the Monday Popular Concerts were started (in 1859); while the part of alto, for years sustained with ability by the late Mr. Henry Webb, is now permanently confided to Mr. Henry Blagrove, who, like Herr Joachim, M. Vieuxtemps, and other eminent violinists, is a thorough master of the viola. The quartet playing has, indeed, been singularly fine, a result quite as much due to the fact of the second violin, alto, and violoncello continually practising together as to the talent of those upon whom at various intervals has devolved the appointment of leader.

Since Herr Joachim's return the concerts in St. James's Hall have been more than usually brilliant. It is needless to recapitulate the sterling qualities of this great and popular artist. He affords us no chance of criticism; to play indifferently on any occasion, or, in fact, play to other than his best, being seemingly not in his nature. What that best is, every amateur knows, and we refrain from any new attempt at describing it. One or two remarks, however, may not be out of place. It appears to us that Herr Joachim is playing with more enthusiasm now than at any former time. This may be mere fancy, but such was our impression on the night of his first appearance – an impression confirmed by every subsequent performance. It was a sign of implicit faith on the part of Herr Joachim in his public to make his earliest appeal with the enormously long, enormously abstruse and intricate Quartet of Beethoven (in B \flat , Op. 131), the third of the five which have till very recently passed under the name of 'Posthumous Quartets,' though all had received the last touches and were in the hands of the publisher before the composer's death. But that Herr Joachim's confidence was not ill placed, the religious attention given to the work throughout, and the flattering applause bestowed upon each movement, especially upon the Adagio in E \flat , the most expressive, melodious, and beautiful of them all, sufficiently proved. The splendid vigour of his *allegro* and *presto* playing are surpassed, if possible, by the depth, the subtle gradations of tone, the satisfying wholeness with which he interprets the bearing and sentiment of such movements. Of this we have recently had many examples, and among them pre-eminently the Adagio in question, the Andante con moto in the third of the Rasoumowsky Quartets, the Adagio of Mendelssohn's No. 5 (Op. 44), and that of his quintet in B \flat , the Adagio ma non troppo of Mozart's incomparable Quintet in G minor, and some of the simpler but not less engaging slow movements of Haydn. Then the finesse and genuine humour that invariably mark his reading of a Scherzo could hardly have been exhibited to more absolute perfection than in the Scherzo of Mendelssohn's already named fifth Quartet, perhaps the most piquant and individual of the large family of Scherzo that sprang from the fanciful brain of its composer. Lastly, what nobler example of '*bravura*' could be cited than Herr Joachim's execution (at the last concert) of Bach's Chaconne, with its interminable but ever increasingly interesting variations? A world of expression forces its way through the extraordinary difficulties of this unique composition, which it is Herr Joachim's delight to play, and that of his admirers to hear him play. Each variation is endowed by him with a distinctly marked character, and yet the whole sounds just the same like one well-balanced piece. All these things, and many more which we cannot stop to mention, have been brought forward since the advent of this greatest of musical Hungarians, the living and potent antidote to another musical Hungarian (Franz Liszt), who, while not less gifted, has worked as zealously against as Herr Joachim on behalf of the true interests of art.

Next perhaps in immediate importance to the engagement of Herr Joachim has been that of Madame Schumann, the pianist. Madame Schumann seems to be playing better this year than two years since, when she was last among us. While none of the vigour, occasionally excessive, of her style has abated, we think her execution has gained a measure of that refinement and repose in which it was previously more or less deficient. That she would especially excel in the music of her late husband, Robert Schumann, is quite natural; and it makes this makes us regret the more that she should have only given us, in the way of solos, specimens of his bagatelles and *jeux d'esprit*, such as the *Arabeques*, *Kreisleriana*, and *Stücke im Volkston*, which, as Schumann was markedly deficient in humour, are not to be ranked among his happiest productions. One of the two pianoforte Sonatas, whatever opinions may be entertained of their intrinsic worth, would have at least excited more serious attention. Nevertheless, Madame Schumann throws a charm over these somewhat artificially elaborated trifles that there is no resisting. But to pass from small matters to great; at another concert she gave with Herr Joachim, &c., Schumann's Quintet in E ♭, for pianoforte and string instruments, her performance of the chief part in which was full of enthusiasm. Enthusiasm is apparent in whatever this lady undertakes. True, at times her enthusiasm runs away with her – as in parts of the great Sonata of Beethoven, Op. 53 (the 'Waldstein'), in the last movement of the same composer's D minor, Op. 31, and in the whole of his E ♭, Op. 27 (companion to the 'Moonlight'), with her reading if no single movement in which can we entirely sympathize, any more than with the *time* in which she conceives the Adagio of the D minor Sonata, making it not so much *adagio* as *andante*, and scarcely even *andante*. But on the other hand, it as often serves her in good stead, and carries her safely to the end. Hitherto Madame Schumann's performances at the Monday Popular Concerts have been beyond compare in the music of Schumann, open to question in that of other composers, but never uninteresting, because always stamped with the impress of originality. On the whole, we prefer her playing in concerted music – as, for example, the E ♭ Trio (Op. 70), and the Sonata in G (Op. 96), of Beethoven (the first with Herr Joachim and Signor Piatti, the last with Herr Joachim). That Madame Schumann's engagement is acceptable to the frequenters of St. James's Hall, is shown in the warmth with which she is invariably greeted, and the applause bestowed indiscriminately on her every effort. We have heard more uniformly furnished playing, but never more uniformly loud applause. Herr Joachim himself, on Madame Schumann's days and nights, is comparatively thrown into the shade!

[C.2.1.6] 6th April 1867 - Vol 45, Issue 14 - p. 215

Monday Popular Concerts

Review of concert on 1st of April 1867

The benefit of Mr. S. Arthur Chappell, the director, took place on Monday evening, and attracted one of those magnificent crowds which every *beneficiaire* loves to see, and of which every single member who has helped to swell the multitudinous whole is proud hereafter to boast that he or she has made a part. St. James's Hall was packed from floor to ceiling, and small wonder, seeing there were at least three good reasons why the concert in question should be thronged more than any other one of the splendid series to which it belonged. It was the last of the season; it was the *fete* night of one whom all lovers of the best music delight to honour; and it was an occasion on which, as most people know, a treat of the most tempting kind was sure to make every devoted Monday Popular disciple's fealty towards Mr Arthur Chappell binding, on the score of self-gratification no less than on that of duty. Far, indeed, was last Monday's programme from furnishing an exception to this well-known and pleasant rule. It was a feast of very good things, all enjoyed with a fervour which only stopped short of satiety, and one of which will be remembered as a veritable 'joy for ever' by everyone present endowed with a nature to be kindled to enthusiasm by that which is pre-eminently perfect, beautiful, and well achieved. We allude to Bach's Concerto in D minor for three Pianofortes, accompanied by five Stringed Instruments, the novelty and grand feature of the evening, and one of the most glorious episodes in concert experiences in which the London public have been invited to participate. The work consists of three movements: a quaint, lively Allegro, an Andantino of that old-fashioned loveliness which we associate with Bach and Handel particularly – in a lesser degree with Haydn and Mozart, but with no other composers – and an Allegro Finale of a continuous power and melody belonging especially to a time when the writer's genius was interpreted by, but not subservient, to the performer's mechanical skill or desire for display. The artists who united their efforts for the presentation of this delightful work were Madame Clara Schumann, Madame Arabella Goddard, and Mr. Charles Halle, a galaxy of strength such as has certainly never been brought to bear upon one composition during the memory of the present generation. We remember seeing it remarked that three or more eminent soloists do not invariably sing a part-song better than less accomplished individuals, but this is because vocalists are not always willing to merge their own identity for the sake of a general result. The players of Monday night thought it no sacrifice to forget self completely in view of the noble task for the completion of which their joint efforts were pledged; and in truth, so nicely balanced are the parts assigned to each instrument in the wonderful D minor Concerto, that it would be impossible for one performer to be distinguished above another without

detriment to the composer's purpose. Steadily and simultaneously, as if the three keyboards had been worked by one pair of hands, the piece proceeded, the five stringed instruments which formed the orchestra of the occasion (played by Messrs. Joachim, Blagrove, Ries, Piatti and Reynolds) supporting the pianofortes with the most unrelenting precision, and the audience remained spell-bound until the last bar came to an end with one of those ringing effects peculiar to the time and school of which John Sebastian Bach was so illustrious an example. Then rapturous cheers broke forth, together with verbal utterances of intense appreciation, and a summons for the performers to appear again ran through the hall, which was responded to first by Madame Schumann and Mr Halle, and the by our English pearl of artists, Arabella Goddard. It is impossible that an event more thoroughly splendid and perfect of its kind can have taken place at any public entertainment in the world.

[C.2.1.7] 13th April 1867 - Vol. 45, Issue 15 - p. 232

Madame Schumann's Recitals

Review of Concert on 6th of April

The first of the announced 'Recitals' was given by Madame Schumann on Saturday afternoon. The programme comprised Beethoven's Sonata 'Appassionata', the first and last movements of which were played at a fearful rate; Schumann's *Arabesque*; two *Moments musicaux* by Schubert, and Henselt's Etude, 'Si oiseau j'étais,' [Wenn ich ein Vögelchen war] which last the pianist was obliged to repeat. The second part consisted of Mendelssohn's *Caprice* in E, and Schumann's *Carnaval* [sic]. There was also a vocalist, Mdlle. Bramer, who sang Handel's 'Lascia ch'io pianga,' from *Rinaldo*, and two Romances of Schumann, one of which, 'Frühlingsnacht,' was encored. – *Observer*.

[C.2.1.8] 20th April 1867 - Vol 45, Issue 16 - p. 243

Madame Schumann's 'Recitals'

Review of concert on the 13th of April 1867

Madame Schumann has given two 'Pianoforte Recitals' at St James's Hall, interesting if only on account of the specimens of her late husband's music which were included in the programmes, and which she played as perfectly as any music could be played, and with no less enthusiasm than technical ability. These comprised the *Arabesque* (Op. 18), which had already been applauded at the Monday Popular Concerts; the *Carnaval* or *Scènes Mignonnes* (Op. 9), an attempt on the part of

Schumann at the humoresque in music, with which Mr. Charles Halle was among the first to make English amateurs familiar (at his 'Recitals'); the *Etudes en forme de Variations* (Op. 13 – dedicated to William Sterndale Bennett), Madame Schumann's own admirable performance of which at the Monday Popular Concerts, in 1865, is still remembered; two Canons from the *Studien für Pedalflügel* (Op. 95); and several vocal pieces, confided at the first 'Recital' to Mdlle. Bramer, and at the second to Madame Sainton-Dolby. All these afforded deep gratification to the admirers of Schumann's compositions – among the instrumental specimens more particularly, the two Canons, and among the songs 'Frühlingsnacht' (Mdlle. Bramer) and 'Moonlight' (Madame Sainton), each of which was asked again. Madame Schumann also played the Sonata 'Appassionata' and the 'Moonlight' Sonata of Beethoven; solo pieces by Bach, Scarlatti, Schubert, Mendelssohn, and Henselt, and, with Signor Piatti, Mendelssohn's great Sonata in D major for Pianoforte and Violoncello. The vocal music was accompanied by Mr Zerbini. Though not crowded, both 'Recitals' were well attended. Madame Schumann now leaves London, after her third, and by no means least successful visit. She must be aware by this time, that those who told her she would meet only enemies might have more honestly told her she would meet only friends.

[C.2.1.9] 1st February 1868 - Vol 46, Issue 5 - p. 78

Monday Popular Concert

Review of concert on the 27th of January 1868

The concert on Monday night was made especially interesting by the first appearance for the season of Madame Schumann, who received, from a large audience, the flattering welcome which is her just due. The pieces selected for her were suited to exhibit the finest qualities of her playing. Beethoven's Sonata, Op. 101 (in A major) ranks high among his many original, characteristic, and poetical contributions to the pianoforte *solus*; while the second Trio for Pianoforte, Violin and Violoncello of Mendelssohn – the Trio in C minor, esteemed by many of that great composer's admirers even before his first in D minor – is one of the most brilliant concerted pieces in which the piano has the chief share. In the Trio, Madame Schumann, by her unflagging energy, emphatic accentuation, and classical reading, has already, on more than one occasion, won the applause of English audiences; and never did she exhibit her striking individuality to more advantage than on Monday night. The *scherzo* (to instance one movement out of the four) was taken with a rapidity that, with less ready and experienced coadjutors at her side than Herr Status and Signor Piatti, might have been hazardous; but with them, as with Madame Schumann, all was safe, and the Trio, with its

irresistible *finale*, in which a *chorale* is introduced with *grandiose* effect and treated with masterly skill, ended, as it began, with a precision beyond praise. The solo Sonata of Beethoven was, however, the chief test of the pianist's ability. This is the first, and by no means least remarkable of the five Sonatas (Ops. 101, 106, 109, 110, and 111) which were the ultimate contributions of Beethoven to the pianoforte. Its beauties are manifold; but, despite the irresistible *entrain* (to use a suggestive French expression) of the *vivace alla Marcia*, and the sustained brilliancy of the *finale*, which contains a fugal episode of enormous mechanical difficulty, calculated, by the way, to stagger those critics who affect to hold Beethoven in small account as a contrapuntist, the opening Allegretto is the movement which stamps this work indelibly as one of the most genuine inspirations of the greatest of all musicians. Madame Schumann played the Sonata with that enthusiasm which distinguishes her, and which communicates itself insensibly to her hearers. Her reading of every movement was peculiarly her own, the Allegretto non troppo and the introduction to the Finale (*adagio non troppo*) being quicker than is in accordance with the rule accepted by pianists in ordinary. The fire which she threw into the Vivace alla Marcia (*'Lebhaft Marsch-mässig'*) and the vivacity with which she gave the *finale* produced an impression not to be mistaken. After each of her performances Madame Schumann was unanimously called forward.

[C.2.1.10] 4th April 1868 - Vol 46, Issue 14 - p. 23

Monday Popular Concerts

Review of Concert on 30th of March 1868

The last concert of the season, for the Benefit of the Director Mr. Arthur Chappell, took place on Monday last, when St. James's Hall was crowded in every part – a result due to the occasion and the excellence and variety of the attractions....

It would be absurd to criticize such a concert in detail. Enough that the pianists were Mr. Charles Halle, whose solo was Beethoven's Fantasia; Madame Arabella Goddard, whose solo was Mendelssohn's Prelude and Fugue; and Madame Schumann, whose solos were the well-known Bagatelles of Schumann; and that the three combined their thirty ready fingers in Bach's Triple Concerto (played as written by the master), which was accompanied by a quintet of string instruments – MM. Joachim, L. Ries, H. Blagrove, Piatti, and Reynolds. The performers in Mozart's Quartet were the four first named gentlemen. The Lied ohne Worte of Mendelssohn (posthumous) was played by Signor Piatti, and Beethoven's Romance by Herr Joachim – both being accompanied on the pianoforte by Mr. Zerbins, who also (Mr Benedict being at Liverpool) accompanied Miss Cecilia

Westbrook and Mr. Vernon Rigby, in the songs of Schubert and Meyerbeer, Handel and Molique. How crowded was St. James's Hall may be gathered from the fact that more than 100 people were squeezed into the place than had ever been accommodated there before, and that hundreds were unable to obtain admission. The audience was enthusiastic, and called back everybody after everything; forbearing, however, from a call, which, under the circumstances, would have been the most graceful and appropriate – viz., a call for Mr. S. Arthur Chappell, who, by establishing and directing the Monday Popular Concerts, has done more for the cause of healthy music in this enormous capital than anyone whose name stands honourably recorded among caterers for the public benefit and entertainment.

[C.2.1.11] 6th February 1868 - Vol 47, Issue 6 - p. 89

Review of concert on the 30th of January

Saturday Popular Concerts

At Saturday's concert Madame Schumann, who has been engaged expressly by Mr. Arthur Chappell for these concerts, was the chief attraction. The celebrated pianist chose for her only solo Chopin's Scherzo in B ♭ minor, as characteristic an example of the sentimental Polish composer as any to be found in his highly characteristic works; and the mere statement of the fact that there is no falling off in the powers of the distinguished lady will enable us to dispense with further description. Madame Schumann also took part in her late husband's E ♭ Quintet, appearing thus in the most graceful character which she can publicly assume – the exponent of his much-disputed genius. In this she was supported by MM. Joachim, Pies, Blagrove, and Piatti, who, with the aid of M. Zerbini, also gave Beethoven's Quintet in C. If Madame Schumann's debut made her for the moment the chief attraction, that did not lessen the splendour of Herr Joachim's performance of Tartini's famous *Trillo del Diavolo*; the strange fantastic piece which is popularly supposed to have suggested itself in a dream to the composer's imagination. Both Madame Schumann and Herr Joachim yielded to the fervid demand of the audience for encores – the lady substituting the Romance, in D minor, Op. 32, of Robert Schumann, the former a Sarabande and Bourée by J.S. Bach. The vocalist was Madame Osborne Williams, who gave songs by Gounod and Schubert. Of Monday evening's concert, and the first of the 'Posthumous' quartets, led by Joachim as though he had been inspired (which, perhaps, he may have been by Piatti's playing in the bass part), we must speak in our next.

[C.2.1.12] 13th February 1869 - Vol 47, Issue 7 - p. 102

Review of Concert of concert on the 30th of January and 1st of February

Monday Popular Concerts

Madame Schumann has returned, and is playing with all that fine energy and earnest sympathy with the music she has in had for which she is noted, and by which she forces her hearers to share her own enthusiasm. The accomplished pianist made her first appearance at the second of those Saturday afternoons now at length assuming the name to which they are so well entitled of 'Saturday Popular Concert,' and which are a real boon to the many lovers of good music, who, residing in the suburbs, do not care to be a long way from home at an hour before midnight. It was somewhat disappointing to Madame Schumann's many admirers that she should have selected for her *debut*, instead of one of the Sonatas of Beethoven, so comparatively unimportant a composition as Chopin's Scherzo in B \flat minor; but she gave this '*jeu d'esprit Polonais*' with such fire and so thorough an appreciation of its scope and character that the audience called her back at the end, and she was obliged to play again – her choice this time being the Romance in D minor from Robert Schumann's 'Op. 22'. More welcome than either was the Quintet in E \flat , for Pianoforte and String Quartet, by the same composer, which is always a treat to hear when Schumann's widow is at the piano. How Madame Schumann interprets this cherished work, with Herr Joachim, prince of violinists, and Signor Piatti, prince of violoncellists, at her side, need hardly be told. At her next appearance, on the Monday evening following, she played with the same vigour and success the first of her late husband's eight *Novelletten*, as well as Schubert's Impromptu in F minor, one of the four pieces all entitled Impromptus), which, unsupported by a shadow of authority, Schumann would have combined as a single work – so that 'the art might be richer by a sonata.' Being encored in the last, she substituted another Bagatelle, not by Schubert, by Schumann – a *Fantasiestück* which stands in high favour with the partisans of Schumann's music, and which obtained for its fair executant a second recall. The concerted piece selected for Madame Schumann on this occasion was Haydn's genial and spirited Trio in G major, in which her partners were Herr Joachim and Signor Piatti. The performance was as spirited as the music, and, though the trio came at the very end of the concert, it was listened to with as much interest as if it had been at the beginning.

At the afternoon concert of Saturday Madame Schumann performed Beethoven's Sonata in D minor, Op. 31 (not Op. 29, as is persistently stated – Op. 29 being the string quintet in C major), together with the same composer's grand trio in B \flat , Op. 97, with Herr Joachim and Signor Pezze, as the violin and violoncello – Signor Pezze acting as substitute for Signor Piatti, who was absent on account of indisposition. In both these fine works she has been heard before, and in the Trio the

frequenters of the Monday Popular Concerts had already applauded Herr Pauer this winter, so that further comment is unnecessary.

At the concert on Monday night, the 14th of the present season, Madame Schumann played the seventeen *Variations sérieuses*, composed by Mendelssohn, at Leipsic, in 1841 (first introduced at the Monday Popular Concerts by Herr Paner, six or seven years ago), and played them with a vigour, impetuosity, and varied expression peculiarly her own. Being unanimously called back at the end, she resumed her place at the pianoforte, and performed, *con amore*, the *Nacht-Stuck*, another of the many fugitive pieces with which her late husband has enriched the repertory of the pianoforte. Madame Schumann also joined Herr Joachim in Beethoven's Sonata, Op. 24 (in F), which was placed at the end of the programme, and pleased none the less on that account.

But it was not the pianoforte music, nor even Mozart's noble Quintet, in C minor, for String Instruments, heard for the first time in St. James's Hall, that created the sensation of the evening. It was a Concerto for two Violins (principal) accompanied by a Double Quartet of String Instruments, the composition of John Sebastian Bach. Herr Joachim, not long since, had introduced the single Concerto, in A minor, of the same composer (previously made known by him at one of the concerts of the defunct Musical Society), with signal success; but the Double-Concerto, in D minor, had probably never been heard before in London. It produced even a more lively impression than the other. That an instrumental work at least a century and a quarter old should cast everything else into the shade, at a performance in which Mozart, Mendelssohn, Schubert, and Beethoven had taken seems strange; but such was actually the case on Monday. True, the Concerto itself is a masterpiece, full of vigorous life, replete with genuine melody, original and individual from end to end. Bach only could have written it, though any other composer would have been proud to claim any part of it.

[C.2.1.13] 27th February 1869 - Vol 47 - p. 131

Crystal Palace Concerts

How Madame Schumann – who had an 'ovation' on making her appearance – plays her late husband's only Concerto we have had more than once to tell. Let us say again that she surmounts its great difficulties, and interprets its meaning as no one else can or ever will, for the simple reason that no one else is likely to bring to it such enthusiasm of such strong motives for perseverance. Schumann, as a composer for the piano, was the most fortunate of men when he married Clara Wieck the pianist. In her he has an interpreter who faithfully reflects his every shade of meaning, and if Schumann's music as played by Schumann's widow, be condemned, the result must be due to

weakness either in the judges or the thing judged. A discussion upon the merit of the A minor Concerto would take up more time and space than we can afford. But we may observe, in brief, that each successive hearing of the first two movements makes new beauties evident. We recognize in them a wealth of fancy, and a skilfulness of treatment which must go far to secure for the work as a whole a very high place. They are stamped with the seal of a master. On the other hand the *finale* appears to us laboured and unhappy – we had almost said ugly. It may be the reverse, but, at present, we confess an inability to see in it any genuine attraction. Madame Schumann was re-called after a splendid performance, which did the work all possible justice. Of Mendelssohn's *Capriccio* and the beautiful 'Meeresstille' Overture we have, happily, no need to speak. They are admitted into the inner circle of everybody's affections, not less well loved than known. Both were admirably played. Miss Banks sang Handel's charming air (with the additional accompaniments by Mr. Arthur S. Sullivan), and the two rather dull songs of Schumann (accompanied by Mr. Oscar Beringer) remarkably well; but Mr Lander's rendering of 'O ruddier than the cherry' was a conspicuous failure. Not only did the song appear to be beyond his vocal resources but also beyond his comprehension. In Mendelssohn's 'I'm a Roamer' he did better.

We cannot close this notice without re-producing a note signed [G.] and inserted in the official programme:- 'With such beautiful compositions as this Concerto and the songs included in the present programme before them, the admirers of Schumann can afford to disregard the vague charges levelled at his works; which, after all, amount to no more than this – that those who make the charges are unable or unwilling to recognize the beauties which to others are unmistakable and prominent. The amateurs of England who sing Schumann's songs and play his pianoforte pieces, and listen to his symphonies and chamber music, are no numbered by thousands, where only a few years since not tens had even heard his name, while the sale of his songs and pieces has increased in a like proportion, and is now very large. And why? But because they contain a style and refinement and a beauty of their own which have gradually won them an audience – and that not the style or the beauty of Beethoven, or Mendelssohn, or Schubert, but of Schumann himself, who is as distinct from each and all of his predecessors as they are from one another. The opposition to any chance of performance of Schumann's music which is shown in some quarters when performed, are difficult to understand or to justify. It is surely desirable to enlarge the circle of our pleasures, to help us to an addition to the delights and glories of which the spirit of man is capable. If it is a good thing for the world that two blades of grass should grow where one grew before, it must be a still better thing to add another field to the domain of our spiritual life – a field, too, which those who have ventured into it know to be full of soft grass, and sweet streams, and whispering trees, and bright flowers, not less delightful than those on the other side of the hedge, though entirely different from them. And

even *if less beautiful*, what then? Are no degrees permissible or desirable in mental enjoyment? Because we love Tennyson (or whoever else may be the favourite poet of the reader), are we not also to admire Shelley, Browning, Wordsworth, or Swinburne? Is the splendour and mass of Shakespeare to overwhelm and extinguish all his lesser brethren? And if not in poetry, why in music? Why are Beethoven, and Mendelssohn, and Schubert to be made to keep the ground to the absolute exclusion of all other composers? We, who ask for the admission of Schumann because we know what pleasures we have gained from his independence of thought and originality of expression, and desire that others should share in that pleasure – why are we to be stigmatized as ‘Schumannites,’ and misrepresented as if we were endeavouring to gain an exclusive place for him? If we are Schumannites we are also Beethovenites and Mendelssohnites. The exclusiveness is not with us but with our opponents; and those who introduce that ugly vice into music commit a crime, and not only a crime but a blunder, which is sure sooner or later to recoil on themselves. Meantime, we end as we began. Schumann has plenty to say; and those who will not listen to him have simply themselves to thank for a great loss which is wholly their own.’

‘G.’

[C.2.1.14] 6th March 1869 - Vol 47, Issue 10 - p. 155

Monday Popular Concerts

Review of Concert on the 1st of March 1869

Mendelssohn’s Octet was played on this occasion for the tenth time, and for the tenth time it excited unbound astonishment. As the work of a man in the prime of life, it would be a phenomenon; but as the work of a boy only fifteen years old it is simply a miracle. Such invention, symmetry, and mastery of technicalities belong rather to the trained intellect than to the crude thoughts of youth. What wonder that Mendelssohn’s brain was paralyzed at thirty-nine! Never, perhaps, was the Octet more finely executed than by Herr Joachim and his colleagues on this occasion. The accomplished leader seemed as though possessed by the spirit of the friend of his early days, and played as in his happiest mood. The applause after each movement was enthusiastic, and at the close a recal [sic] was made, to which Herr Joachim responded in a representative character promptly repudiated by the great violinist as soon as he found himself alone on the platform. As regards her late husband, Madame Schumann was not happy in her selection of the Variations, Op. 13. The melody (by an amateur) upon which they are constructed is poor, some of the variations themselves are ugly, and nearly all being in the minor the general effect is wearisome. But

as regards herself Madame Schumann did well to choose a work strange and difficult, yet one which she is able to play to absolute perfection. Her performance was a wonderful result of that enthusiastic devotion to her husband's memory for which she is conspicuous. Only such a feeling could have supported her in the effort to master a work which, musically speaking, is almost uniformly distasteful.

Last Monday's concert opened with Beethoven's Quartet in D, one of the most serenely beautiful works in the *repertoire* of the most richly gifted of all musicians; and the programme was brought to a conclusion by Mendelssohn's Sonata in the same key, for Pianoforte and Violoncello, the superb vigour of which proved as irresistible as usual. Madame Schumann chose the famous Sonata in C, dedicated by Beethoven to Count Waldstein, and infused into it throughout the immense energy that invariably propitiates a sympathizing audience in her favour. ...

[C.2.1.15] 11th March 1869 - Vol 47, Issue 11 - p. 180

Concerts Various

Review of Recital on the 10th of March

Madame Schumann's first recital took place in St. James's Hall on Wednesday afternoon. The Programme was full of interest. It opened with Beethoven's Op. 81, 'Les Adieux,' for the performance of which Madame Schumann was loudly applauded. This was followed by a Tempo di Ballo (Scarlatti), and three movements from Handel's Suite in G minor. In Mendelssohn's Sonata for Pianoforte and Violoncello, Op. 58, the concert-give was assisted by Signor Piatti. How two such artists played so fine a work need not be detailed. Both were recalled. Madame Schumann's next solos were two of Schubert's *Momens [sic] musicaux*, Chopin's Impromptus in C# minor, and her late husband's *Scènes Mignonnes*, which brought the concert to a close. The audience were liberal in their applause (and justly so) throughout). Miss Edith Wynne was the vocalist, and obtained an encore for Sullivan's 'Mother's Dream.' Mr Zerbini accompanied.

[C.2.1.16] 10th April 1869 - Vol 47, Issue 15 - p. 254

Philharmonic Concerts

Review of concert on the 5th of April

Schumann's Symphony (perhaps his best) was admirably played, and both more liked and more applauded than on the occasion of its first production by the Philharmonic Society, five years since. Our own opinion about the general merits of the work, despite the 'teachings' of the *Daily News* critic, who, were there no such a thing as English music, might be called an eclectic, remains positively unchanged. Madame Schumann played Mendelssohn's concerto, on a Broadwood pianoforte, and was 'recalled' at the conclusion of her very energetic performance.

C.2.2- The Times – 1860s

[C.2.2.1] 16th May 1865 - Issue 25186 – p.14

Monday Popular Concerts

A graceful compliment was paid last night by the energetic director of these truly popular entertainments to Madame Clara Schumann, the widow of the composer, Robert Schumann, and, as we need hardly remind our musical readers, the celebrated pianist. It was Madame Schumann's first appearance at the Monday Popular Concerts, and, with great good taste, the entire programme was made up of Schumann's works. It comprised the string Quartet in A minor (No. 1, Op. 41), its author's first composition in this style; the *Douze Etudes Symphoniques* for pianoforte solo, consisting chiefly of variations upon an original theme (not, however, by Schumann himself); the three *Fantasiestücke* for Pianoforte and Violin (originally intended for pianoforte and clarinet); the Quartet in E \flat , for Pianoforte and Stringed Instruments, and two of the songs ('Widmung' and 'Ich wander nicht'). For the lovers of Schumann's music here was a rich and varied selection. How each piece was executed may readily be understood when it is stated that in the string quartet the performers were Herr Joachim, Herr Wiener, Herr Grün, and Signor Piatti; and that the pianist was Madame Schumann, who, as might be imagined. Entered heart and soul into her task. Space will not permit, at this busy time, of our discussing the merits of so many works of importance from the pen of a composer the question of whose claims to consideration still divide the opinions of thinkers on music. But the reception awarded to every effort of Madame Schumann, who stood valiantly forward as the champion of her regretted husband, and played from beginning to end with an enthusiasm that never flagged, was according to her deserts. She was applauded wherever applause would find a

vent, and several times called forward. The two songs were assigned to Mr. Cummings. There was a very full attendance.

[C.2.2.2] 5th February 1867 - Issue 25726 – p.9

Monday Popular Concerts

The concert last night derived especial interest from the fact that Madame Schumann made her first appearance in London since 1865. The celebrated pianiste was welcomed with the enthusiastic greeting which is her just due by an audience that filled St. James's-hall in every part. The extraordinary energy with which she gave Beethoven's romantic and beautiful Sonata in D minor, Op. 31, created the liveliest impression, and she was twice unanimously called for at the end. Still more interesting on such an occasion were two Romances by Robert Schumann, from the set of three, Op. 94, originally composed for oboe and pianoforte accompaniment, with the stipulation that the oboe might be replaced at discretion by violin or clarinet. The principal instrument selected last night was the violin, which, being in the hand of Herr Joachim, it will readily be concluded that the execution of these charmingly tender and graceful pieces was all that could be wished. At the end the two performers were called. So charmed were the hearers with these romances that the only thing to be regretted was the omission of the first of the set, which is in no way inferior to its companions. Madame Schumann throws the impress of her striking individuality on whatever she plays; but she is never more absorbed in her task, never more completely successful than when the music before her is one of the compositions of her husband, which, were their merits infinitely less, could still not fail to charm through the medium of such heartfelt interpretation. Madame Schumann's last performance was in the great Trio in E \flat of Beethoven (Op. 70), the second of the two dedicated to the Countess Erdody, of whom Mendelssohn gives so interesting an account in one of his letters. In this she was associated with Herr Joachim and Signor Piatti. The Trio, played to perfection, brought the concert worthily to a conclusion, and obtained another hearty 'ovation' for Madame Schumann – who can scarcely fail to have been gratified by such fresh and lively marks of sympathy on the part of her many friends and admirers in England.

[C.2.2.3] 13th February 1867 - Issue 25733 – p. 12

Monday Popular Concerts

Mr. Chappell has again resorted to a plan which in previous seasons has been found extremely accommodating to those who do not reside in or within a moderate distance of the capital. The Popular Concerts held on Saturdays in the afternoon are so like those to which the London Public is accustomed on Monday nights, that no one thinks of questioning the exact propriety of their title, and Saturday is cheerfully accepted for Monday by zealous amateurs of quartets, sonatas, and trios. The only difference is in the proportions of the programme, which as a rule is shorter by one instrumental piece than on ordinary occasions. The afternoon concerts are uncommonly attractive just now, not only on account of the uniform worth of the selections, but because Herr Joachim who was never playing more superbly than this winter, leads the quartets, quintets, &c., and because Madame Schumann undertakes the pianoforte music. Among other things Herr Joachim has delighted his hearers with three incomparable Quintets – that of Mozart in G minor, that of Beethoven in C, and that of Mendelssohn in B ♭ . The last of these would alone have been interesting as the first piece ever performed at a Monday Popular Concert (February 14, 1859). But each is a masterpiece; and it is needless to descant on the manner in which they are played by the incomparable Hungarian, who, as at the evening concerts is supported by Herr L. Ries, Mr. H. Blagrove and Signor Piatti, the Italian *virtuoso*, who, though but just in his prime, has long been without a compeer as a violoncellist. In the quintets Mr. H. Blagrove is backed by Mr. W. Hann, as second viola, so that nothing is wanting to a perfect execution. Madame Schumann has only played hitherto at one morning performance. Her predecessors were Mr. Charles Halle, who played Weber's difficult Sonata in D minor as few but himself can play it, and that genuine musician and pianist, Herr Ernst Pauer, who was equally happy in Mozart's more symmetrical is less ambitious Sonata in D major. Madame Schumann chose the grand Sonata in C, Op. 54, dedicated by Beethoven to his first and most steadfast patron, Count Waldstein. A work so full of imagination as this can only be properly interpreted by a pianist with imagination as well as fingers. That Madame Schumann possesses both requisites in an eminent degree all the world, or at any rate all the musical world, is aware. The enthusiasm this gifted lady throws into every one of her performances is catching; and the 'Waldstein' Sonata, – in which Beethoven's own enthusiasm glowing from first to last without restraint, he gives his Pegasus unrestricted license – affords ample scope for its display on the part of the executant. No wonder, then, that such a sonata, thus interpreted, should have raised in the breasts of the crowded audience a kindred fire, and that the demonstration at the end should have been as enthusiastic as the music and the playing.

[C.2.2.4] 25th March 1867 - Issue 25767 - p.12

Concerts [Clara Schumann didn't play in this concert – review included for context]

The Saturday concerts in the Crystal Palace keep up their vogue by means of good selection and admirable performances. Since we last spoke of them many things have been heard, each of which, if merit had its due, would be with a separate notice. But Herr Manns, who is as indefatigable as he is clever, must perforce take the will for the deed. His most recent enterprise (on Saturday last) was to win the freedom of the Crystal Palace for his favourite, Robert Schumann's *Paradise and the Peri*, about the laborious dullness of which Cantata, in spite of undeniable beauties, we do not believe that any number of hearings would be likely to modify our opinion. Nevertheless, the Schumann question is just not the most significant musical question of the day, and Herr Manns deserves the gratitude of the thinking musical public for allowing them such excellent opportunities of judging for themselves.

[C.2.2.5] 15th April 1867 - Issue 25785 - p. 12

Madame Schumann has given two 'Pianoforte Recitals' at St. James's-hall, interesting if only on account of the specimens of her late husband's music which were included in the programmes, and which she played as perfectly as any music could well be played, and with no less enthusiasm than technical ability. These comprised the *Arabesque* (Op. 18), which had already been applauded at the Monday Popular Concerts; the *Carnaval*, or *Scènes Mignonnes* (Op. 9), an attempt on the part of Schumann at the humoresque in music, with which Mr. Charles Halle was among the first to make English amateurs familiar (at his Recitals); the *Etudes en forme de Variations* (Op. 13), Madame Schumann's own admirable performance of which at the Monday Popular Concerts, in 1865, is still remembered; two Canons from the *Studien für Pedalflügel* (Op. 95); and several vocal pieces, confided at the first 'Recital' to Mdlle. Bramer, and at the second to Madame Sainton-Dolby. All these afforded deep gratification to the admirers of Schumann's compositions – among the instrumental specimens more particularly, the two Canons, and among the songs 'Frühlingsnacht' (Mdlle Bramer) and 'Moonlight' (Madame Sainton), all of which were asked for again. Madame Schumann also played the Sonata 'Appassionata' and the 'Moonlight' Sonata of Beethoven; solo pieces by Bach, Scarlatti, Schubert, Mendelssohn, and Henselt, and with Signor Piatti, Mendelssohn's great sonata in D major, for pianoforte and violoncello. The vocal music was accompanied by Mr. Zerbini. Though not crowded, both 'Recitals' were well attended.

[C.2.2.6] 28th January 1868 - Issue 26032 – p.7

Monday Popular Concerts

The concert last night was made especially interesting by the first appearance for the season of Madame Schumann, who received, from a crowded audience the flattering welcome which is her just due. The pieces selected for her were admirably suited to display the finest qualities of her playing. Beethoven's Sonata, Op. 101 (in A major) ranks high among his many original, characteristic, and poetical contributions to the pianoforte *solus*; while the second trio for pianoforte, violin, and violoncello of Mendelssohn – the Trio in C minor, which many of that great composer's admirers place even before his first, in D minor – is one of the most brilliant concerted pieces in which the piano has the principal share. In the Trio, Madame Schumann, by her unflagging energy, emphatic accentuation, and thoroughly classical readings, has already, on more than one occasion, excited the admiration and applause of English audiences; and never did she exhibit her rare powers and striking individuality to more eminent advantage than last night. The Scherzo (to instance one movement out of the four) was taken with such rapidity that, with less ready and experienced coadjutors at her side than Herr Straus and Signor Piatti, might have been hazardous; but with them, as with Madame Schumann, all was safe, and the Trio and its irresistible finale, in which the *chorale* is introduced with such grandiose effect, and treated with such masterly skill, ended as it began, with a spirit and precision beyond praise. The grand solo Sonata of Beethoven was, however, the chief test of the pianist's ability. This is the first, and be no means least remarkable, of the five sonatas (Op.s 101, 106, 109, 110 and 111) which were the ultimate contributions of Beethoven to the pianoforte. Its beauties are manifold; but, despite the irresistible 'entrain' (to use a suggestive French expression) of the 'vivace alla Marcia,' and the sustained brilliancy of the *finale* which contains a fugal episode of enormous mechanical difficulty, calculated, by the way, to stagger those critics who affect to hold Beethoven in small account as a contrapuntist, the opening Allegretto is the movement which stamps this work indelibly as one of the most genuine inspirations of the greatest of all musicians. Madame Schumann played the sonata from beginning to end with that ardent enthusiasm which distinguished her, and which communicates itself insensibly to her hearers. Her reading of every movement was peculiarly her own, the Allegretto non troppo and the introduction to the finale (Adagio non troppo) being taken much quicker than in accordance with the rule accepted by pianists in ordinary. The fire which she threw into the Vivace alla Marcia ('*Lebhaft Marsch massig*,' as Beethoven designates it), and the singular vivacity with which she gave the finale from one end to the other, produced an impression not to be mistaken. After each of her performances, Madame Schumann was enthusiastically called forward.

[C.2.2.7] 24th February 1868 - Issue 26055 – p.5

St. James's Hall

At the Monday Popular Concert to-night Herr Joachim is to lead Mendelssohn's Quartet in E minor (Op. 44, No. 2), besides playing with Mdlle. Schumann Beethoven's Sonata in C minor, the last of the three, Op. 30, dedicated to the Russian emperor, Alexander, and, with Mme. Schumann and Signor Piatti, Schumann's Trio in D minor – one of the works in which the peculiar tendencies of that much-disputed master are most vividly and characteristically exhibited.

[C.2.2.8] 23rd March 1868 - Issue 26079 p. 12

Concerts – Clara Schumann at the Philharmonic Society

The pianist at this concert was Madame Schumann, who introduced for the first time her late husband's *Concert-stück* in G, a work greatly prized by his admirers. Those who wish to hear the pianoforte music of Schumann in the highest imaginable perfection must hear it played by his widow. She throws heart and soul into it, and her fingers obey every impulse with unerring accuracy, as though where Robert Schumann is in question they could not possibly go wrong. Madame Schumann also gave, later in the evening, Mendelssohn's well-known Introduction and Rondo in B major and minor. She was unanimously called forward after each of her performances.

...

Herr Schlösser, a pianist and professor of well-known talent, had commenced a series of performances exclusively devoted to Schumann's chamber-music, under the name of 'Schumann Evenings,' ...

C.3 - 1870s

C.3.1 - *The Musical World 1870s*

[C.3.1.1] 2nd February 1870 - Vol 48, Issue 9 - p. 149

Herr Joachim and Madame Schumann

The following comparison between these artists appeared recently in the *Birmingham Daily Post*. Of its truth we leave our readers to judge for themselves:-

'The former has long been acknowledged by every nation in Europe as the foremost violinist of the day; the lady's fame in this country is of more recent growth, but already she ranks among our best pianists; and even those who turn a deaf ear to the charm of her deceased husband's music freely recognize the rare executive talent of Madame Schumann. Beyond the perfection of their technical skill, their earnestness, intelligence, and general musical culture, the two artists have not much in common, Herr Joachim, with all his versatility and intensity, being as essentially phlegmatic and reserved as Madame Schumann is ardent and enthusiastic. In the fiery C minor Sonata, this distinction between the two players was very conspicuous. Madame Schumann's performance, in the first and last movements more particularly, was marked by a spirit and *abandon* which frequently bordered on exaggeration, whilst Herr Joachim's playing, though never wanting in true feeling, exhibited a reserve and moderation which stamped the thorough artist. In the merely mechanical qualities of their performance the same difference was observable, Herr Joachim's playing being as faultlessly easy, as that of Mdme. Schumann was successfully laboured. The latter may be said to have struck fire from her audience repeatedly, but the former contrived to keep his hearers in a steady and continuous glow. And with slight modification this remark will apply to all their subsequent performances.'

[C.3.1.2] 12th March 1870 - Vol 48, Issue 11 - p. 184

Review of concert on 5th of March

The next striking incident of Saturday's concert was the performance of Schumann's Pianoforte Concerto (with orchestral accompaniments) in A, by Madame Schumann, who, while she plays every author with enthusiasm, is never, in our opinion, heard to such advantage as in the music of her late husband, which she has not merely in her head and in her fingers but in her heart. Of the Concerto itself we have nothing new to say; nor can we add a word to what we have written again and again about Madame Schumann's execution of it – an execution not more admirable for its vigour and brilliancy than for the deep sympathy it evinces with every phrase and passage. That she was unanimously called back at the end it is almost superfluous to add. How Madame Schumann gave the Andante and Rondo Capriccioso in E major and minor of Mendelssohn (her second piece) need not be told.

[C.3.1.3] 12th March 1870 - Vol 48, Issue 11 - p. 183

Review of Monday Pop on 6th of March

Part 1 – Schubert - Quintet, in C major, for two Violins, Viola, and two Violoncellos – Joachim,

Ries, Straus, Daubert and Piatti

Mozart – Air ‘A te fra tanti affanni’ – Mr. Byron – B ♭ major

Bach – Prelude in B minor – Madame Schumann

Schumann – Canon in A ♭ major – Madame Schumann

Schubert – Impromptu in F minor for Piano solo – Madame Schumann

Part 2 – Beethoven – Trio in E ♭ Op. 70, No. 2 for Piano, Violin and Violoncello – Madame

Schumann, Joachim and Piatti

Schubert – Gute Nacht – Mr Byron - D minor

J.S. Bach – Concerto in D minor for two Violins with accompaniment of Double String Quartet –

Joachim and Sainton as soloists.

Our readers have already detected the strange combination of names and keys in Madame Schumann’s solo. Its effects resembled that of eating ice cream after a hot ‘joint.’ From Bach to Schumann, and from the one in B minor to the other in A ♭ major! What a leap was there! The music, however, was capitally played, with an absence of fuss, a neatness of execution, and a high intelligence not often – as regards the first two qualities – observed in the artist. This time Madame Schumann earned, as well as obtained, boisterous applause.

[C.3.1.4] 9th April 1870 - Vol 48, Issue 15 - p. 248

Review of Concert on Monday 4th

Monday Popular Concerts

Part 1 – Schumann – Quartet in E ♭ , Op. 47 – Madame Schumann, Joachim, Straus and Piatti

Schubert – Song – Miss Annie Sinclair

Beethoven – Variation in C minor, Op. 36 – Madame Schumann

Part 2 – Beethoven – Trio for Violin, Viola and Cello – Joachim, Straus and Piatti

Mendelssohn – Song – Miss Sinclair

Spohr – Double Quartet.

We are not disposed to discuss once more the much contested merits and demerits of Schumann's Quartet. Most amateurs have, by this time, made up their minds about it, and while some reverence the work as an inspiration, others regard it as simply pretentious. Both parties, however, must agree that the Quartet should have an occasional hearing, and that it should be heard with the attention due to an important work by a remarkable composer. On Monday Schumann had an advantage in his executants, who left nothing to desire by way of completing a perfect interpretation. How many converts were made from doubt to belief is a matter for conjecture. Madame Schumann's performance of Beethoven's Variations was just what those who know her powers may easily imagine. The lady has her own way of doing things, and, supported by the heart applause of an admiring public, she need not trouble to change it. On this occasion there could be no doubt that her energetic playing delighted the audience...

[C.3.1.5] 30th April 1870 - Vol 48, Issue 18 - p. 301

Review of Concert on the 25th of April

Philharmonic Society

Schumann's Symphony has been played repeatedly at the Crystal Palace and elsewhere, with a result on the whole favourable to its pretension. That it will ever take the high rank claimed for it by the partisans who are ready to swear by the name of its composer we do not believe. The fourth and fifth movements stand in the way. At each performance the audience tacitly reject all that follows the slow movement. Their interest, lively up to that point, flags, and the end of the Symphony is a visible relief. There is nothing to wonder at in this, even though Mr. Macfarren, the society's analyst, talks of 'deeply solemn harmony' and 'singular melodiousness.' The characteristics he points out are far from plain; indeed, the common eye sees something very like their opposite. We agree, however, with Mr. Macfarren in his estimate of Beethoven's fourth Pianoforte Concerto as a 'truly perfect work, whose beauty is incessant, and whose interest is unbroken.' Madame Schumann's performance was distinguished by ever more than customary energy, especially in the *cadenza* (presumably her own), the labour of playing which necessitated exertion of an unwonted [sic] kind. It is needless to say that every movement was loudly applauded, and that, at the close, Madame Schumann was recalled....

[C.3.1.5] 4th February 1871 - Vol 49, Issue 5 - p. 68

Review of concert on 30th of Jan 1871

Monday (and Saturday) Popular Concerts

Madame Schumann's *rentrée* is an event in the Monday Popular season not less distinguished than regular; and it invariably attracts a special audience. The attendance on Monday, when the celebrated German pianist re-appeared, was unfavourably influenced by the weather; but, in other respects, no falling-off could be observed. As a matter of course, Madame Schumann received all the honours due to the bearer of a name which will ever be famous, and to an artist who, for so many years, has worthily sustained a great reputation. That her personal claims do not rest upon past achievements alone was soon evidenced, by a rendering of Schubert's grand Sonata in A minor, full of fire and energy, and marked by a grasp of the composer's meaning as well as a power of conveying that meaning to others worthy of Clara Wieck's best days. Madame Schumann's executive ability does not, of course, increase with years; but it is not small advantage to have those masterpieces of art, in devotion to which her life has been spent, interpreted by such ripe artistic faculties. Schubert's Sonata is no stranger in Madame Schumann's hands; it was heard, however, with unflagging attention, and every movement received an ample allowance of applause. Beethoven's popular Sonata in C minor (Op. 30), for Pianoforte and Violin, associated Madame Neruda with the Teutonic artist; the honours of its performance being fairly divided between the two for seldom has Madame Neruda played with such admirable execution or such truthful and refined expression. This might be said even more emphatically with reference to her share in the E ♭ Quartet of Mendelssohn (Op. 12), and in Haydn's less known Quartet in G major (Op. 64). The character of each work is exactly adapted to Madame Neruda's style, and the result was all that could be desired, especially as Messrs. Ries, Straus and Piatti supported their fair 'leader' like the able executants they are. The vocal part of the programme contained for once the mane of Buononcini, who, as every student of musical history ought to know, was Handel's rival at the time when that doughty German waged war, on operatic grounds, against a section of the English aristocracy. Buononcini was very well represented by his 'Per la gloria' an air of considerable merit, which Herr Stockhausen sang with adequate taste and skill. Another feature of interest was Schumann's 'Der Nussbaum,' the poetic beauty of which Madame Schumann's accompaniment materially enhanced, and for which it – in conjunction with Herr Stockhausen's singing – obtained an enthusiastic encore.

[C.3.1.6] 11th February 1871 - Vol 49, Issue 6 - p. 82

Review of concert on 6th of Feb 1871

The Popular Concerts

The concert on Monday was noteworthy for several reasons. Not only was the programme unusually good, but there were features in it which endowed it with a special attraction. Foremost among these were some pianoforte pieces by Schumann, interesting in themselves on account of their marked individuality, and doubly interesting on account of the manner in which they were interpreted by Schumann's widow. To judge Madame Schumann as she ought properly to be judged she must be heard in the music of her late husband. This she plays with an enthusiasm which never fails to impart itself to her hearers. She plays it, too, in almost every instance unaided by the book. The pieces selected by Madame Schumann were 'In der Nacht,' one of the so-called *Phantasiestücke*, and the well-known *Arabesque* in C, perhaps the most generally popular of its composer's minor pieces. How these were given we need hardly say. Enough that Madame Schumann never gave them with more untiring energy and seemingly impulsive earnestness. Called back to the platform after the *Arabesque*, she resumed her seat at the pianoforte, and played another of the *Phantasiestücke* (No. 7), with a similar result.

[C.3.1.7] 11th March 1871 - Vol 49, Issue 10 - p. 142

Review of concert on the 27th of February 1871

Monday Popular Concerts

Beethoven's Variations on a theme from the 'Eroica' afforded a novelty, and were heard with interest. Of their value much might be said; but there is small necessity for vindicating the character of Beethoven as a master of the class of composition to which they belong. Practically, his invention and ingenuity, when variation were concerned, knew no limit; and he could go on *ad infinitum* without exhaustion, or even weariness. Madame Schumann gave the work a characteristic rendering – that is to say, she laboured at it with as much zeal as though, instead of an elaborated trifle, it had been the Sonata 'Appassionata'. Mozart's elegant and pleasing Divertimento in E ♭ is an old favourite at these concerts; and there is nothing new to say about it on the present occasion. We may also pass with briefest mention Beethoven's Sonata in G (Op. 30), which brought the concert to an end. In the hands of Herr Joachim and Madame Schumann, so well-known a work was perfectly safe.

[C.3.1.8] 15th April 1871 - Vol 49, Issue 15 - p. 22

Review of Last concert of the season – *Pall Mall Gazette*.

Monday Popular Concerts

The last concert of the present series – the thirty-first of the thirteenth season ('the director's benefit' - was, as usual, attended by an audience which crowded every part of St. James's Hall. Almost the whole of the arena was converted into stalls; and in other places it became impossible to find standing room for many amateurs desirous of hearing the performance even without the accommodation of seats. The programme was of the purely miscellaneous order customary on such occasions. It was not, indeed, virtually a Monday Popular Concert programme at all, but for the most part a conglomeration of show pieces, all, of course, from the classical repertory, to exhibit advantageously the capabilities of the various artists engaged. The pianists were Madame Schumann, Mr Charles Halle and Herr Ernst Pauer. Each of these contributed a solo. Madame Schumann selected Mendelssohn's Presto Scherzando in F# minor; Mr. Halle did honour to Beethoven's Variations on a theme in F, Op. 34, the Variations, six in number, being in different keys; and Herr Pauer vouchsafed Schubert's Impromptu in B \flat , Op. 112. How these several compositions were interpreted we need hardly add. The names of the respective interpreters will suffice to explain and account for the fact that each performance obtained a 'recall' for the performer.

....

The thirteenth season of the Monday Popular Concerts has, we have good reason to think, been one of the most successful since their establishment in 1859. At the same time many of their most earnest advocates and supporters have remarked that there has been a tendency of late to overlook the pianoforte sonata, which at the outset was as much an integral part of the scheme as the violin quartet, and to substitute in its place groups of small pieces which are really nothing else than drawing-room music. Madame Schumann has been a privileged sinner in this instance, and even Herr Joachim has been too prone to introduce show pieces, the effect of which tends rather to the deification of pure 'virtuosity' than to the glorification of true art. When the time comes that the player, and not the thing played, is the chief attraction, the decline of the Monday Popular Concerts may be predicted. The 'star system' was not thought of in the original design. These entertainments have been so admirably managed by Mr. Arthur Chappell from the beginning that they are now a generally recognized institution; and the lovers of good music would much regret to see their prestige, from no matter what cause, in the slightest degree lessened.

[C.3.1.9] 8th February 1872 - Vol 50, Issue 6 - p. 83

Review of Concert on the 5th of Feb 1872

Monday Popular Concerts.

Although the programme of Monday night did not comprise a single novelty, consisting exclusively of pieces which have been heard at St. James's Hall over and over again, there was a very large audience. It was, however, the first appearance of Madame Schumann, and that sufficed to give a special interest to the performance. The distinguished lady was welcomed, as she invariably is in this country, with the heartiest greeting. The pieces selected for, or by Madame Schumann, were pieces in which she has been frequently heard, but at the same time pieces in which she must always be heard with satisfaction, which, as was the case on Monday night, she brings to them the enthusiasm which is the salient characteristic of her playing, and, with a vast number of amateurs, the secret in a great measure of her popularity. The Quintet in E \flat , for pianoforte and stringed instruments, is perhaps the most brilliant and effective among the chamber compositions of Robert Schumann, and by its colouring throughout, more particularly as shown in the first, *allegro*, *scherzo*, and *finale*, just suited to the impulsive style emphatic accentuation, and restless energy of his gifted widow. It is hardly necessary to add that Madame Schumann enters deeply into the feeling of the mysterious slow movement, one of Schumann's happiest inspirations, its prevailing sombre character not forgotten. Every part of this quintet, indeed exhibited her at her best, and the result, both in expression and in mechanism, was beyond criticism. No wonder that the applause at the conclusion was general, ending in a loud call for the performer. We are sometimes tempted to think that no one should meddle with the music of Schumann except Schumann's wife; but that would hardly be fair to a composer, who, like other composers, addressed himself with confident enthusiasm to the world. Madame Schumann's associates in the quintet were Herr Straus (*vice* Madame Neruda, absent on account of illness), Herr Ries, M. Zerbini, and Signor Piatti.

Madame Schumann's solo display was the Sonata of Beethoven in A, Op 101, first of five which, if we have his pianoforte works alone to deal with – in spite of all that Czerny has said to the contrary – belong exclusively to what is denominated the 'third style.' This Sonata appears to be a favourite with Madame Schumann, who has played it on several occasions to the neglect of Opp. 106, 109, 110, and 111 – its four major successors, any one of which Mr Chappell's cultivated audience would be pleased to find set down for her in a future programme. The 'Op. 101,' in certain respects is the least easily intelligible, because the most difficult to balance, or, in other language, to set forth in the light of an 'organic whole,' than any of the other four, 'Op. 109' not excepted. The first movement is especially trying Beethoven's indication of the manner in which it should be played – *etwas lebhaft*,

mit der innigsten empfindung’ (which may be freely translated – ‘somewhat animated, and with profound sentiment’) – together with his frequent modifications of rhythm, his pauses, gradations of time as well as of tone, is alone enough to puzzle ordinary executants. But Madame Schumann, no ordinary executant, lays hold of it unhesitatingly, and endows it with an expression unlike that which we are accustomed to from other pianists. Doctors may differ, but genuine artists are privileged to have their own way and to speak fearlessly and independently for themselves. Perhaps the most striking feature in Monday night’s performance of the Sonata was the Vivace all Marcia (*Lebhaft Marsch*). This Madame Schumann played with extraordinary vigour, making an effective contrast with the odd little Trio in ‘canon,’ which, but for an unmistakable touch here and there (the return to the theme of the March, for example), one could scarcely imagine ever came from Beethoven. Into the elaborate and splendid *finale*, as usual, Madame Schumann threw all her energy. At the end of the Sonata she was twice called back.

[C.3.1.10] 2nd March 1872 - Vol 50, Issue 9 - p. 138

Review of concert on the 29th of February

Madame Schumann’s Recitals

Madame Schumann gave the first of two pianoforte recitals in St. James’s Hall, on Thursday week. The programme, which was very interesting, contained Schubert’s Sonata in A minor (Op. 42); Beethoven’s Variations in C minor; a selection from Schumann’s *Kreisleriana*; and his Romance in C minor (Op. 111); a Gavotte by Gluck, and two of Mendelssohn’s *Lieder ohne worte*. The performance of so much music, in such differing styles, was a severe task for a pianist who is no longer young. Madame Schumann, however, acquitted herself with sustained energy, and played from first to last after her best manner. How much the recital was enjoyed by the amateurs present may be imagined. Some vocal pieces were contributed by Madlle. Anna Regan, the accompanist being Sir Julius Benedict.

[C.3.1.11] 15th March 1873 - Vol 51, Issue 11 - p. 162

Madame Schumann’s Recitals

According to her annual custom, Madame Schumann – whose brilliant reception at the Monday Popular Concerts, on the occasion of her first appearance for the season, was described not long since – gave two pianoforte recitals on her own account. At the first, on Wednesday week, in St.

James's Hall, the accomplished lady began with her late husband's *Etudes en forme de Variations*, which Schumann dedicated to 'son ami William Sterndale Bennett,' whom in return, dedicated to Schumann his own admirable Fantasia in A major. The original title of the piece, which stand as Op. 13 in the published compositions of the master, was *Douze Etudes Symphoniques*. A more trying and difficult work of its kind can scarcely be named. There are twelve variations, all constructed upon a very singular theme, confided, it is said, to Schumann by an amateur; and the whole takes up a good half-hour in performance. Nevertheless, difficult as are the Variations, which tax the powers of the executant more and more severely as one succeeds another, Madame Schuman plays them from beginning to end without book, and plays them superbly – as, indeed, she does whatever proceeded from the pen of her husband, whose music lies as deep in her heart as it flows readily under her hands. Admirable as is her interpretation of the music of other masters, she is never, in our opinion, so entirely herself, so beyond all rivalry, as in that of Schumann, whose spirit seems to breathe through her fingers. Many would, therefore, have liked more of Schumann than was contained in the programme of Wednesday week's recital; and, in fact, if the entire selection had been made out of Schumann's works, vocal and instrumental, not a soul in the room would have complained. As it happened, the only other excerpts from the same source were three fancy pieces – 'Aufschwung' ('Soaring'), 'Warum' ('Why'), from Op. 12; and *Scherzino*, from Op. 26 – each attractive in its way, each it is almost superfluous to add, given in perfection, but each, to a certain extent, familiar. Madame Schumann vouchsafed no more.

Among the other compositions brought forward by the gifted pianist was J.S. Bach's so called 'Italienisches' Concert' (Italian Concerto), which Kuhnau, a contemporary of Bach's, styled simply *Klavier-Sonate*, and which, if it really did emanate from the genius of Bach, a fact that some in the face of traditional *quasi*-authority deny, is comparatively one of the least important works of its kind with which that most learned, ingenious, and profound of musicians is accredited. It was played, however, in such a style as to win a 'recall' for the player, who earned further honours in a Notturmo by Chopin, and a couple of Schubert's charming *Moments musicaux*, the last of which (in F minor) was encored. These also Madame Schumann performed without book.

The remaining pieces were the Adagio from Spohr's Ninth Violin Concerto, very cleverly executed (and with deserved success) by Mdlle. Friese, well accompanied on the pianoforte by Mr Sauerbrey, who also accompanied Madame Sauerbrey in songs by Gounod and Schubert. Madame Sauerbrey possesses an agreeable contralto voice, and sings with feeling. The concert afforded general satisfaction, and Madame Schumann can hardly fail to have been gratified by the hearty manner in which her own contributions to the programme were appreciated.

[C.3.1.12] 1st April 1876 - Vol 54, Issue 14 - p.236

Review of concerts on the 25th and 27th of March 1876

Popular Concerts

The Saturday Popular Concerts, already prospering, have received a fresh impetus from the co-operation of Madame Schumann. At the first she played but one piece, the Sonata in A op. 101, of Beethoven. How thoroughly she enters into the spirit of this extraordinary composition – first of the ‘five’ which so long troubled the most expert pianists – has been proved more than once here. To hear her interpret it is always a treat, because she interprets it in the true spirit of the author. Each of the three movements (the short *adagio* which leads into the *finale* having no claim to the dignity of a movement *per se*), has its distinctive character well defined, and none more so than the Vivace all marcia, to which Mdme Schumann imparts an emphasis of accent, combined with a broad and bold reading, precisely fitted to its significance. The Quartet on this occasion was one by Haydn in D minor, admirably executed by MM. Straus, Ries, Zerbini, and Piatti, three of whom (Herr Straus leading) subsequently joined Messrs Lazarus, Winterbottom, Wendtland, and Reynolds in Beethoven’s very familiar Septet – how familiar may be imagined when it is stated that this was its 30th time of performance at the Popular Concerts. The vocalist was Mdme Cave-Ashton, who gave Mendelssohn’s ‘Charmer’ and Sullivan’s ‘The distant shore,’ Sir Julius Benedict accompanying her in both. At the concert on Saturday, which was honoured by the presence of Her Royal Highness the Princess of Wales, Mdme Schumann played four numbers from her husband’s fantasy-sketches, entitled *Kreisleriana*, after Hoffmann’s Kapellmeister Kreisler. These (dedicated to Chopin, by the way) had been previously heard at the Popular Concerts, but must always be welcome when thus rendered *con amore*. Equally so the animated and brilliant Quintet, for Pianoforte with Stringed Instruments in E ♭, one of Schumann’s most deeply-imagined and elaborately worked-out chamber pieces – a favourite alike with amateurs and musicians. No performer, however, can enter heart and soul into this music like Mdme Schumann; it is only natural that it should be so; and when she has such a quartet to support her as is provided at Mr Chappell’s concerts, her zeal in the execution of her task is redoubled. The Quintet was never more heartily enjoyed, and Mdme Schumann had every reason to be satisfied. Spohr’s too-rarely-heard Quintet in G, for Stringed Instruments, played in the most finished style by mM. Joachim, L. Ries, Straus, Zerbini, and Piatti, headed the programme, which included songs by Lotti and Mendelssohn, assigned to Miss Catherine Penna, a very promising young artist...

[C.3.1.13] 3rd March 1877 - Vol 55, Issue 9 - p. 155

Review of concerts the preceding February

Popular Concerts

The return of the eminent pianist, Mdme Clara Schumann, to the Popular Concerts is always looked forward to by the many admirers of her genius with anxious expectancy. This may account in a great measure for the crowded attendance at St James's Hall, on a Saturday afternoon, when Herr Joachim, the present absorbing attraction of the season, was engaged elsewhere (at the Crystal Palace). Mdme Schumann, as usual, was honoured with an enthusiastic reception – a reception never accorded but to the highest favourites of the public. She played nothing she had not on several occasions played before, but whatever she may choose, when bestowing upon it her earnest thought and care is sure to be more or less welcome. The *Variations Sérieuses* of Mendelssohn, built upon an original theme in D minor, are exactly suited to her energetic style. This piece, about which the composer himself speaks with satisfaction, in a letter from Leipsic, addressed to his friend Carl Klingeman (1841) approaches more nearly than any other composition of the kind, to the famous 32 Variations of Beethoven on a theme in C minor; and it is only to be regretted that instead of 17 (the letter mentions '18,' doubtless including the *coda*), the number of Mendelssohn's Variations had not been doubled, in order to exhaust the capabilities of the theme as fully as Beethoven has exhausted the capabilities of his. The *Variations Sérieuses*, nevertheless, even admitting that the composer, had he felt so inclined, might have done still more with the theme, can hardly fail to please when rendered as Mdme Schumann renders them – entering, as she does, heart and soul into their character and significance. Twice re-called after her performance, she also joined Herr Ludwig Straus and Signor Piatti in Beethoven's B ♭ Trio – fifth, last and grandest of the series of works for the same combination of instruments which the illustrious musician bequeathed to his art. The Quartet was one in D major, which, until the complete catalogue of Mozart's compositions was published, was generally called 'No. 7,' but is now known to be his 26th...

Mdme Schumann made a second appearance on Monday evening, when, as might have been expected, her attraction, added to that of Herr Joachim, drew a very crowded audience. His time the illustrious pianist was heard in Beethoven's Sonata, Op. 81, best known as 'Les Adieux, l' Absence, et le Retour' – a work always rendered by her with a profound insight into its meaning, and a careful avoidance of the exaggeration from which music having an avowed 'poetic basis' usually suffers. Mdme Schumann combines true reverence for the genius of the composer with her own commanding ability, and is thus saved from the egotism into which ability without such reverence

often falls. Again was she successful in enlisting the sympathies of her audience, whose applause, long and loud, compelled a return to the platform.

[C.3.1.14] 31st March 1877 - Volume 55, Issue 13 - p. 299

Review of concert on the 26th of March 1877 – Finale of the Monday Popular season

The Popular Concerts (*From the 'Daily Telegraph.'*)

The programme, as customary on these occasions, was one of extra length, the artists were numerous, and the works performed of recognised attraction. Indeed, the character of the representation made it resemble the 'artists' concert,' which, in Germany, so agreeably winds up musical festivals, each leading performer having the choice of a solo for the exhibition of his own special powers. Thus, Mdme Schumann was heard in the *Scènes mignonnes sur quatre notes*, entitled *Carnaval*, written in 1834 by her famous husband. Strictly speaking, we should say that the distinguished lady played only a selection from these fanciful effusions, the ability with which she interpreted those chosen making us the more regret that any were passed over. That all their beauty was set forth will be assumed; but not often, perhaps, has Mdme Schumann thrown so much vigour or rhythmic power into the March of the Davidsbündler against the Philistines.' She was twice called back to receive enthusiastic applause.

C.3.2- The Monthly Musical Record – Augner & Co, London, 1870s

[C.3.2.1] 1st April 1871 - Volume 1 – p. 39

Concert Programmes

The study of foreign musical newspapers, with the details they afford of the progress of the art abroad, is both interesting and instructive. At the same time it must be confessed that it is not a little tantalising. The record of the music produced in Germany during one week merely, is enough to make an amateur's mouth water. Nearly every town of any note has its own orchestra, frequently also its own chorus; and the programmes of the performances show an amount of research on the part of the directors, to which it is difficult to find a parallel in this country. If we except the admirable Saturday Concerts at the Crystal Palace (at which, thanks to Mr. Grove and Mr. Manns, an opportunity is afforded of hearing the best productions of the present as well as the past) and Joseph Barnby's excellent concerts, there is hardly a society in England at which there is more than a very small chance of hearing anything but a few stock pieces – very good, no doubt, but which one would

gladly see put on one side for a time, to give place to other works. In the domain of sacred music, how many of Handel's nineteen oratorios are ever produced? *Belshazzar*, *Saul*, *Athalia*, *Joshua* – four of the old master's grandest compositions (not to mention others), have been shelved for many years. Haydn's *Seven Last Words* and *Stabat Mater*, Graun's *Te Deum* and *To Jesu* [*Der Tod Jesu*], are all worthy of an occasional hearing; but they never get one. Then again, to take Bach, Mr. Barnby has recently given us the *Passion according to Matthew*, for which he has the best thanks of musicians; but shall we never hear a performance of the *Passion according to John*, which is but little inferior to it, or of the High Mass in B minor, or the 'Magnificat'? In instrumental music it is just the same. How many of Haydn's 118 symphonies, or Mozart's 49, are ever performed, except at Sydenham? And in chamber music, though Mr. Arthur Chappell has done excellent service at the Monday Popular Concerts, yet even there, though to a much less extent than in many other places, a spirit of (shall we say?) *conservatism* seems to prevail; and many fine works might be mentioned which have not yet had their turn. In Germany, on the contrary, almost every week during the season witnesses the production of some novelty, or the revival of some unearthed treasure from the almost exhaustless mine of the older master.

[C.3.2.2] 1st March 1872 - Volume 2 - p.42

Monday Popular Concerts

On Monday, February 5th, Madame Schumann made her first appearance at these concerts during the present season. She chose for her solo performance Beethoven's great Sonata in A major, Op. 101, one of those works which is written in what is commonly known as his 'third style.' Madame Schumann's playing was characterised by all the mechanical finish and depth of feeling which have been so often commented on. The other piece in which she took part was Schumann's magnificent Pianoforte Quintet in E ♭, Op. 44, a finer performance of which has probably never been heard, and which, it is no wonder excited the greatest enthusiasm. The lady was ably seconded Messrs. Strauss (who replaced Madame Norman-Neruda, absent from indisposition), Ries, Zerbini, and Piatti. The quartets were Haydn in G minor, Op. 74, No. 3, and the Andante and Scherzo from the Posthumous Fragments by Mendelssohn, known as Op. 81. The vocalist was Mr. Maybrick.

[C.3.2.3] 1st January 1873 - Volume 3 – p.12

British Orchestral Society

The first of a series of six concerts was given at St James's Hall on the 5th ult. From the prospectus issued with the programme, we gather that this society has been established for the purpose of giving annually a series of concerts by British artists. The soloists – vocal and instrumentalists; - together with the band of seventy-five performers, are to include the most eminent English talent, thus forming, for the first time in this country for many years, a complete representative orchestra. The programmes are to be selected chiefly from the works of the great masters, and at each concert a symphony, a concerto, two overtures, and vocal music, will be performed. ...

As to the constitution of the society, who are its members and who its directors, we are entirely in the dark. They seem to have been studiously kept in the background, perhaps because they would like to see how their plan works before acknowledging themselves. For our own part we cannot admit either the necessity or the advantage of a society founded on a basis so narrow as that of excluding foreigners from its ranks. Music is so universal a language that among musicians there should be no distinction of nationalities. We have heard a good deal lately of the discontented British musician and his wrongs, which we cannot but regard as having been exaggerated. By far the greater majority of the best players in our best orchestras are Englishmen, and this is no surprise, for the superiority of their instruments, and their readiness at playing at sight, have been readily acknowledged by almost every foreign conductor who has visited this country. ...

Though much may be expected from such a talented array of instrumentalists and vocalists, one cannot but think it a pity that the rules of the society should exclude Mme. Schumann, Herr Joachim, and other foreign artists of distinction who may visit us, as well as those residents among us, from being heard at its concerts.

[C.3.2.4] 1st January 1873 - Volume 3 – p. 38

Monday Popular Concerts

Mme. Schumann made her first appearance for the season on the 10th ult. When she was greeted with the utmost enthusiasm. Though she had been put down for Beethoven's Sonata 'Characteristique', she came forward with that in D minor, Op. 29. As the one is probably as familiar to her as the other, we are at a loss to account for the change, especially as the sonata she made choice of had been played quite recently at one of these concerts by Mr. Charles Halle. For this

reason the audience would probably have preferred hearing that originally announced for her. Much as we admire Mme. Schuman, and willing as we are to support her claims as the greatest living pianist, we feel bound to say that, impressed perhaps by the warmth of the reception accorded to her, she seemed flurried, and played the first two movements at a more rapid pace than at which they are most effective. On the other hand, her reading of the last movement (Allegretto) was much more measured than that which Mr. Halle is wont to take it, and more in accordance with the composer's evident design. After two recalls, Mme. Schumann returned to the pianoforte, and played the Romanze in D minor, from Schumann's Op. 32, with the greatest effect. It is in her rendering of her late husband's music that Mme. Schumann is most admirable, and it is therefore to be regretted that she does not confine herself more to this, and to such works as have not been already made familiar by our resident pianists, both native and foreign. It seems absurd, as has more than once happened of late years, to import a distinguished German Kapellmeister to play a concerto by Mozart or Mendelssohn. In Schumann's interesting Trio in D minor, Mme Schuman (with Mme Norman-Neruda and Signor Piatti) was heard to the best advantage. The string quartets were Mozart's in B \flat , No. 3, and Haydn's in E \flat , Op. 76, No 6. Nita Gaetano was the vocalist.

[C.3.2.5] 1st April 1873 - Volume 3 – p.50

Crystal Palace

We have arrived at that season of the year when, especially in the case of serial concerts, it becomes utterly impossible to keep anything like a complete record of current musical events; our remarks must therefore be restricted to their most salient points, and to these only so far as concerns the production of new or unfamiliar works, and the more remarkable performances of individual executants. Schumann's Concert-stück, for Pianoforte and Orchestra (op. 92), satisfies both these conditions, for not only was it heard here [51] for the first time, but its performance by Mme. Schumann – and it may be added by the bad as well – was in every way a remarkable one. This pleasing work, composed in 1849, consists of an introductory Adagio and an Allegro, which, however, owing to the prominence in the introduction of a theme subsequently elaborated in the Allegro, as well as to a somewhat unusual succession of keys, are more correctly to be regarded as constituting an organic whole, than as two distinct movements. Though it commences and closes in G major, the prevailing key is E minor. At such irregularity, and the unexpected order of modulation thereby induced, purists no doubt will carp; the fact however, of Schumann's astuteness in avoiding as much as possible in the body of the work so colourless a key as that of G, should perhaps not be overlooked. We can only recall one former occasion of hearing this work – at a concert of the

Philharmonic Society, in 1868. That a work by Schumann, so affectingly melodious, so brightly scored for orchestra, and so effectively written for the pianoforte, should not long ago have found its way to the Crystal Palace is somewhat surprising...

[C.3.2.6] 1st April 1873 Volume 3 – p.52

Madame Schumann's Recitals

The first of two recitals of pianoforte music, given by Mme. Schumann, at St James's Hall on the 5th ult., provided so attractive that the announcement of two more was at once put forth. On no former occasion has this unrivalled pianist been playing more finely than on her present visit, and never has she been more widely and thoroughly appreciated. Though but the well-deserved reward of her perseverance, for which the musical public cannot be too grateful, it must be a real satisfaction to her to contrast the numerous and enthusiastic audiences of to-day with the scanty but perhaps faithful band of admirers which used to meet at the Hanover Square Rooms on the occasion of her earlier visits to England. No less satisfactory must it be to her to mark the altered tone of the public criticism of to-day as compared with that of the former period, so cruelly depreciative of her playing and her husband's music. The selections of music she has brought forward have been varied and well chosen. She has given us a fair amount of Schumann's music, but certainly not too much. The list included his enormously difficult and clever *Etudes en forme de Variations*, Op. 13, a couple of the *Phantasiestücke*, Op. 12 – viz, 'Aufschwung' and 'Warum', the 'Scherzino' from Op. 26, No 1 of the *Nachstücke*, the Romanza in F#, Op. 28, the Canon in B minor, from Op. 56, and selections from the *Carnaval Scenes* and the 'Davidsbündler'. All seemed to be thoroughly appreciated, and several were re-demanded. Schubert was also represented by his Sonata in B ♭ (posthumous), the Fantasia in G, Op. 78, and the two *Moments musicaux*, in C# minor and F minor. On no previous occasion has the remarkable beauty of these sonatas been brought before us in so strong a light. The impressive and yet unexaggerated manner in which they were rendered was nothing less than a revelation. In Mendelssohn's Variations in E ♭, Op. 82, and Capriccio in E major, Op. 33, in Chopin's Nocturno [sic] in G minor, as well as in the severer schools of Bach and Scarlatti, as represented by the so-called 'Italian' Concerto, and Partita, in G major of the former, [53] and by an Andante and Presto of the latter, Mme Schumann seemed equally at home. At the first of these recitals a young lady violinist, Mlle Friese, was heard for the first time, and made a very favourable impression by her performance of the Adagio from Spohr's Ninth Concerto. Songs, chiefly by Schubert, Schumann and Mendelssohn, were contributed at each recital successively by Mmes, Sauerberry, Lavrowska, and Otto Alvsleben.

[C.3.2.7] 1st May 1873 - Volume 3 – p.59-69

Foreign Correspondence: Music in North Germany (from our special correspondent)

There are certain works which always make the same impression upon us, however often we have heard them, and however intimately we may be acquainted with them. They are as a matter of course always masterpieces of the first water, but for all this must draw a distinct line here. Doubtless we always listen to an important masterwork with lively interest; even if we heard it ever so often, we shall always admire its beauties, although we may know them to the smallest details, but we are not likely to be again and again brought into that imaginative rapture which the first hearing of the work has created in us. We hail them always as old and dear friends, which become dearer to us at every meeting, whose excellent qualities we always love, and even learn to esteem higher, but the fervour of the ecstasy they once called up does not appear again. Different is it with other works, which always place us again in the same delightful rapture, at whose first sound a feeling of inexplicable, mysterious delight, causes the fibres of our innermost soul to vibrate. To those works which electrify us so mysteriously, belongs Schubert's D minor Quartet. Rich and blooming as the invention of this piece is, great and ingenious as is the construction of the different movements, their inner connection, the uniformity of the whole, the charm of the sound, and all the other undeniable excellences of this work, we find all these qualities also in works by other masters, perhaps these also in a higher degree, and we are nowadays blind enough to consider Schubert's D minor Quartet to be the greatest masterwork in this genre. The reason of the magic effect of this work upon us must be looked for somewhere else. We believe we have found it, if we take it for granted that always only those works have made upon us the same charming impression, in which the whole individuality of the creating artist in its originality is manifested most clearly and perfectly. The greater and more sublime the genius is, the more of such works there will be found, and it will be manifested in a greater variety of works of different descriptions.

This may account for Mozart having created in the serious and comic opera, in chamber and orchestra music, in simple song and church music, works which will last for all time, blooming and full of life, and will give to coming generations the delight which they have given to our fathers. If Beethoven chiefly gives in the symphony, the sonata, and the chamber-music expression of his gigantic mind, we also find in his opera, in his church music, and his simple song the richest and most

charming revelations of his genius. With Schubert we find this expression of inner individuality with exception of a countless number of wonderful songs, only in three works. These we believe to be the two Quartets in A minor and D minor, and the C major Symphony. Little as we [60] undervalue the many other mostly highly interesting always characteristic creations of Schubert in other branches of his art, we do not think that any other work of Schubert comes up to the above-named ones. And these three works are those which always have the same charm for us, and always put us again in the greatest rapture.

But also with masters, whom we cannot place at the side of the heroes of the highest standing, we find such works whose effect upon us always remains the same. And again, they are those works in which their innermost nature is manifested, in which they have given themselves as they are. Amongst all the numerous, fine, and perfect masterworks of Mendelssohn, Schumann, Spohr, and Weber, we can scarcely hesitate for a moment to point to the music of the *Midsummer Night's Dream*, *Manfred*, *Jessonda*, and *Freischütz*, as forming the crowns of all artistic works of the masters named, and these are just the works, which in their mighty and deep effect upon us never decrease, and in all probability will leave to coming generations in future times a testimonial, speaking deeply to the feelings, of the artistic powers of these masters.

[C.3.2.8] 1st June 1873 - Vol 3 – p.78

Concerts, & r, Crystal Palace

Mr Mann's benefit concert, which may be regarded as the bridge between the classical symphonic concerts of winter and the lighter operatic entertainments of summer, partook largely of the character of both, and attracted an unusually large audience. The directors of long series of concerts seem to have found by experience that it is their best policy to make them as even as possible. It has been found that an unusually sensational and attractive concert of a series usually diminishes the attendance of the succeeding concert. Hence the usually level quality of the Crystal Palace and Monday Popular Concerts, the programmes of which generally seem to be drawn up under the idea that the introduction of some exceptionally attractive or unfamiliar work must be counterbalanced by works of an opposite character. For instance, a work by Schumann, Liszt, or Wagner is pretty sure to appear in company with works of the simplest and most elementary character, which those who care for the former least wish to hear. Whether this be a safe policy it is difficult to determine. If too strenuously adhered to, there is certainly the risk of failing to fully satisfy any one. To satisfy the tastes of all at a single concert attended by such large audiences as

congregate at the Crystal Palace seems almost hopeless. To mix up ballads and operatic songs with the symphonies and overtures of the greatest masters, though common enough, is so incongruous, and it is so certain that those who care for the one do not care for the other, that it seems worth the consideration of the directors of these concerts whether it would not serve them better to divide them into two parts, giving the vocal music in one part and the instrumental in another, or to give alternate concerts of vocal and orchestral music.

[C.3.2.9] 1st June 1873 - Volume 3 – p.79

Dr. Hans von Bülow's Recitals.

That Dr von Bülow's playing has given unqualified satisfaction to all cannot be said. Since there are those still to be found among musicians, who professedly do not admire Schubert, Schumann, or Mdme Schumann's playing, this is not a matter which surprises us. It is easily accounted for: here in England for many years past we have been taught to regard the school of J.B Cramer, as it has been handed down to us by Cipriani Potter, Sterndale Bennett, and others, as *the school par excellence* of pianoforte playing. In Germany a school of a warmer and more poetical temperament has at the same time been gradually growing up. It has occasionally been brought before us both by executants and composers: that we should readily accept it was not to be expected. It has been reserved for Dr von Bülow to bring it before us in its most convincing light.

Henceforth a revolution in the style of our pianoforte playing may be looked for. As it has often been remarked that Mdme. Schumann's warmth of style, since her acceptance here as the greatest pianist that has regularly visited us of late years, has influenced that of several of our representative resident pianists, so it may safely be predicted that the astonishing success Dr von Bülow has met with during his late visit to us will be followed by like results but in a more extended degree. That henceforth he may be looked for as an annual visitor is much to be wished.

[C.3.2.10] 1st November 1873 - Volume 3 – p. 147-148

Reviews: *Robert Schumann's Piano Works*. Edited by E. Pauer. Volume I. Augner & Co.

The causes of the comparative unpopularity of Schumann's music till within the last few years are, we think twofold. In the first place, it is so entirely new, so different from anything that had preceded it, that there was necessarily a large amount of prejudice to be overcome before it could be accepted. In the musical world there is always a certain *vis inertia* which opposes everything not

according to preconceived ideas of notions. One of the most striking examples of this is to be seen in the reviews of Beethoven's music which appeared on its first publication, in which it was reviled as unplayable, unnatural, abstruse, and accredited with nearly every possible fault – one reviewer even venturing to say that 'if Beethoven would only write *more naturally* (!), he might produce really fine music.' We see the same spirit, in a somewhat different manifestation, in the general opposition at the present day to Wagner's music; and we can hardly be surprised if Schumann's highly original genius should in like manner have been looked upon with suspicion and distrust. The second cause why this music is not better known is its difficulty. Of course there are pieces of our author's to be met with which are not only comparatively but absolutely easy; but there are quite the exception; and a pianist must have arrived at a high degree of technical proficiency before he can hope to grapple successfully with most of Schumann's more important works. They require, too, not merely the requisite mechanical facility, but a hearty sympathy with and intelligent appreciation of them to do them justice; and so long as it is any labour to play the mere notes, this is impossible. Bülow's sound dictum should be borne in mind: 'A player ought always to be able to accomplish, if needful, at least twice as much as is required by the piece he is playing.' Thanks [148] however, to the exertions of many talented artistes in this country – foremost among whom we must name the composer's gifted widow, and (in a different way, as conductor) Mr. Manns, at the Crystal Palace – we are now able to talk of the depreciation of Schumann's genius as a thing of the past. He is now generally acknowledged to stand in the first rank of the tone-poets of the present century.

[C.3.2.11] 1876 Vol 6

First article of each issue given over to Robert Schumann and his music.

[C.3.2.12] 1st April 1877 - Vol 7 – p.66

Monday and Saturday Popular Concerts

The presence of Mdme. Schumann and Professor Joachim has attracted overflowing audiences to the concerts of the past month. Mdme Schumann, for so long past with justice regarded by many as an ideal pianist, has once more returned to us in the full command of her wondrous executive and intellectual powers. That at this period of her career she has no need to add to her repertory is not surprising, and so exemplary has been her interpretation of all that has been set down for her, that there has been no reason to complain of her abstaining from the introduction of works in which she had not been previously heard. Indeed, there would be little cause for regret even were she to

restrict herself to performing none but her husband's works, for since these have come to be recognised at their worth, the necessity of preserving an authentic mode of performing them has become the more apparent. As to what this should be, there is no greater authority than Mdme. Schumann. In the course of several concerts, Mdme. Schumann has been heard in Beethoven's Sonata 'Les adieux, l' absence, et le retour' (Op. 81); in that by the same master in A major (Op. 101); in Mendelssohn's Andante with Variations, in E ♭ (op.82); in Schumann's *Etudes Symphoniques*, and Fantasia in C major (op. 17) – the latter for the first time at these concerts – as well as in Beethoven's Trio in E ♭ (Op. 70, No. 2), and Schumann's Quintet in the same key...

In accordance with the precedent of the last two years, an extra concert was given on the afternoon of the 21st ult, expressly for the purpose of bringing Beethoven's so-called 'posthumous' quartets to a hearing before a select party of listeners – those beautiful and interesting works being apparently still regarded, unreasonably we think, as of too recondite a character to set before a general audience. The two selected were that in E ♭ (op.127), and that in F (Op. 133). The accordance of an opportunity of hearing their splendid monuments of Beethoven's genius, perfectly rendered by MM. Joachim, L. Reis, Straus, and Piatti, was as welcome as it was unusual. Between the Quartets, Mdme. Schumann played Beethoven's 'Waldstein' Sonata with striking effect, and Herr Henschel contributed a quartet of songs, also by Beethoven.

C.3.3- The Times - 1870s

[C.3.3.1] 16th April 1870 - Issue 26726 – p.9

Monday Popular Concerts

Review of Final concert of season at which CS played Chopin's 'well-known *Scherzo* in B ♭ minor, Op. 31...

The season just terminated has been remarkable for the more than usually frequent production of pieces either altogether new or but little known to Mr. Chappell's habitual supporters. Most of these were brought forward at the instigation of Herr Joachim, who all through the season has been playing his very best – which means the best of the best; and, to single out one instance from many, whose performance in Beethoven's great quartet Op. 132, in B ♭ , one of the most wonderful of the series that used erroneously to be denominated 'posthumous,' can never be forgotten by those who were fortunate enough to hear it. The Monday Popular Concerts are to be resumed in November. Every lover of genuine music must desire their continued success.

[C.3.3.2] 1st February 1871 - Issue 26975 – p.6

Monday Popular Concerts

Madame Schumann's reappearance is an epoch of the musical year. Her reception on Monday was enthusiastic, and her playing evidently did not disappoint the expectation of her admirers, as her rendering of Schubert's Sonata, her first performance of the season in London, was vigorously applauded. She certainly played it with all her well-known power; but parts of it, especially the first movement, which is marked *moderato*, she rather hurried. The Sonata itself is probably the most satisfactory of the eleven now becoming generally known to the public through the medium of Herr Pauer's admirable edition of Schubert's pianoforte works. It is less tainted with crudities, which, with Schubert, arose from the same source as those noticed in Schumann's works - namely, from the want of the sympathetic guidance of public audiences, which have always exerted so valuable an influence on composers who have been popular in their lives. The Sonata bears the marks of the over elaboration of trivial detail which was rather characteristic of the times than of the man. But, fortunately, the use of the main subjects is more fresh and natural than in others of this series, with, perhaps, the exception of No. 5 in Herr Pauer's edition. Madame Schumann thoroughly caught the spirit of the work, and brought out the various points of interest with real appreciation of their bearings. Her rendering of the superb *andante*, with variations, was best of all, and after the last movement she was deservedly encored.

...

The great treat of the evening was the performance of Schumann's two exquisite songs 'Der Nussbaum' and 'Frühlingsnacht,' by Herr Stockhausen, accompanied by Madame Schumann. The performance of the latter was quite beyond expression. Exceedingly fast, it must be owned; but Madame Schumann ought to know best the right pace to take it, and both singing and playing were so superb in this instance that a very anti-Schumannite must have been carried away by it. They were recalled of course, when both songs have been sung twice.

[C.3.3.3] 8th February 1871 - Issue 26981 – p.5

Monday Popular Concerts

The concert on Monday was note-worthy for several reasons. Not only was the programme unusually good, but there were features in it which endowed it with a special attraction. Foremost among these were some pianoforte pieces by Schumann, interesting in themselves on account of their marked individuality, and doubly interesting on account of the manner in which they were interpreted by Schumann's widow. To judge Madame Schumann as she ought properly to be judged she must be heard in the music of her late husband. This she plays with an enthusiasm which never fails to impart itself to her hearers. She plays it, too, in almost every instance unaided by the book. The pieces selected by madame Schumann were 'In der Nacht,' one of the so-called '*Phantasiestück*' and the well-known '*Arabesque*' in C, perhaps the most generally popular of its composer's minor pieces. How these were given we need hardly say. Enough that Madame Schumann never gave them with more untiring energy and seemingly impulsive earnestness. Called back to the platform after the '*Arabesque*,' she resumed her seat at the pianoforte, and played another of the *Phantasiestück* (No. 7), with a similar result.

[C.3.3.4] 9th February 1871 - Issue 26982 – p.10

Madame Schumann's Pianoforte Recitals

Had Herr Pauer been present at Madame Schumann's first pianoforte recital he would doubtless have retracted his strictures on the English musical public in the matter of their want of appreciation of his favourite Schumann.

Madame Schumann played the whole series, with the exception of Nos. 3, 6, 8, and 10, and they were all heartily applauded, without even the exception of the crabbed and almost disagreeable No. 9 in C.

The series is much on the same principle as the 'Carnaval' Op. 9, being composed of distinct pieces, with the slight connexion of a quotation from No 2 in the last number but one, with a *coda* remotely based upon its subject. All the numbers are thoroughly characteristic both of his faults and his beauties – No. 13 especially of the latter – being full of his unrivalled vigour and heartiness and containing a superb passage in B major, which would go a long way to redeem the whole set, had there been nothing else worth listening to.

The only one of his songs given at this concert was the 'Flüthenreicher Ebro' from the 'Spanische Liebes-Lieder,' which was given once before this year at the Monday Popular Concerts. Herr

Stockhausen sang it to perfection, and met with an *encore* so determined as to leave no question of the amount of satisfaction it conveyed. The remainder of his performances (of which it seems almost superfluous now to speak with admiration), were Mendelssohn's 'Frühlingslied,' Brahms's [sic] striking 'Von Ewiger Liebe,' and Schubert's 'Liebe Farbe,' 'Böse Farbe,' and 'Trock'ne Blumen' – which last was for an *encore*. The remainder of the recital comprised the following works: - Beethoven's Sonata in E \flat , Op. 31, No. 3, in which every one must have remarked the magnificent rendering of the Scherzo – Bach's 'Italiänisches Concert' – which seemed to give satisfaction, though it was given with entirely different feeling from what the English public are accustomed to with their favourite interpreter of that school; Mendelssohn's Prelude in E minor, No. 1; Chopin's Nocturne in G minor, Op. 37, No. 1; and his Posthumous Fantasie – Impromptu in C# minor – which latter Madame Schumann embellished with some very elegant '*broderies*' (as Chopin himself used to call them, which, though not in the composer's original, were so thoroughly in keeping as to merit more praise than criticism for the irregularity of their introduction.

The programme of the second recital was fully as interesting as the first. It opened with Clementi's Sonata in B minor, which was well enough received, though without any special marks of approval. There are many fine passages in it, and it is written in a form which is eminently pleasant to listen to, but it seemed on the face of it that it was not what the audience especially came to hear. Herr Stockhausen was then encored for an exquisite rendering of Schubert's 'An die Leyer,' which was followed by a *gigue*, Musette (the well-known one), and *tambourin* by Rameau; and a very brilliant and difficult *gigue* of Graun's in B minor. Next came a remarkably beautiful song by M. Jules Benedict, called in the English 'On yonder battle-field.' It must be owned that the audience were not sufficiently appreciative of its merits, for it deserves every expression of applause for its noble pathos, which in some passages was quite thrilling; as it well might be when sung by Herr Stockhausen. The next was the special feature of interest in the concert – Schumann's Sonata in G minor Op. 22; which was probably unknown to most of the audience. Madame Schumann's rendering of it was such as to make it intelligible to the meanest capacity. But apart from this, it must be said that it is less abstruse in form than might be expected. The first movement especially is as clear and vigorous as can be desired; the form is such as is best known to musicians, and the subjects are thoroughly intelligible. The Scherzo is most effective, and the last movement, in the *rondo* form, is dazzlingly brilliant, and that in a manner which is essentially Schumann's

Herr Stockhausen then sang 'Der Nussbaum' and 'Frühlingsnacht,' which were received as they were on Monday week at the Popular Concert. The enthusiasm which he threw into the 'Ja, si ist Dein' at the end communicated itself to the audience, who burst into such a storm of applause that

nothing less than two appearances on his part could appease them. Such a performance as this, with Madame Schumann's accompaniment, was, indeed, a thing to remember.

The concert ended with Schumann's Novellette in F, No. 1, which Mr. Halle played at the Crystal Palace a fortnight ago; Professor Sterndale Bennett's delicate Andante, in E major, which is the second of the set of three diversions for four hands on one pianoforte, and Mendelssohn's brilliant Scherzo in E minor.

[C.3.3.5] 16th March 1871 - Issue 27012 - p. 10

Monday Popular Concert

The feature which was most worthy of remark in the Popular Concert of last Monday was Madame Schumann's performance of Beethoven's colossal Sonata in C major, op. 53, generally known to the world as that dedicated to Count Waldstein. The mere fact that this sonata is in prospect is always sufficient to draw a thoroughly musical audience, as it combines wonderful completeness of design and vigorous treatment with a difficulty so exceptional that it is most interesting to hear how great players deal with it. On the occasion in question the crowded audience had no need to be disappointed, nor were they, if one may judge from the triple encore which was awarded at its conclusion. Madame Schumann, indeed, played the whole work with unusual vigour and power, and the only fault which must be noticed was the pace of the *adagio*, which was so fast that it not only lost its character, but seemed to lose its very place in the sonata, and to become a blank. It is very well to call it a mere introduction to the last movement, but it must be more, or it would have no connexion with the first movement, and would in consequence split the sonata into two disconnected sections. However, every one must have soon forgotten their feelings about the *adagio* in the superb rendering of the final *allegretto* and culminating *prestissimo*, which was as good as could be desired by the most hypercritical of audiences.

[C.3.3.6] 12th February 1873 - Issue 27611 – p.5

Monday Popular Concerts

On Monday evening Madame Schumann made her first appearance for the season, and was received with the accustomed favour. The accomplished pianist, on whose performances the interest of the evening was naturally concentrated, selected for her solo display, as on previous occasions, the second sonata of Beethoven's set of three, Op. 31 – viz., that in D minor, which has been

proclaimed by eminent German critics the ‘dramatic sonata, *par excellence*,’ and if the keys of the pianoforte can represent ‘dramatic’ impressions, there is no example to be cited by which such impressions are more powerfully suggested. A distinguished quality of Madame Schumann’s playing, apart from her universally acknowledged skill as a mistress of the instrument in all its mechanical requirements, is her power of realizing the ideas of a composer whatever conditions may have influenced him during the process of composition. Hence she is essentially a genuine interpreter of Beethoven, who of all writers for the pianoforte was the most imaginative and the least mechanical. We need not describe over again Madame Schumann’s reading of the D minor sonata, one of the most peculiarly individual emanations from the genius of Beethoven. In the impassioned *allegro*, with which it begins, the melodious and pathetic *adagio*, and the *allegretto*, its concluding movement, she was equally at home. At the end of the performance she was unanimously applauded, and twice called back to the platform; but instead of repeating Beethoven’s *finale*, she played a *romanza* – one of a set of four characteristic pieces by Robert Schumann. How Madame Schumann plays her late husband’s music need hardly be stated, and never did she give her whole soul to it with more enthusiasm than in her execution on Monday night of the pianoforte part in the well-known D minor trio. Her associates were Madame Norman Neruda and Signor Piatti, who, to judge by their playing, heartily sympathized with the gifted pianist. In short, Madame Schumann impressed her audience as of old.

[C.3.3.7] 8th March 1873 - Issue 27632 – p.4

Madame Schumann’s Recitals

According to her annual custom, Madame Schumann, whose brilliant reception at the Monday Popular Concert, on the occasion of her first appearance for the season, was described not long since, gives two Pianoforte Recitals on her own account. At the first, which was given on Wednesday in St. James’s-hall, the accomplished lady began with her late husband’s ‘*Etudes en forme de Variations*,’ which Schumann dedicated to ‘*son ami* William Sterndale Bennett,’ who, in return, dedicated to Schumann his own admirable *Fantasia* in A major. The original title of the piece, which stands as ‘Op. 13’ in the published compositions of the master, was *Douze Etudes Symphoniques*. A more trying and difficult work of its kind can scarcely be named. There are 12 variations, all constructed upon a very singular theme, confided, it is said, to Schumann by an amateur; and the whole takes up a good half hour in performance. Nevertheless, difficult as are the variations which tax the powers of the executant more and more severely as one succeeds another, Madame Schumann plays them from beginning to end from memory, and plays them superbly – as, indeed,

she does whatever proceeded from the pen of her husband, whose music lies as deep in her heart as it flows readily under her hands. Admirable as is her interpretation of the music of other masters, she is never, in our opinion, so entirely herself, so beyond all rivalry, as in that of Schumann, whose spirit seems to breathe through her fingers. Many would, therefore, have liked more of Schumann than was contained in the programme of Wednesday's Recital; and, in fact, if the entire selection had been made out of Schumann's works, vocal and instrumental, not a soul in the room would have complained. As it happened the only other pieces from the same source were three fancy pieces – 'Aufschwung' ('Soaring'), 'Warum' ('Why'), from 'Op. 12;' and *Scherzino*, from Op. 26 – each attractive in its way, each, it is almost superfluous to add, given in perfection, but each to a certain extent familiar. Madame Schumann vouchsafed no more.

Among other compositions brought forward by the gifted pianist was J.S. Bach's so-called '*Italiänische Concert*' (Italian Concerto), which Kuhnau, a contemporary of Bach's, styled simply *Klavier-Sonate*, and which, if it really did emanate from the genius of Bach, a fact that some, in the face of traditional quasi-authority, deny, is comparatively one of the least important works of its kind with which that most learned, ingenious, and profound of musicians is accredited. It was played however, in such a style as to win a 'recall' for the player, who earned further honours in a *notturno* by Chopin, and a couple of Schubert's charming '*Moments Musicaux*,' the last of which (in F minor) was encored. These also Madame Schumann performed without book.

The remaining pieces were the *adagio* from Spohr's Ninth Violin Concerto, very cleverly executed (and with deserved success) by Mdlle. Friese, well accompanied on the piano forte by Mr. Sauerbrey, who also accompanied Madame Sauerbrey in songs by Gounod and Schubert. Madame Sauerbrey possesses an agreeable contralto voice, and sings with feeling. The concert altogether afforded general satisfaction, and Madame Schumann can hardly fail to have been gratified by the hearty manner in which her own contribution to the programme were appreciated.

[C.3.3.8] 29th March 1876 - Issue 28589 – p.6

Concerts

The Saturday Popular Concerts, already prospering, have received a fresh impetus from the co-operation of Madame Schumann. At the first she played but one piece, a Sonata in A, op. 101, of Beethoven. How thoroughly she enters into the spirit of this extraordinary composition – first of the 'five' which so long troubled the most expert pianists – has been proved more than once here. To hear her interpret it is always a treat, because she interprets it in the true spirit of the author. Each of

the three movements (the short *adagio* which leads into the *finale* having no claim to the dignity of a movement *per se*) has its distinctive character well defined, and none more so than the *Viavae alla Marcia*, to which Madame Schumann imparts an emphasis of accent, combined with a broad and bold reading precisely fitted to its significance. The quartet on this occasion was one by Haydn in D minor, admirably executed by MM. Straus, Ries, Zerbini, and Piatti, three of whom (Herr Straus leading) subsequently joined Messrs. Lazarus, Winterbottom, Wendtland, and Reynolds in Beethoven's very familiar septet – how familiar may be imagined when it is stated that this was its 30th time of performance at the Popular Concerts. The vocalist was Madame Cave Ashton, who gave Mendelssohn's 'Charmer' and Sullivan's 'The distant shore,' Sir Julius Benedict accompanying her in both. At the concert on Saturday, which was honoured by the presence of her Royal Highness the Princess of Wales, Madame Schumann played four numbers from her husband's fantasy-sketches, entitled *Kreisleriana*, after Hoffmann's Kapellmeister Kreisler. These (dedicated to Chopin, by the way) had been previously heard at the Popular Concerts, but must always be welcome when thus rendered *con amore*. Equally so must be the animated and brilliant quintet, for pianoforte with stringed instruments in E \flat , one of Schumann's most deeply-imagined and elaborately worked-out chamber pieces – a favourite alike with amateurs and musicians. No performer, however, can enter heart and soul into this music like Madame Schumann; it is only natural that it should be so; and when she has such a quartet to support her as is provided at Mr. Chappell's concerts, her zeal in the execution of her task is redoubled. The quintet was never more heartily enjoyed, and Madame Schumann had every reason to be satisfied. Spohr's too-rarely-heard quintet in G, for stringed instruments, played in the most finished style by MM. Joachim, L. Ries, Straus, Zerbini, and Piatti, headed the programme, which also included songs by Lotti and Mendelssohn, assigned to Miss Catharine Penna, a promising young artist.

.... [With reference to a concert in which CS didn't play] We rather applaud than blame the director for bringing forward so many specimens of the ultra-modern school as he has done of recent years; but we applaud him still more for going so frequently back to Haydn – fountain-head of melody and pure harmony, in all that regards instrumental music, whether for orchestra or 'camera.'

[C.3.3.9] 27th February 1877 - Issue 28876 – p.4

Popular Concerts

The return of the eminent pianist Madame Clara Schumann to the Popular Concerts is always looked forward to by the many admirers of her genius with anxious expectancy. This may account in

a great measure for the crowded attendance at St. James's-hall on Saturday afternoon, when Herr Joachim; the present absorbing attraction of the season, was engaged elsewhere (at the Crystal Palace). Madame Schumann, as usual, was honoured with an enthusiastic reception – a reception never accorded but to the highest favourites of the public. She played nothing she had not on several occasions played before, but whatever she may choose, when bestowing upon it her earnest thought and care, is sure to be more or less welcome. The *Variations Sérieuses* of Mendelssohn, built upon an original theme in D minor, are exactly suited to her energetic style. This style, about which the composer himself speaks with satisfaction, in a letter from Leipsic, addressed to his friend Carl Klingemann (1811) approaches more nearly than any other composition of the kind, the famous 32 variations of Beethoven, on a theme in C minor; and it is only to be regretted that instead of 17 (the letter mentions '18' doubtless including the *coda*, the number of Mendelssohn's variations had not been doubled, in order to exhaust the capabilities of the theme as fully as Beethoven has exhausted the capabilities of his. The *Variations Sérieuses*, nevertheless, even admitting that the composer, had he felt so inclined, might have done still more with them, can hardly fail to please when rendered as Madame Schumann renders them – entering as she does, heart and soul into their character and significance. She was twice recalled after her performance. She also joined Herr Ludwig Straus and Signor Piatti in Beethoven's B ♭ Trio – fifth, last, and grandest of the series of works for the same combination of instruments which the illustrious musician bequeathed to his art. ...

[C.3.3.10] 20th March 1877 - Issue 28894 – p.4

Popular Concerts

While wisely adhering to his practice of introducing from time to time, new works by living composers, the conductor of the Popular Concerts no less wisely tempers his spirit of research in this direction by continued reference to the older masters; and not among the least pleasant remembrances of the series now approaching its termination will be connected with several quartets of Haydn which had not previously been made known to the audiences of St. James's Hall. Between 40 and 50 of these vigorous and healthy works now form part of Mr. Arthur Chappell's extended repertory; but no danger in opening the door to the most independent, and even not always immediately intelligible of modern writers, while Haydn and Mozart are at hand to watch as sentinels over the interests of the past. The art would be in a bad way were such composers as they evert to be ignored.

...

Since her first appearance, which was duly recorded, Madame Schumann has been playing if possible more nobly than ever. Seldom, indeed, has she been in finer form. As a remarkable instance may be singled out, from among other achievements of hardly inferior merit, the wonderful performance at the last Monday's concert of her husband's extraordinary series of variations, bearing the title of *Etudes Symphoniques*, and inscribed to Sterndale Bennett. After this she was twice unanimously called back to the platform.

C.4 - 1880s

C.4.1- *The Musical World 1880s*

[C.4.1.1] 5th March 1881 - Vol 59, Issue 10 - p. 143

Review of concert on 28th of February 1881

The Popular Concerts

The event of Monday evening was the return, after some years' absence, of Mdme Clara Schumann, happily still able to interpret, as few others can, the music of her gifted husband. A large audience assembled in St James's Hall to greet her, and her reception was of the heartiest. For solo Mdme Schumann selected the *Etudes Symphoniques*, which she has so often played, though rarely with more genuine enthusiasm. She subsequently joined Herr Joachim in the sonata for piano and violin, Op. 78 (G major), one of the recent compositions of Herr Brahms, to whose bright promise Schumann was first to invite attention. A more reproachable reading on both hands could scarcely be imagined; and it may be added that closed acquaintance with the work (originally introduced, a twelvemonth ago, by Dr von Bulow and Mdme Neruda) is unquestionably to its advantage.

[C.4.1.2] 2nd April 1881 - Vol 59, Issue 14 - p.211

Review of concert on 26th of March

Concerts – Popular Concerts

At the Popular Concert of Saturday afternoon, Mdme Schumann played her husband's picturesque *Forest Scenes*, as well as the great Trio in B \flat of Beethoven, with Herr Joachim and Signor Piatti – an irreproachable performance on all hands. The vocalist was Miss Santley. On Monday evening [28th March] Herr Joachim led Beethoven's quartet in F minor, which may be regarded as the beginning of what is the accepted style to denominate the 'third period,' and which

(the programme reminds us) Mendelssohn regarded, with the first 'Rasoumowsky' quartet, as 'the most thoroughly Beethovenish of all Beethoven's works.' He also played his own expressive Romance in B ♭, with some more 'Hungarian Dances,' accompanied on the pianoforte by Mr Eugene D'Albert, and joined the same young pianist with Signor Piatti in Mozart's exquisitely melodious trio in E (his sixth) – another performance above reproach. Mdme Schumann gave a *nocturne* and *scherzo* by Chopin, and Mdlle Lavrovská, a young lady who possesses a splendid contralto voice, sang with great applause an air from Gluck's *Alceste* and Schubert's 'Erl-king' – the first of which, for evident reasons, suits her much better than the last. Mr Zerbini accompanied Schubert's famous *Lied* (his first published!) admirably. – *Graphic*.

[C.4.1.3] 16th April 1881 - Vol 59, Issue 16 - p. 235

The Popular Concerts

Review of appearance on April 9th

As usual, the closing concert, though not announced as for the director's benefit, had a special character in the augmented number of its artists and the enlarged dimensions of its programme. The idea is a good one, which, on such occasions, gives each leading performer a solo, since it affords the audience an opportunity of paying personal compliments, grateful alike to those who bestow and those who receive. Respecting this there could be no possible doubt on Monday evening. Mdme Schumann, Herr Joachim and Signor Piatti were applauded, as the turn of each came round, with zest and a persistence that spoke volumes for public appreciation of their work during the season, and, we may well believe, implied the form of gratitude understood as a sense of favours to come. Mdme Schumann selected as her solo her husband's 'Carnaval,' omitting two or three numbers, so as to bring the work within due limits. It may be rash to say that she never played this beautiful but difficult music better; it is only just to declare that no one living could have played it so well. With extraordinary power and facility the gifted lady interpreted the thoughts of the great man with whom her fame, as well as her life, is identified, and every phrase stood out sharp and clear. ...

[C.4.1.4] 11th March 1882 - Vol 60, Issue 10 - p. 150, D.T.

Review of concert on 6th of March 1882

The Popular Concerts.

St James's Hall was filled to the doors on Monday night, and a number of people greatly desiring an entrance were turned away. The axiom that an effect has always a sufficient cause applies in this case as in every other, but the sufficiency must be more than commonly obvious when it is considered that Mdme Schumann, now a rare visitor to this country, made her first appearance for the season. Robert Schumann's widow, and the great artist who, more than a generation ago, made the name of Clara Wieck famous, will command increasing interest as long as she appears before the public. It is natural that this should be. The period she more particularly represents is rapidly receding towards that point in the past where venerated traditions begin to form, and where a nimbus of heroism akin to that of divinity encircles with a growing radiance illustrious heads. Besides, every year brings forward those to whom, on account of their youth Mdme Schumann is little better than a name, and who desire a fuller knowledge while the opportunity of it remains. Consideration of these facts gave peculiar and touching interest to the reappearance of the great pianist on Monday night. It explained the eagerness with which her advent was awaited; the applause that greeted her presence, and the almost religious attention with which every note she produced was heard. Mdme Schuman played only once, but in doing even that she taxed her physical powers with a severity best appreciable by those who know what is involved in a performance of her late husband's Fantasia in C major (Op. 17). The chance of hearing this piece interpreted by the single artist who can do so with supreme authority was the more precious because the composition is not likely to be often attempted. It demands, besides rare manipulative skill, uncommon patience and perseverance of study, while the effect is, to say the last, uncertain upon other than a special audience. Mdme Schumann had away the difficulties and the occasional crudities of the work under an easy masterfulness that brought out every element of beauty. It would be idle to say that the now venerable lady showed all her old power. The greatest in art lies as open as the least to the influence of Time, which, like the grim spectre that dogs its steps, knocks at all doors. But when an illustrious artist reaches this stage he resembles some ancient temple –

‘Before decay's effacing fingers
Hath swept the lines where beauty lingers.’

– A temple made the more lovely for the mellowing influence of years. Mdme Schumann's performance was a model of purity in style, of reverence for the author, and of modest self-pretension. Aiming at nothing but a simple translation of the composer's thoughts into sound, it achieved everything that legitimately crowns the work of interpretive art. That the opportunity of hearing Mdme Schumann on future occasions will be eagerly sought is a safe prophecy.

[C.4.1.5] 18th March 1882 - Vol 60, Issue 11 - p. 172, D.T.

The Popular Concerts

Review of concert on 13th of March

On Monday night the extraordinary attractions now present by these concerts led again to a crowded house and an enthusiastic audience. No result could have been more natural, which fact we are entitled to insist upon because previous familiarity with the same combination of talent may have dimmed public perception of its rare value. Mdme Schumann, the worthy bearer of an illustrious name, and the representative of a grand school, is a host in herself; but when to the charm of her pianoforte playing is added that of such a quartet as MM Joachim, Ries, Straus, and Piatti, instead of wondering that St James's Hall is full, we marvel that the place is not by many degrees too strait for the throng of those who fain would enter. Monday's programme was one of much interest, notably because there figured in it a *Fantasiestück* by Schumann, written for pianoforte, violin, and violoncello, and never before performed under Mr Chappell's auspices. The novelty of the piece may have aroused suspicion as to its merit, since it was reasonable to argue that a good work by such a master would long ago have obtained a hearing. We are not going to contend that, in the light of facts, the suspicion appears unreasonable. The composition, though full of interest, is not one of Schumann's best. It exemplifies a large number of his mannerisms, and presents but a few of his characteristic beauties – that is to say, the chief ideas are frequently worked to death, without the relief afforded by the exercise of fancy; the violin and violoncello are properly treated only in one movement; and the *finale* is, in effect, little more than a string of episodes, having hardly other connection than that of contiguity. To this the excepted movement just mentioned is a valuable contrast. In form a duet for violin and violoncello, with pianoforte accompaniment, its graceful and melodious character won unanimous approval, to which result the exquisite playing of Herr Joachim and Signor Piatti contributed no little. Throughout the work prominence is given to the pianoforte, and, as may be supposed, Mdme Schumann took advantage of it not only to show her own executive genius, but her passion for the genius of her illustrious husband. Notwithstanding the much-vaunted 'higher development' of pianoforte playing, the one 'prophet' of Robert Schumann is still Robert Schumann's widow. Mdme Schumann was further heard in Beethoven's Sonata in E ♭ (Op. 27) – a

comparatively modest and easy work, familiar, perhaps, to every amateur present on Monday night, and certainly the intimate acquaintance of all those who most appreciated the simple dignity and perfect interpretative art with which it was played. Every such performance is a valuable lesson at the present juncture. It shows what a grand school was that in which Clara Wieck learned her lessons, and how far below it is the more modern academy which inculcates the virtue of muscular exercises and nervous spasms. Mdme Schumann's reception, and the applause she received at the close of her task, were enthusiastic and prolonged enough to warrant a belief that there are more than 7,000 in our Israel who have not bowed the knee to Baal. But what chance, in the long run, has distortion against classic grace? ...

[C.4.1.6] 8th April 1882 - Vol 60, Issue 14 - p. 210

Review of Concert on April 3rd 1882

The Popular Concerts (*From the 'Daily Telegraph'*)

The crowded hall on Monday night signified a wide-spread desire to gather the last fruits of the season, and to say 'good-bye' to the artists who have so long supported the enterprise. Nearly all of them we look to see again. Herr Joachim, still in the zenith of his powers, may come to use every year for yet many years. So with Herr Straus, Signor Piatti, Miss Krebs, Miss Zimmermann, Mr Santley, and the rest of the proved and faithful ones. Not so, however, with Mdme Schumann; of whom, there is reason to fear, English amateurs saw the last on Monday night. Mdme Schumann has taken no formal leave of her British friends. Had she chosen, the great artist might have courted and obtained a special 'ovation,' given only to those whom universal suffrage has raised to heroic rank. It was well, perhaps, that she did not so determine. Farewell tours and farewell appearances are now-a-days so abused that the public have lost faith in them, and nearly regard them as on a level with a 'selling-off' of commercial procedure. But though nothing was said of Mdme Schumann's performance as valedictory, the best informed among the audience so regarded it – with how much interest and regret we need not say. There is always pain in parting with a great artist, who for many years has shone like a star in the firmament of music. The absolute 'last' of anything brings grave reflections to thoughtful minds; but the drying up of a spring of pleasure and edification, the withering of a tree from which, year by year, grateful fruit has been plucked, is in its measure a catastrophe. How much more in this case, where we not only lose the last representative of a great classic school and the noblest witness against the boastful quackery that has succeeded it, but nearly the final link between ourselves and the Augustine age of music. Take away Mdme Schumann

together with the veteran Ferdinand Hiller, and what remains of the generation in which flourished a host of brilliant men, whom only to name would be to stretch this article beyond due length. Around the few representatives of that era gathers 'the tender grace of a day that is dead.' They make us hear 'the sound of a voice that is still,' just as on Monday night, when Mdme Schumann played her husband's Novelette in F, she awoke a thousand echoes of a noble past, with which not sound alone, but her own bodily presence, linked us. Possibly these thoughts did not take a well-defined form in the minds of many among her audience. But the spirit of them must have pervaded the place, in however vague a form, and hence the overwhelming signs of more than admiration and regard when Mdme Schumann had completed her evening's work, by adding two of Chopin's pieces to the Novelette. Again and again was the illustrious artist called back to the platform by a public loth to look their last upon one whose memory will be cherished more and more as years go on. Mdme Schumann will be cherished more and more as years go on. Mdme Schumann will carry back to her German home pleasant recollections of her English friends, and she will be cheered in her declining years by remembrance of an affection no less honestly gained than ungrudgingly awarded.

[C.4.1.7] 8th March 1884 - Vol 62, Issue 10 - p. 150, Ophis (Dr Bilage)

Review of concert on the 3rd of March 1884

Monday Popular Concerts

To the agreeable disappointment of many fears, the concert of last Monday was rendered unusually remarkable by the active presence of Mdme Schumann. Time has become kind to this venerable artist, and if her mere physical power is impaired, the general excellence, the great style of her playing still remains. This was emphatically proved by the performance she gave of Beethoven's Sonata in E \flat , Op. 81, a work whose beauties are completely manifest only through the interpretation afforded by the very highest reproductive genius. According to the programme, all Mdme Schumann's part in it should have consisted in this one solo. But, notwithstanding what had most probably been to her an arduous task just gone through, she added by way of an encore Robert Schumann's Novellette in F – a performance to be approached by the pupil [of the eye] not by the critic. Criticism is silent in such circumstances. One thing, however, may be said without impertinence, which is, that the more Mdme Schumann gives us of her husband's music, the better.

The occasion demanded that Mdme Schumann should be received with extraordinary cordiality, and she was – being at the end of the Sonata applauded and cheered to the echo, and, moreover, literally overwhelmed with flowers. Enthusiasm like this is rarely witnessed in England. Its character

warranted the supposition that many of the artist's compatriots had previously determined to mark her reception by proceedings appropriate to their esteem and sympathy. What was left of the harebells and the like alighted on Herr Joachim as he descended from the platform after an, of course, masterly rendering of one of his own compositions, a Romance in B ♭, and Leclair's familiar Sarabande and Tambourin...

[C.4.1.8] 15th March 1884 - Vol 62, Issue 11 - p. 170, D.T.

Review of concert on the 8th of March 1884

Concerts

The Popular Concerts – Enthusiasm for Mdme Schumann did not exhaust itself on the night of her reappearance. There was enough left for a second demonstration – one equally deep and sincere with the first, if not, like it, made visible by a rain of flowers. The illustrious lady played three pieces from the pen of her late husband – that is to say, the Novelette in E (Op. 21), the *Nachtstück*, No 4 (Op. 23), and the Canonic Study in B minor. These were wisely chosen. It would be fitting for Mdme Schumann to perform nothing but her husband's works during the rest of her public career. She is far and away the best exponent of a most individual and difficult class of music; she knows, as no other possibly can, what was the method and what were the intentions of the composer; while it assuredly may be said that the importance of Schumann's pianoforte writings justifies amateurs in wishing for, so to speak, the stereotyping of the true traditions of their interpretation. Every performance by Mdme Schumann has, therefore, a distinct and appreciable value. It is a precious lesson and an authoritative disclosure, all the points of which are kept by diligent students and pondered in their hearts. We can say nothing new about Mdme Schumann's playing on Monday night. Intellectually it was equal to that of her best days, mechanically it almost cheated the listener into a belief that years had rolled past without affecting nerve and muscle and joint in the smallest degree. Mdme Schumann was, of course, encored; but, as the audience have got into a bad habit of always demanding from the pianist more than is set down, their compliment in any particular case signifies little. It was quite in accord with the fitness of things that Mdme Schumann simply repeated the study in canon instead of playing another piece....

[C.4.1.9] 22nd March 1884 - Vol 62, Issue 12 - p. 182 – Harper E.

Review of concert on the 17th of March

Monday Popular Concerts

There has been nothing new recently at these concerts. Schumann's Sonata in F# minor, Op. 11, though introduced for the first time last Monday, is not unfamiliar to amateurs of the piano; while, if the name of Mdlle Marie Wurm lent unaccustomed variety to the programme, the talented lady had made her first appearance before Mr Arthur Chappell's patrons some time, not so very long ago. That Mdme Schumann's interpretation of her husband's Sonata afforded an invaluable lesson, may be taken for granted. She seemed to be in possession of unwonted physical powers, for the exertion of which she had ample opportunity. At the end she was twice called back to the platform, declining an 'encore,' however, which, in the circumstances, was hardly to be wondered at.

[C.4.1.10] 5th April 1884 - Vol 62, Issue 14 - p. 216, Herleus le Berbeus

Review of concert on the 31st of March 1884

Monday Popular Concerts

The 'Waldstein' Sonata, splendid masterpiece though it be, is a long step down from the Quartet that occupied nearly the first half of the programme. Notwithstanding this fact, in the sonata Mdme Schumann put fourth all her powers, and, as it were 'brought down' (so to speak) 'the house.' Being called upon to play something more, she selected one of her husband's 'Traumes Wirren', pieces which have tended in no small measure to widen the popularity of their composer, who must have had Chopin's Study on the Black Keys in his mind's ear while writing this one.

[C.4.1.11] 12th April 1884 - Vol 62, Issue 15 - p. 230, D.T.

Review of concert on 5th April 1884 (day of Royal funeral)

Concerts

The second part of the concert brought forward Mdme Schumann, amid the usual enthusiastic demonstrations, to play Chopin's Nocturne in D ♭, and her late husband's Caprice in E, founded on, or perhaps we should say, being a pianoforte transcription of Paganini's Capriccio in the same key

(Mo. 2). The famous artist had an easy task, both pieces being, in a sense, merely introductory to her share of Beethoven's magnificent Trio in B ♭ (Op. 97), with which immortal masterpiece the proceedings ended. No wonder that, even on a day of national mourning, there was a crowd to hear the Trio played by such artists in combination as unapproachable as their theme. So ended the 'Saturday Populares' for the season, and the close was worthy, no matter how regarded.

[C.4.1.12] 12th April 1884 - Vol 62, Issue 15 - p. 233, Urre

Review of concert on the 7th of April – last Monday pop for the year

Monday Popular Concerts

The artists were, 'all and some' (Leigh Hunt), politely rigid in declining encores. Even the hurricane which followed Mdme Schumann's improvisation of Mendelssohn's Songs without Words failed in its object [of persuading her to play an encore]. Mendelssohn's music seems to be outside the range of Mdme Schumann's genius, and it is a pity that three of his charming *Lieder* should be made to suffer for it. To what advantage she was heard in her husband's great Quintet it is needless to say. On this there can be but one opinion. With Herr Joachim, Mdme Neruda, Herr Straus, and Signor Piatti, as coadjutors, the work received and interpretation to be remembered. It came, nevertheless, at the end of a long programme, which began with Haydn's delicious Quartet in G major (Op. 17, No. 5). Nothing, however, could have been chosen better calculated to make the audience of this last of the season's concerts separate in a mood of hopeful anticipation.

[C.4.1.13] 3rd April 1886 - Vol 64, Issue 14 - p. 220

Review of concert on Saturday 27th of March 1886

Concerts – Saturday Popular Concerts

The fact that Herr Joachim was absent from his usual post was to some extent a drawback to last Saturday's concert, but it was compensated for by the presence of Madame Schumann, who, after an interval of two years, returned to delight English audiences yet once again. Her choice of Beethoven's sonata 'Les Adieux, L' Absence, et le Retour,' may have been governed by the personal application to herself; at any rate, it was a good choice, for there is no work, at least of Beethoven's, which so well exhibits her extraordinary and unsurpassed beauty and grandeur of tone, her imaginative power, or

her dexterity of fingers, a quality which remains still unimpaired. If any falling off is to be discovered it is in the direction of muscular force. The *fortissimo* at the opening of the last movement no longer electrified the audience as it did two years ago, though in other passages the weight and richness of tone was, as we have said, unaltered. The last-named feature of her style was shown to great advantage in the little additional piece with which the enthusiasm of the audience had to be allayed, the Study in D \flat , originally written for the pedal piano, by Schumann.

[C.4.1.14] 3rd April 1886 - Vol 64, Issue 14 - p. 220

Review of concert on the 29th of March 1886

Concerts – Monday Popular Concerts

The concert of Monday last must be considered as the most interesting of the series, so far as it has yet gone. The conjunction of two planets of the first magnitude, Madame Schumann and Herr Joachim, is a sufficiently auspicious event in the astronomy of music, and when it is said that an important new work was given at the same time, it will be readily imagined that an unusually rich treat was in store for the audience. Madame Schumann was only heard by herself in the Sonata that Beethoven dedicated to Count Waldstein. Her interpretation of this sonata has been so generally adopted by players of almost every school, that the *accelerando* which she was the first to introduce in the passage leading to the last movement seems now to be the obvious rendering.

[C.4.1.15] 10th April 1886 - Vol 64, Issue 15 - p. 236

Review of concert on the 5th of April 1886

Concerts – Monday Popular Concerts

The Popular Concerts are drawing to a close, and the interest manifested in the performances appears to increase as the end of the season approaches. On Monday another large audience attended, the announcement once more of Madame Schumann's name accounting doubtless in a good measure for the crowded condition of the hall. The illustrious lady was heard in three pianoforte soli, one from her own pen, and a couple from that of her late husband, the latter comprising his sketch, Op. 58, No. 1, in the ordinary Menuet-Trio form, and the first of his set of eight *Novelletten*. Madame Schumann's own contribution had not, we believe, been previously given at St. James's Hall. It consists of a series of Variations, seven in number, on a theme taken from No. 4 of

Robert Schumann's 'Albumblätter,' the same which has already been utilized by Brahms, in his Op. 9, for a similar purpose. The variations which display considerable diversity and freedom of treatment are written with much skill and ingenuity, and like the other two pieces mentioned above were played with consummate grace and brilliancy, the executant being twice recalled to the platform on the conclusion of the performance. Later on Madame Schumann was associated with Herr Joachim in Schumann's Sonata in A minor, Op. 105, for Pianoforte and Violin, which was given with the happiest results, and Beethoven's Quartet in C major, Op. 59, No. 3, for strings, led by Herr Joachim supported by Messrs. Ries, Straus, and Piatti, was also included in the programme.

[C.4.1.16] 17th April 1886 - Vol 64, Issue 16 - p.252

Review of concert on the 10th of April 1886

Popular Concerts

The announcement of Robert Schumann's *Carnaval* in association with the name of Madame Schumann, did not fail to attract an overflowing audience to St. James's Hall at last Saturday afternoon's Popular Concert, in spite of the simultaneous Liszt Celebration at the Crystal Palace. Upon the performance itself, and the hearty enthusiasm with which it was listened to, it is unnecessary to enlarge.

[C.4.1.17] 24th April 1886 - Vol 64, Issue 17 - p.269

Review of concerts on the 17th and 19th of April

Concerts – Popular Concerts

The final concert of the season always attracts an exceptionally large audience, but last Saturday's was almost without parallel in this respect. It was not to be wondered at, for apart from the association of all the greatest artists an opportunity was given for hearing Madame Schumann and one of the most remarkable of her pupils almost in juxtaposition. Miss Fanny Davies did not indeed play any solo, but in conjunction with Herr Joachim her rendering of Mozart's Sonata in G major shewed how thoroughly she had assimilated the artistic principles that have made Madame Schumann what she is. It is curious that the only compositions by Schumann which his widow has interpreted during her present visit, have been, with the exception of the *Carnaval*, selected from the works written originally for pedal-piano. How she plays the studies in D \flat , A \flat , and B minor, the

two last of which, now called 'Canons', constituted her solo on Saturday afternoon, is so well known that no detailed criticism is necessary. The skill with which she has arranged the pedal part in order to make it feasible on the ordinary instrument, is worthy of the closest attention. This time she was also heard in concerted music, and the interpretation of Beethoven's E ♭ Trio, Op. 70, No. 2, given by her together with Herr Joachim and Signor Piatti, will not soon be forgotten by those who heard it. The violinist gave, in conjunction with his excellent pupil, Miss Emily Shinner, a delightful performance of Spohr's Minuet with variations for violins. Mr Lloyd was the vocalist.

That one of the beautiful sextets of Brahms, at one time only admitted to the programmes of the Popular Concerts under protest together with other compositions by the same hand, should have been promoted to the honoured position of the first number in the programme of the last concert of the season – a place hitherto generally occupied by Beethoven's Septet, or some such accepted classic – is a most satisfactory proof of the advancing catholicity of musical taste in England. It was not quite so satisfactory, however, to notice that the name of Beethoven was altogether absent from that programme. Schumann's 'Stücke im Volkston,' and three of the most familiar of Brahms's *Hungarian Dances*, were chosen respectively by Herr Joachim and Signor Piatti of their soli. Madame Schumann was announced to play two pieces by Chopin, one of which, the Waltz in A ♭, has, so to speak, made her own, but she substituted for these three of the most familiar of Mendelssohn's Songs without Words, and proved that in the hands of an inspired artist, even the most hackneyed works can become deeply interesting. Her husband's great Quintet, Op. 44, in which she took part was played as it can only be played when she is at the piano. Miss Liza Lehmann sang two of the songs in which she had made the greatest effect on former occasions, Pergolesi's 'Tregiorni son che Nina,' and 'La charmante Marguerite,' and old French song of very great charm.

[C.4.1.18] 12th March 1887 - Vol 65, Issue 11 - p. 193

Madame Schumann

The reception given to Madame Schumann on her first appearance this season at Saturday's Popular Concert was such as few artists would receive in this or any other country. Since the visit of Liszt an audience of the kind drawn together on this occasion had not been seen at St. James's Hall. Not only were the stalls, with the Princess of Wales in the front row, occupied to the last seat, but the cheaper parts of the room were filled to suffocation, many persons who had patiently waited in the street for hours being now contented with the modicum of standing room obtainable in the crush. If the sincerest form of flattery that can be paid to an artist is the sacrifice of money, of time,

and of personal comfort for her sake, then Madame Schumann must have been proud indeed when on appearing on the platform she beheld the sea of faces looking up to her and down upon her, and bowed in answer to a perfect hurricane of applause which never seemed to end. It is pleasant to think that in this instance the *vox populi* was raised in favour of true merit of the highest class. Madame Schumann's artistic career, begun when she was a child, has extended over close upon sixty years, and to every incident of that career she can look back with pride and satisfaction. When Schumann heard little Clara Wieck for the first time he at once recognized her genius, and his prediction of future greatness for her proved, as in the case of Brahms, prophetic, although at that time he could not foresee [*sic*] how intimately that greatness would become connected with the fortunes of his own music. It was as the interpreter, and for a long time almost solitary champion, of her husband's genius that Madame Schumann gained for herself that permanent place in the history of the art which is denied to the ordinary virtuoso. In this country also, which she visited for the first time thirty-one years ago, she was faithful to her mission, and had indeed for a considerable time to suffer from the ill-will of those who looked upon Schumann's music not only as something worthless but as something pernicious. Nowadays, time having wrought its changes the great pianist seldom fails to identify her annual visit to England with the masterly rendering of some of Schumann's compositions, and thereby to increase her popularity, and from that rule she made no exception on Saturday. A Sketch originally written for the Pedal Pianoforte (Op. 58, No. 1) and two Romances (Nos. 2 and 3 of Op. 28) would not have been much to found a rising reputation upon, but they were sufficient to show that for profound sympathy with this composer's imaginings, for alternate energy and delicacy of touch, and for almost speechlike distinctness of phrasing, Madame Schumann is as remarkable as ever. If possible more perfect than her solo pieces was the pianoforte part of Beethoven's trio in B ♭ (Op. 97), in which the lady was worthily associated with Herr Joachim and Signor Piatti. Schubert's D minor Quartet (Op. 161) was performed by the two artists last referred to in conjunction with Messrs. Ries and Hollander, and Miss Liza Lehmann sang with much refinement an old Italian and two German songs. Madame Schumann is announced to play her husband's Concerto at the first Philharmonic Concert on Thursday next, and will, it is hoped, prolong her stay among us to take part in the 1,000th Popular Concert which will take place in April. This memorable occasion will unite many of the artists who have been the mainstay of an institution which, thanks to Mr. Arthur Chappell's enterprise and perseverance, has grown to be of real importance. — *The Times*.

[C.4.1.19] 12th March 1887 - Vol 65, Issue 11

Review of Concert on March 5th

Concerts – Popular Concerts

The *rentrée* of Madame Schumann at last Saturday's Popular Concert was an event of the greatest interest, not only on account of the musical treat in store, but even more by dint of the re-appearance of this artist who was found to be in the possession of the mental and physical powers needed so much in the strain of the London season. In a Viennese paper before us, dated as far back as April, 1847, Clara Schumann is described as 'a star of the first magnitude.' As such she has continued to shine with increased lustre, not only by her own unsurpassed artistic attainments, but by the very name she bears, and her personal association with everything great and prominent, from Chopin to the foremost men of the present day. The presence of Joachim on the platform, the friend of her husband, and her own associate, looking at least ten years younger than his age, added still further to the pleasure of the occasion. No wonder, therefore, that all musical London seemed anxious to do homage to the venerable lady by such manifestations as hearty plaudits and floral gifts can bestow. The players, and not 'the play,' having been primarily 'the thing,' a few words may suffice for the music performed, which was, moreover, generally of the most familiar type. Joachim seemed bent on doing his very best as leader in Schubert's Quartet in D minor, with the variations on 'Der Tod und das Mädchen,' assisted by MM. Ries, Hollander and Piatti; and Beethoven's great Pianoforte Trio in B ♭ was performed by Madame Schumann and the first and last named artists. The rendering by the pianist of her husband's Pedal Piano Study, Op. 50, and of Nos 1 and 2 of the Romances, Op. 28, chosen for her soli, should be remembered as a tradition derived on the most unimpeachable authority from the fountainhead. The persistent clamours of an inconsiderate section of the audience for an encore were responded to with the addition of another of the above-mentioned Studies arranged for the pianoforte. Miss Liza Lehmann sang some charming songs by Robert and Clara Schumann with good method and expression, but her voice is insufficient to do her justice in a large hall. Herr Frantzen was a first-rate accompanist.

[C.4.1.20] 19th March 1887 - Vol 65, Issue 12 – p. 216

Review of concert on the 14th of March

Concerts – Popular Concerts

Madame Schumann played 'Aufschwung' and 'Traumes Wirren,' from her husband's *Phantasiestücke*, with a fire and *elan* which might serve as a model to some pianists of less than one-third of the age of that wonderful artist, who likewise asked the question 'Warum?' contained in the same set, as eloquently as it is written, and as any musical instrument can speak. In response to incessant and ill-judged demands, Madame Schumann played Schumann's favourite 'Slumber Song' most charmingly, and subsequently joined Signor Piatti in Mendelssohn's Violoncello Sonata in D, Op. 58, which was substituted for the far greater work by Beethoven in A. Mr. Orlando Harley, who appears to have taken our observation to heart, sang Mozart's 'Dalla sua pace' in improved *portamento* style, with correspondingly increased effect, and also gave Mendelssohn's 'Spring Song,' accompanied by Mr. Frederic Cliffe.

[C.4.1.21] 19th March 1887 - Vol 65, Issue 12 - p. 216

Review of Concert on the 10th of March

Concerts – Philharmonic Society

This society has put forward for its seventy-fifth season an attractive scheme, mingling the old with the new, and including the names of the foremost artists of the day. Towards the fulfilment of this pledge the first concert introduced Madame Clara Schumann, who played her husband's Pianoforte Concerto in A minor. If exceptional interest attaches to any public appearance of this great artist as one of the few remaining representatives of the glorious Chopin-Mendelssohn-Schumann era of musical life, this feeling is considerably intensified when the performance is that of a masterpiece which it has been the pianist's privilege to watch in its very inception and development by the composer. The rendering of this great work, which, apart from the beauty of the music, stands as an emphatic protest against the more or less meaningless 'passages' previously introduced in compositions of the same class for the sole purpose of the executant's digital display, was a marvel of

vigour and perfection of technique from a lady verging on the age of seventy, whilst the unsurpassed charm of phrasing and poetic expression remained the same as of old.

[C.4.1.22] 26th March 1887 - Vol 65, Issue 13 - p. 236

Review of Concert on 21st March 1887

Popular Concerts

The concert on Monday last was conspicuous for quantity as well as excellence of quality in its instrumental portion, three large concerted works being given, namely, Beethoven's 'Rasoumowski' Quartet in E minor, Op. 59, No. 2, Haydn's Quartet in G, Op. 17, No. 5, and Schumann's Pianoforte Quartet in E \flat , Op. 47. The two first named were led in his best style by Herr Joachim, associated with MM. Ries, Hollander, and Piatti. Special mention should be made of the exquisite 'singing' of the recitative introduced by Haydn with great effect into the Adagio, which may be looked upon as the prototype of instances of the same kind to be found in Beethoven's Sonatas, Mendelssohn's Quartet in A minor, and other works. To say that the pianoforte part in the Schumann Quartet was taken by Madame Schumann suffices to indicate that its performance could not have been surpassed by any other executant, and MM. Joachim, Hollander, and Piatti were evidently worthy of the occasion. Madame Schumann further delighted the audience by a rendering – which can best be summed up in the word perfect – of a Suite de Pieces by Scarlatti, in which, apart from the wonderful tone-colour and accentuation, the extraordinary crispness and distinctness in the execution of the numerous and intricate 'fioriture' were a notable feature. The piquantly modern flavour of Scarlatti's music, as compared to that of contemporary pianoforte writers, must strike musicians on every occasion it is brought forward, and considering the almost inexhaustible stock on hand, it seems strange that these occasions are not more frequent. The irrepressible greed for an encore was kindly responded to by Madame Schumann with a performance of the Novellette from Robert Schumann's beautiful and unaccountably neglected *Bunte Blätter*, Op. 99. Mr J. Robertson sang in a sentimental style an Air from Handel's *Semele*, and a song, 'To Mary,' by Miss Maude V. White, which was somewhat out of place in its surroundings.

[C.4.1.23] 2nd April 1887 - Vol 65, Issue 14 - p. 225

Review of concert on 26th of March

Concerts – Popular Concerts.

Another treat of the first order was afforded by Madame Schumann's execution of her husband's Fantasia in C, Op. 17, dedicated to Liszt. Such a performance of this exceptionally exacting work would constitute a veritable *tour de force* from any pianist, but was a perfect marvel from a lady of Madame Schumann's years. Encores were, notwithstanding numerous enthusiastic recalls, resisted after this as well as Joachim's above mentioned solo.

[C.4.1.24] 9th April 1887 - Vol 65, Issue 15 - p. 275

Review of concerts on the 1st and 4th of April

Concerts – Popular Concerts

An extra 'Beethoven' Concert, given last Friday, included the Quartet in C# minor, Op. 131, erroneously styled posthumous; the 'Kreutzer' Sonata, for pianoforte and violin; and the Quartet in B \flat , Op. 18; thus illustrating the three styles of the composer, in inverse order, by representative masterpieces. The performance of these works by Joachim, who was associated with MM. Ries, Straus and Piatti, as leader in the quartets, and joined by Madame Schumann in the sonata, is too well known to require further comment. Mr Edward Lloyd delighted the audience by singing the same master's 'Adelaide' and 'O beautiful daughter.'

Monday's concert, the 1,000th of the series, does not call for detailed record, much less for criticism. It took almost the form of a family celebration, and the note of enthusiastic approval struck when MM Joachim, Ries, Straus, and Piatti appeared on the platform to play Haydn's Quartet in G, Op. 17, No. 5 continued to resound to the end. It was, indeed, never louder than after the final piece – no less a favourite than Schumann's Quintet in E \flat – in which Madame Schumann was joined by the artists already named, with the exception of M. Reis, and with the addition of Madame Norman-Neruda. The performance of this great work by such players was one of the most memorable incidents of a memorable evening. Miss Agnes Zimmermann and Miss Fanny Davies also co-operated at the piano; and Miss Liza Lehmann, with a pretty French song prettily sung, and Mr. Santley, with Handel's 'Nasce al bosco,' represented the vocal element.

[C.4.1.25] 3rd March 1888 - Vol 67, Issue 9 - p. 174

Review of concert on 27th of Feb 1888

Popular Concerts

St. James's Hall was filled to overflowing last Monday evening, as it never fails to be when Madame Schumann plays. Of all the great pianists who come to England there is certainly none more popular, and in this case we may almost say beloved, than this gifted lady, but the regard in which she is held is only too well deserved. Her natural gifts are great; she has a beautiful touch, always firm, yet of the utmost delicacy when requisite, and in addition an exquisite sense of rhythm and phrasing. But what makes Madame Schumann stand out alone in the ever increasing ranks of great pianists is her deep conscientiousness and reverence for the composer's intentions, to which she sacrifices all the (to some artists) enticing allurements of 'new readings,' and the like. She is an ideal representative of pure and classical pianoforte playing, and as such is worthy of the high place which even now, in spite of advancing years, she retains. Her appearance was the signal for a perfect storm of applause, again and again renewed, at the conclusion of a superb performance of Beethoven's 'Fantasia' Sonata, the finale in particular being rendered with a *verve* wonderful considering the artist's great age.

[C.4.1.26] 10th March 1888 - Vol 67, Issue 10 - p. 195

Review of concert on the 5th of March 1888

Popular Concerts

There was again a crammed audience at last Monday's concert, when, save for the appearance of Madame Schuman, there was no feature of more than ordinary interest in the programme. But the name of the famous pianist is quite sufficient to conjure with, especially when she plays her husband's music. Her solo on this occasion consisted of three short pieces by Scarlatti, played with exquisite delicacy, and she was subsequently associated with MM. Joachim and Piatti, in a notable rendering of Schumann's *Fantasiestücke*, for Pianoforte, Violin and Cello. Schumann's music under his gifted widow's fingers, receives an interpretation which obviously no other artist can supply, and the delight of the audience was warmly expressed at the conclusion of the performance. Herr Joachim played no solo, but joined with MM. Ries, Hollander, Gibson, and Piatti, in an admirable rendering of Mozart's fine Quintet in G major, op. 64, No. 4. Mr Henschel was the vocalist, and sang Loewe's fine song, 'The Erl King,' and Schumann's 'The two Grenadiers,' with such fire and dramatic effect as to produce an extraordinary demonstration on the part of the audience; in fact his persistence in declining an encore led to his being recalled to the platform no less than five times for his second effort.

[C.4.1.27] 17th March 1888 - Vol 67, Issue 11 - p. 215

Review of concert on 10th of March

Popular Concerts

On Saturday a sensation was caused by the advent of a new violinist, Mdlle. Soldat. She was associated with Herr Joachim in Spohr's Duet for two Violins (D minor) and scored a decided success. Madame Schumann played Andante and variations in E ♭, by Mendelssohn, and two Canons, in A and B minor, by Schumann. She was mercilessly recalled again and again, and at last yielded, and played once more. The concert began with Haydn's Quartet in E ♭, op. 64, and ended with the Trio in C major, No. 3, played by Miss Fanny Davies and MM. Joachim and Piatti. Miss Kate Flinn was the vocalist; she sang two songs of Cowen, and subsequently 'Chanson de Florian' and 'Suis-je belle' (Godard) very pleasingly Herr Frantzen accompanied.

[C.4.1.28] 24th March 1888 - Vol 67, Issue 12 - p.234

Review of concert on the 15th of March – The Times

Concerts – Philharmonic Society

The Philharmonic season opened on Thursday, the 8th, in exceptionally favourable circumstances, one of the largest audiences ever seen at St. James's Hall having assembled to hear the opening concert. The causes of this phenomenon are not so far to seek. It might almost reconcile one to the kind of hero-worship which finds its expression in the so-called 'star system' – existing on the concert platform no less than on the operatic stage – when one sees that occasionally, at least, popular veneration singles out so worthy an object as Madame Schumann. Wherever that great artist has of late appeared the room has been crowded to excess and the enthusiasm at fever heat; and last night was no exception to the general rule. Madame Schumann on this occasion had not selected for her chief piece one of her husband's compositions, in the interpretation of which she stands alone, but her reading of Chopin's F minor Concerto may at least to some extent claim the authority of tradition. For was it not Schumann who in a manner 'discovered' Chopin, and whose first published article, full of youthful fire and exuberance, has for its subject an early work of that master? Madame Schumann, of course, does not display that intimate sympathy with Chopin's wayward genius which

makes, for example, M. de Pachmann's rendering of his music a unique thing, and which depends upon the Slavonic, as distinguished from the Teutonic, temperament almost more than upon individual genius. On the other hand, she brings to this as to all other tasks that artistic feeling, that conscientious entering into the composer's intentions, which distinguish the genuine musician from the mere virtuoso. Her effects are never exaggerated; her power never degenerates into noise; her *tempo rubato* leaves the underlying rhythmical motive intact. Her reading, in short, is classical in the best sense of the word, and so grand in conception as almost to overshadow the slender outline of the work selected. For Chopin's genius does not show to advantage in pieces of their extension; it was at home in the mazurka, the nocturne, the etude; for the larger form of the concerto it was too subtle, too ethereal, too little robust; besides which the Polish composer's ideas of instrumentation were of the most primitive kind. Needless to add that Madame Schumann evoked thunders of applause both after the Concerto and when she appeared again on the platform to accompany Miss Liza Lehmann in two of Schumann's songs.

[C.4.1.29]24th March 1888 - Vol 67, Issue 12 - p. 234

Review of Concert on the 19th of March

Popular Concerts

The chief attraction at Monday's concert was Brahms's new Pianoforte Trio in C minor, op. 101. Unfortunately, Herr Joachim was absent in Germany, but Madame Neruda proved an excellent substitute, and with Madame Schumann and Signor Piatti, gave a worthy interpretation of the work. Brahms, in this Trio, shows all his mastery of the technicalities of his art, and, if his inspiration occasionally nods, he almost atones for it by the beauty of the slow movement, which was received on Monday with great favour. The Scherzo, also, with its peculiarities of rhythm, is a delightful movement, and it is to be hoped that Mr. Chappell will give his audiences an opportunity of hearing the work again next season. Madame Schumann played the first of her husband's *Humoreske*, and the Novellette in F, with exquisite feeling and effect, and was rewarded with one of those bursts of applause which fall to the share of few other artists. The vocalist was Miss Janson, who gave a very successful interpretation of Schubert's 'Der Tod und das Madchen,' and a Swedish song 'So schon.' [sic] Beethoven's fine Quartet in F minor, op. 95, and Mendelssohn's unfinished Quartet excellently played by Mme. Neruda and MM. Ries, Straus, and Piatti concluded the concert.

[C.4.1.30] 7th April 1888 - Vol 67, Issue 14 - p. 274

Review of concert on 26th of March 1888

Concerts – Popular Concerts

The 30th season of these valuable concerts came to an end on Monday the 26th ult., when so attractive a programme was provided that St. James's Hall was filled to overflowing. Brahms's fine sextet in B ♭, Op. 18, admirably played by MM. Joachim, Ries, Straus, Gibson, Howell, and Piatt; and Schumann's *Carnaval*, played with wonderful effect by Madame Schumann, were perhaps the most important items; and it is sufficient to say that the remainder of the programme was made up of Boccherini's Sonata in A, played by Signor Piatti; Bach's Concerto in D for two Violins by Madame Norman Neruda and Herr Joachim. Miss Liza Lehmann sang songs by Gluck and Schubert in her charming manner, and Miss Fanny Davies, Mdlle. Janotha, and Mr. Sidney Naylor were the accompanists. Mr. Chappell may be congratulated on a successful season. As usual, there have been no daring innovations, for the rule at these concerts has been to present the well-known works of the great masters; and although a rather more liberal spirit in this particular would be welcome, still the uniform excellence of the performances goes a long way towards atoning for this defect. Amateurs will be grateful at any rate to Mr. Chappell for the opportunity of again hearing Madame Schumann, whose appearances have undoubtedly been the events of the season. The concerts will be resumed, as usual, in November.

C.4.2- The Monthly Musical Record 1880s

[C.4.2.1] 1st April 1881 - Volume 10 – p. 76

The Music of the Month in London.

The new policy of the Philharmonic Society has already borne fruit which more than justifies the departure from the ultra-conservatism of what may now be regarded as the old *regime*, and, among other indications that the movement is likely to be well supported, it is satisfactory to find that Her Majesty the Queen has given practical proof of her approval of the enterprise of the directors by taking a row of stalls for the season.

...

Few artists who appear during the half-year's season of Mr. Chappell's Popular Concerts have by the power of association and by inherent merit a stronger hold upon the sympathies of the *habitués* of the Monday and Saturday performances than Mme. Schumann; and the welcome she received on the last evening in February must have convinced her that her popularity is as great as ever. Her chief effort during the evening was her husband's *Etudes Symphoniques*, and her impassioned style of playing also came out to advantage in Brahms' Sonata for Piano and Violin, Op. 78. On the first Saturday afternoon in March she played again choosing Mendelssohn's *Variations sérieuses* for her solo. On the 7th ult. Herr Barth was at the key-board for the first time this year, with Beethoven's Sonata in G, Op. 31, as his chief number in the scheme. He played with his usual finish and excellence, and was recalled with every demonstration of approval, although his playing after Mme. Schumann's seemed cold. The Schumann Trio in F major, Op. 80, with Mme. Schumann, Herr Joachim, and Sig. Piatti, as its interpreters, was a genuine feast; and a lively finish to the scheme was furnished by the 'Hungarian Dances,' arranged by Brahms and Joachim for violin and piano.

[C.4.2.2] 1st May 1881 - Volume 10 – p. 100

Music of the month in London

The lateness of Easter not only brought with it the advantage of bright weather for the holiday folk, but gave Mr. Chappell and additional fortnight for his admirable concerts, and the presence of Mme. Schumann and Herr Joachim drew such crowded audiences to St. James's Hall, that on the final Saturday and Monday many persons were literally unable to obtain admission. On the Saturday afternoon the 'Kreutzer' Sonata was once again a welcome item in a programme which teemed with melodic numbers from beginning to end, including as it did Schumann's *Humoreske*, and two of Mendelssohn's *Lieder ohne Worte* (No. 1, Book 7, and No. 4, Book 6), Boccherini's 'cello Sonata in A, and songs by Schubert and Schumann. The last night was just as richly stored with favourite works. Mme. Schumann played her husband's *Carneval* [sic]; Miss Zimmermann, who worthily stood the test of comparison with the distinguished artist, gave Bach's Gigue in B ♭, and Scarlatti's Presto in D, and joined Herr Joachim in the Hungarian dances, Nos. 13, 14, 15 and 21, and Beethoven's quartet in E ♭, Spohr's Duo Concertante in A minor, played by Herren Joachim and Straus, and vocal numbers by Mlle. Pyk, a Norwegian artist, made up the scheme. We are not surprised to find that a wish is expressed in many quarters for some infusion of the works of recent writers in the programmes of these concerts, and if Mr. Chappell would make this concession to his subscribers next season, he would add the only element which is wanting in his artistic scheme.

[C.4.2.3] 1st March 1882 - Volume 12, Issue 135 – p.65

The Popular Concerts

While Bach, Haydn, Mozart, Beethoven, and Spohr, furnish the staple for these concerts, they cannot but pursue the beaten path of success. Other works introduced parenthetically may interest certain subscribers, but they have not the abiding quality which is dear to the general body of connoisseurs who support and encourage Mr. Chappell's enterprise.

[C.4.2.4] 1st April 1882 - Volume 12, Issue 136 – p.90

Monday Popular Concerts

On Monday, March 6th, Mme Schumann made her first appearance for the season, and the crowded hall and enthusiastic applause bore witness to the esteem and admiration in which the gifted lady is held. Of the many great pianists who appear at these concerts, Mme. Schumann is perhaps the most interesting. She forms, as it were, a connecting link between the past and the present. In her we have the friend of Mendelssohn and of Chopin, and – what invests this lady with peculiar interest – the wife and widow of Robert Schumann. Mme. Schumann chose for her solo the first evening her husband's magnificent Fantasia in C major (op. 17), a work dedicated to Liszt. If any one is disposed to underrate Schumann's genius, or to think he wrote from the head rather than from the heart, let such a one play over this noble and soul-stirring composition; or, still better, hear it played, if possible, by Mme. Schumann, to whom the interpretation of her husband's works has the of a labour of love. Her playing has been so often described and admired, that we need only say she comes once more to us in full possession of all her rare intellectual and poetical gifts. Save in the matter of physical strength, this lady remains still a pianist of the very highest order. The programme included Beethoven's Quartet in E minor (op. 59, No. 2), and the same master's stringed Trio in C minor (Op. 9, No. 3). The performances by Messrs. Joachim, Ries, Straus, and Piatti, were in every respect most excellent. Herr Joachim played, in his own masterly style, Bach's great Chaconne; and Miss Spenser Jones was heard to great advantage in songs by Handel and Schubert.

On the following Saturday Mme. Schumann gave, with great feeling, Beethoven's Sonata in E ♭ , 'Les Adieux, l'Absence, et le Retour.' The programme also included Max Bruch's pleasing violoncello solo, 'Kol Nidrei,' based upon a Hebrew melody, played by Signor Piatti. At this, the second performance of the piece, the obligato harp accompaniment was given by Mr. Putman, which, added to that of the piano, only made the want of the orchestra more distinctly felt. Schumann's interesting Quartet in A (Op. 41, No. 3) was finely interpreted by Messers Joachim, Ries, Hollander, and Piatti. The concert concluded with Haydn's quartet in D (Op. 64, no 1). Mlle. Kufferath sang, in a pleasing manner, Schubert's 'Ständchen,' and songs by Mozart and Mendelssohn.

On the following Monday, Schumann's *Fantasiestücke* (Op. 88) for Pianoforte, Violin, and Violoncello, were played for the first time at the Popular Concerts, Mme. Schumann taking the piano part. The first piece, 'Romanze,' is short and unpretending, and seems more fitted for performance in a drawing-room than in an auditorium like St. James's Hall. The second, *Humoreske*, is, as the title suggests, full of life and humour. The principal theme is thoroughly in the Schumann vein, and the two episodes contain some charming writing. The third piece: Duet, is short and simple; we venture to think it the least interesting of the four movements. The *Finale* opens with a spirited theme in march time; it contains some very interesting episodes, and closes with a lively and original coda. This work was composed in 1842, the same year in which the Pianoforte Quintet and Quartet were written. Mme. Schumann played Beethoven's Sonata in E ♭ (Op. 27, No. 1), and on the following Saturday she gave No. 2 of the same work, the so-called 'Moonlight' Sonata.

We cannot agree with the pianist in her *tempi* of the opening movements of each sonata; the hurried pace, especially in the second, seemed to rob it of much of its poetry and dreamy melancholy.

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The large audiences during the month show how thoroughly the public appreciates the excellent programmes and the executive talent provided by Mr. A. Chappell.

[C.4.2.5] 1st May 1882 - Volume 12, Issue 137 – p.115

Popular Concerts

The two last Monday Popular Concerts, on March 27th and April 3rd, were most interesting. At the first Mme. Schumann played Brahms' Rhapsodie [sic], No. 2 (Op. 79), and Schumann's two Canons in A ♭ and B minor, from, Op. 56. At the last concert she gave Schumann's Novelette in F, and two

pieces by Chopin. Nothing could exceed the pathos, delicacy, and artistic refinement of her playing on both these occasions, and it is really to be hoped that the report that she will not again visit England is unfounded. On March 27th Herr Joachim delighted his audience with solos by Bach; and on the last night Messrs. Joachim and Straus gave a very fine rendering of Bach's Concerto in D minor. Schumann's interesting 'Spanisches Liederspiel' (Op. 74) was heard at these concerts for the first time, and the carious numbers were excellently sung by Mll. Friedländer, Mme Fassett, and Meers. Von zur Mühlen and Pyatt. The three lady pianists, Mme. Schumann, Miss Agness Zimmermann, and Mlle. Marie Krebs, took part in the concluding concert of the season.

[C.4.2.6] 1st April 1884 - Volume 14, Issue 160 – p.90-91

The Popular Concerts

The record of these concerts since our last notice is indeed a brilliant one. On Monday evening, Feb. 25, Herr Joachim made his first appearance this season, led Brahms' Sextet in B ♭, and one of Beethoven's early Quartets (Op. 18, No. 2), and played for a solo Bach's Prelude and Fugue in G minor. Praise is superfluous; we have only to say that the violinist returns to us with undiminished power, and that his readings of the classical masters are as great and noble as in times gone by. He was receiver with the customary ovation, and his solo was loudly applauded and encored. Miss Agnes Zimmermann was the pianist, and Miss Santley the vocalist. Miss Zimmermann played some short pieces by Schumann, one of them being the Novellette in F. Coming events cast their shadows before them: a week [91] later Madame Schumann was at the piano, and gave the same piece for an encore. Her solo was Beethoven's Sonata 'Les Adieux, L' Absence et le Retour.' Her reception was most enthusiastic, and when the public found Madame Schumann still a pianist of the first order their delight knew not bounds. Her interpretation of the Sonata is a thing not easily to be forgotten. Her touch is still pure and beautiful, her intellectual perception as keen as ever; and the vigour and brilliancy of her playing are truly astonishing when one remembers how many years she has been before the public. The quartets were Devorak in E ♭ and Haydn in D minor (Op. 76, No. 2) Herr Joachim played most successfully solos by Joachim and Leclair. Mlle. Bada was the vocalist.

On Saturday, March 8, the admirers of Madame Schumann crowded to the hall, attracted by Beethoven's great Sonata in A (Op. 101). One cannot wish to hear better playing, and, what is more, one can scarcely hope to hear it; for it would be difficult to name any pianist now before the public possessed of such rare gifts and of such ripe experience. Madame Schumann selected for her encore Schumann's Romance in D minor from Op. 32, and nothing can be more interesting than to hear her

in music which she so well understands, admires, and reveres. Herr Joachim played Spohr's Barcarolle and Scherzo, and was of course encored. We say less about the performances of this eminent artist, not that he deserves less praise than Madame Schumann, but because we have the privilege of hearing him every season, whereas the gifted lady comes only every now and then, and therefore attracts special notice....

On Monday, March 10th, the programme opened with Beethoven's Quartet in E minor (op.59, No. 2), and with Herr Joachim as leader one can understand that full justice was done to this noble work. Madame Schumann gave three pieces by Schumann, the Novelette in E, the *Nachstück* in F (no. 4), and the Canon in B minor from Op. 56; she again played superbly, and excited the utmost enthusiasm. The many admirers of Schumann's music hoped to get another of his pieces as an encore, but the pianist only repeated the Canon. The greatest treat of the evening, however, was the performance of Beethoven's Trio in E ♭ (Op. 70, No. 2) by Madame Schumann, Herr Joachim, and Signor Piatti. Such wonderful *ensemble* playing is seldom heard even at the Popular Concerts, and the rapturous applause at the close showed how thoroughly it had been appreciated....

On Monday Evening (March 17) Madame Schumann played for the first time at these concerts Schumann's Sonata in F# minor (Op. 11). It is a very long and difficult work, and it was written at a period when the composer allowed his thoughts and feelings to get the mastery over him; but though not by any means a model sonata, it is exceedingly interesting, and with Madame Schumann (to whom, as Clara Wieck the work was dedicated) as interpreter it gave unbounded satisfaction, for she played it with extraordinary energy and pathos.

[C.4.2.7] 1st May 1884 - Volume 14, Issue 161 – p.114

Saturday and Monday Popular Concerts

On Monday, March 31st, Beethoven's great Quartet in C# minor (Op. 131) was interpreted by the four artists named above. It seems a pity that the so-called posthumous quartets should be so rarely heard at these concerts. It was followed by another masterpiece from the same pen – the 'Waldstein' sonata. Madame Schumann did not put fourth her whole strength in the opening allegro, but the rondo and closing prestissimo were given with wonderful accuracy and *entrain*. The public, never satisfied, demanded the usual encore, and Madame Schumann came back, and played, with finish and feeling Schumann's 'Traumes Wirren.' All good things are three says a German proverb, and the two Beethoven works were followed by another interesting one viz Dvorak's Pianoforte Trio in F minor (Op. 65). The music is decidedly original; and those acquainted with his *Stabat Mater* will

not need to be told how carefully and how cleverly Dvorak develops his subject matter. Beethoven, Brahms, and Schubert, exert a powerful influence over the composer; a writer, however, who shows no traces of his predecessors is either ignorant of them or foolishly bold....

The last Saturday afternoon concert of the season took place on April 5th and the first part of the programme was devoted to Spohr, in commemoration of the 100th anniversary of his birth. The catalogue of Spohr's works is a long one, and Mr. Chappell might, we think, have chosen some of the 'veritable treasures' unknown to the public. However, he selected the Quartet in E minor (Op. 45, No. 2) one of the so-called 'first violin quartets,' the Tempo di Minuetto, with Variations for two Violins (Messrs. Joachim and Straus), and the song, 'The Bird and the Maiden,' effectively rendered by Miss Carlotta Elliot, with clarinet obbligato by Mr Egerton. In the second part of the concert Madame Schumann performed solos by Chopin and Schumann, and also played in Beethoven's Trio in B ♭ (Op. 97). To hear the great work interpreted by three such artists as Madame Schumann, Herr Joachim, and Signor Piatti, was indeed an exceptional treat. If all public performances were as fine and perfect as was this one the musical critic would soon find a part, and indeed the greater part of his occupation gone.

Monday evening, April 7th, was the last concert of the season. The programme contained only familiar pieces. Madame Schumann and Miss Agnes Zimmermann were the pianists. The latter played, with Signor Piatti, Rubinstein's three elegant duets (Op. 11), and the former chose three of Mendelssohn's Songs without Words. The Schumann Quintet (Op. 44) at the close, with Mesdames Schumann and Norman Neruda, Messrs. Joachim, Straus, and Piatti, as interpreters, was of course, the *piece de resistance*. Mme. Norman Neruda and Herr Joachim played Bach's Concerto in D minor for two Violins, and were accompanied in an able manner by Miss Zimmermann....

Mr. Arthur Chappell has full reason to be satisfied with the season just brought to a close. The special attraction first of Herr Pachmann and afterwards of Mme. Schumann no doubt had much to do with the large audiences which crowded every Saturday and Monday throughout the winter months to St. James's Hall.

[C.4.2.8] 1st May 1886 - Volume 16, Issue 185 – p.113

The Popular Concerts

On Monday, the 5th, Madame Schumann was heard in three pieces – two by her late husband, and one of her own. This last was a series of clever variations on No. 4 of Schumann's *Albumblätter* – on the same theme, in fact, which has been used by Brahms for a similar purpose. Madame

Schumann also gave, with Herr Joachim, the Sonata in A minor, Op. 105, of Schumann's which was greatly enjoyed and enthusiastically welcomed by the audience...

On the 10th Madame Schumann was again the bright particular star, and Schubert's Quartet in D minor, Beethoven's trio in B \flat , and other works more or less familiar, gave pleasure to an enormous audience. Madame Schumann, whose extraordinary powers are astonishing, even leaving out of account her advanced age, which makes them more so, gave an absolutely perfect reading of Schumann's *Carnaval*, Op. 9. She was recalled thrice and literally pelted with flowers as usual....

On the last night of the season, Monday 19th, Madame Schumann again appeared, and played a small composition of Chopin, as well as a part in her husband's Quintet in E \flat . Op. 44, with Messrs Joachim, Ries, Straus and Piatti. This alone would have been an element of powerful attraction, but the director, grateful for a most successful season, was moved to do something which should make the final concert memorable in the annals of the year's music. The programme, therefore – which contained Brahms' Sextet in B \flat , played by Messrs. Joachim, Ries, Straus, Gibson, Howell, and Piatti; Schumann's *Stücke Im Volkston* for pianoforte and violoncello, Messrs. Max Pauer and Piatti; the Hungarian dances of Brahms, arranged by Joachim and played by Miss Zimmermann, and the arranger; together with some songs by Miss Liza Lehmann – was the culminating point of artistic, and it may be hoped, of pecuniary success. The performance would have been perfect had Herr Joachim been in better form.

[C.4.2.9] 1st April 1887 - Volume 17, Issue 196 – p.92

Popular Concerts

Musical conservatives, who take an insatiable delight in the well-beaten track, must have been gratified with the selection presented by the recent Monday and Saturday Popular Concerts having consisted of works of a familiar type. A short notice will therefore suffice to say that the great violinist, Joseph Joachim, continued his triumphant course, both as leader of chamber works and as soloist. In this latter capacity and extraordinary success was achieved by his performance, with wonderful dash and brilliancy, of a selection from Brahms-Joachim's Hungarian dances, presenting one of those few instances where an arrangement is superior in effect to the original. With regard to concerted music, special mention might be made of the artist's 'lead' of Schubert's Quartet in D minor; Beethoven's Quintet in C, Op. 29, the last movement of which has evidently suggested the 'Patineurs' *motif* in Meyerbeer's *Prophet*; and of the Quintet in D by Mozart, who by adding an additional tenor to the ordinary quartet, invented this fine species of chamber music, whilst

Beethoven's string Trio in G, announced at the same concert, showed what a great master can do by reducing the 'strings' to three. The great event of last month was, however, Madame Clara Schumann's *rentrée*, whom all musical London went to honour by enthusiastic plaudits and floral gifts on that occasion, and no wonder, taking into account that in addition to her own unsurpassed artistic qualities, the great pianist is one of the few remaining representatives of the glorious Chopin-Mendelssohn-Schumann period of musical art.

A Viennese paper before us, dated as far back as April, 1847, describes Clara Schumann as 'a star of the first magnitude,' and as such she has continued to shine with increased lustre ever since. With a technique but slightly impaired by advancing years, the intensity, fire, and vigour displayed by her performances might serve as an exemplar to many pianists of less than one third her age. To see Madame Schumann once more joined on the platform to Joseph Joachim, the friend of her husband, and her own early companion in art, looking at least ten years younger than his age, was an additional object of gratification.

Among the other pianists who did good service were Madame Schumann's pupil, Miss Fanny Davies, by a correct rendering of Bach's 'Italian' Concerto – but why not select some less-known pieces from that master's rich store of pianoforte works? – and Max Pauer, who, in addition to some *solis*, performed the difficult pianoforte part in Brahms' truly great Quartet in A, Op. 26, in excellent style.

[C.4.2.10] 1st May 1887 - Volume 17, Issue 197 – p.116

Popular Concerts

The other 'bright and particular star' at these entertainments was that altogether exceptional artist, Madame Clara Schumann, who, amongst other displays of unsurpassed excellence, gave her husband's Fantasia in C, Op. 17, dedicated to Liszt, a performance which constitutes a *tour de force* from any pianist, but was a perfect marvel from a lady of Madame Schumann's years...

...

The chief interest in connection with these concerts centred, however, in the one thousandth 'Popular' and last concert of the season, an achievement probably barely reached even by the 'Joseph Hellmesberger Quartet' at Vienna, which has remained one of the chief attractions of each musical season since its foundation in 1849. As a matter of course, all the great artists now in London, who have frequently shed lustre on these classical entertainments, congregated to do

honour to the occasion – namely, Madame Schumann, Madame Norman-Neruda, MM. Joachim and Piatti, with whom Miss Agnes Zimmermann, as the foremost resident lady pianist, deserves to be named as a worthy associate; nor should that excellent quartet leader, Herr Ludwig Straus, and Herr Louis Ries, who, having held his post throughout the existence of the ‘Pops,’ must, if practice makes perfect be indeed an unsurpassed second violin, be forgotten. The programme of this memorable concert consisted of familiar music. As a matter of course, the artists did their very best, and every performance was, under the circumstances, received with more than customary warmth. The chief *impresario*, Mr. A. Chappell, was called with acclamations to the platform, and, it may here be stated, was after the concert presented with a gold watch by Sir Bartle Frere in the name of the subscribers, to be followed by a purse, ‘in grateful remembrance’ of the services rendered to high art by his enterprise. But the climax of enthusiasm was reached when Madame Schumann, led forward by that gentleman, appeared on the platform, and a laurel wreath, besides a magnificent basket of flowers, were handed to her after the performance of her solo pieces. In conclusion, cordial wishes to MM. Chappell for a fresh lease of a thousand ‘Popular Concerts,’ with increasing success. Who will be present to the end of that term is another question.

[C.4.2.11] 1st March 1888 - Volume 18, Issue 207 – p. 68

Monday and Saturday Popular Concerts

Thus far the postponement of the commencement of the Monday Concerts to 8.30 p.m. has only resulted in the inconvenience of those who are bound to leave early, without abolishing the trooping in of late-comers. This may be a law of fashion, but it certainly shows a want of consideration for art and the artists concerned as well as for those who perhaps, not unnaturally, wish to enjoy the opening pieces as well as the rest.

[C.4.2.12] 1st April 1888 - Volume 18, Issue 208 – p. 89-90 – J.B.K.

Monday and Saturday Popular Concerts

The feature of foremost interest at these concerts since our last notice was the return of Frau Clara Schumann, who, as a matter of course, met with a most enthusiastic reception. This manifestation of feeling must be especially gratifying to this artist, considering for how long this country, under the influence of a hostile press, notably the *Times*, kept behindhand in doing justice to the great name she bears. Happily Robert Schumann’s works are now almost as fully appreciated

here as the pianist's exquisite playing, which presents such a happy union of thorough classicism with the poetry and impulse of the modern romantic school. To see Frau Schumann once more on the same platform with that other great and almost equally 'historic' artist, Joseph Joachim the youthful friend of her husband, and one of the earliest and foremost champions of Robert Schumann's genius – who, if not quite so long as Frau Schumann, has been personally associated and identified with so much that is great and noble in musical art for a greater number of [90] years than some of us like to count – contributed still further to the pleasure and importance of the event, Frau Schumann selected – perhaps with a view to the occasion – and gave a model rendering of Beethoven's sonata, 'Les adieux, L' absence, et le retour.' And at subsequent concerts, *inter alia*, her husband's *Etudes Symphoniques*, 'Pedal' Studies, &c., in a manner which may well be accepted as traditional, and therefore in one sense unrivalled performances.

[C.4.2.13] 1st April 1888 - Volume 18, Issue 208 – p.90 – J.B.K.

Philharmonic Society

The directors of this time-honoured institution displayed considerable energy and excellent judgment in presenting an admirable contrast of many schools and nationalities, both 'classical' and modern, including commissions for some new orchestral works by those eminent composers, Grieg, Tchaikovsky, and Widor, besides others, in their prospectus for the new (76th) season, although the wisdom of this last-named measure, not *en vogue* in this country, may perhaps be open to question, considering that no composer – not even the greatest – has, or ever had genuine inspiration at his beck and call for such *pieces de circonstance*, and taking also the large and easily procurable stock of excellent music not yet heard here into account. The programme of the first concert provided a fair sample of the eclecticism which is to be a distinct feature of the campaign, for it began with a suite for small orchestra compiled from Rameau's most celebrated opera, *Castor et Pollux*, and ended with R. Wagner's *Tannhäuser* Overture. The suite provided, with the exception of the strikingly-quiet Tambourin and almost equally piquant 'Air Gai,' on the whole of purely historic interest, and was succeeded by Chopin's Pianoforte Concerto in F minor, which, if not an absolute *chef d'oeuvre* when compared to Chopin himself as the unsurpassed writer of smaller pianoforte works, yet is, in spite of some obsolete matter, especially in its bravura passages, so greatly superior, by reason of its easy melodious flow and perfect grace, to numerous other works of the same class, that it cannot fail to charm, especially if played to such absolute perfection as it was on this occasion by Frau Schumann, who might, like few, if any, living pianists, indeed have heard the concerto performed by Chopin himself, and who once more proved herself a prodigy in her advanced years, as she had in her

earliest youth. That the appearance on the platform and performance of this distinguished artist was greeted with genuine enthusiasm, it is needless to add.

C.4.3 - The Times 1880s

[C.4.3.1] 1st March 1881 - Issue 30130 – p.5

Madame Schumann

Madame Schumann appeared last night at the Monday Popular Concerts for the first time after an absence of several years. She was greeted with an enthusiasm reserved for a few favourites of the public, and fully warranted by her position in the art world. That position is indeed, of an exceptional kind, being, as it is, connected with the career of one of the greatest composers of modern times. It was her talent and her courage which gained acknowledgment for the works of her husband, when other *virtuosi* timidly shrank from introducing them to the public, and the few triumphs – few, if his real merits are considered – which Schumann gained in his life were to a great extent owing to the admiration excited everywhere by the exceptional gift of his wife. Madame Schumann will be remembered as the interpreter of her husband's genius when other *virtuosi* are lost in oblivion. It need scarcely be added that, apart from this connexion, she ranks among the foremost pianists of modern times. We, therefore, state with more than ordinary satisfaction, that her power remains unimpaired by her recent indisposition. Her reading is as original, her touch as delicate, her passion as impetuous as ever, and her performance of Schumann's *Etudes Symphoniques* can only be called masterly. The choice of this work, which the artist 16 years ago introduced to the English public, was of peculiar significance in the circumstances. A piece more congenial to her power she could not have selected. In addition to this, she played, with Herr Joachim, Brahms's new Sonata for Violin and Pianoforte, op. 78. The applause after this performance also was unanimous. For more detailed criticism we have not at present space at our disposal.

[C.4.3.2] 23rd March 1881 - Issue 30149 – p.6

Monday Popular Concerts

Monday night's Popular Concert opened with a very interesting novelty, Herr Robert Volkmann's Quartet for Strings in G minor, op. 14. Herr Volkmann, although comparatively little known in this country, occupies a high position in Germany. His work is distinctly of the modern type, without, however, showing much resemblance to what, for want of a better name, is called the music of the

future. He may broadly be classed among the disciples of Schumann. The Quartet in G minor performed on Monday night is one of his finest productions. It is conceived in a serious spirit; the workmanship, although free from pedantry, betrays the learned musician, and the melodic inspiration is marked by a spontaneity and breadth not too common in the modern German school. The last remark applies more especially to the slow movement in E \flat , in which also the bold enharmonic modulations from E \flat minor to B major should be noted. Scherzo and Finale fully sustain the favourable impression previously made, and the interest never flags from beginning to end. Such work as this differs very little from the emanation of genius proper. What that little is it would be difficult to define; but it is felt distinctly if after the Quartet of Volkmann one listens to such a masterpiece as Schumann's pianoforte Quintet in E \flat . That great work was played on Monday night for the 22nd time at the Popular Concerts; but never before was its rendering more inspired and more technically perfect. To account for the fact it will be sufficient to state that Madame Schumann, the unrivalled interpreter of her husband's music, was at the piano, and that Herr Joachim was the leader of the stringed quartet, consisting, besides himself, of Messrs. L. Ries, Straus, and Hausmann. The last-named artist is rapidly establishing his claim to a prominent position among modern violoncellists. His tone is rich and beautiful, and his *technique* irreproachable. For her solo performance madame Schumann had chosen Bach's Prelude in B minor and the same master's Prelude and Fugue in E minor, both pieces being strikingly illustrative of what has been called the 'modern' element in Bach. The 'elective affinity' – of spirit not of manner – between Bach and Schumann has more than once been pointed out, and it is, perhaps, partly owing to this circumstance that Madame Schumann's style so perfectly adapts itself to the grand simplicity of the 'father of modern music.' It would be impossible in sober critical prose to convey an idea of the great artist's performance on Monday night....

[C.4.3.3] 12th April 1881 - Issue 30166 – p.8

Monday Popular Concerts

The final Popular Concert of the season was given last night at St. James's Hall before a crowded audience. As is usual on such occasion, the programme was varied and suited to all tastes, and the executive talent employed also offered more than common attraction. The concert opened with Beethoven's quartet in E \flat , op. 74, and closed with a selection from Brahms's popular Hungarian dances, arranged for violin and pianoforte by Herr Joachim, and played by that great artist in conjunction with Miss Zimmermann. Other items worthy of notice were the Duo Concertante in A minor, for two violins, by Spohr (Herr Joachim and Straus), a Largo and Allegro by Veracini

admirably rendered by Signor Piatti, and the Gigue in B \flat , by Bach, and Presto in D by Scarlatti, in which Miss Agnes Zimmermann displayed her sound *technique* and musical intelligence to great advantage. But perhaps the most interesting feature of the evening was Schumann's *Carnaval*, played by the artist most able of all living pianists to do justice to the subtle beauties of the *Scènes Mignonnes*, Madame Schumann. The reappearance of that gifted lady after several years' absence may at the same time be called the most important event of the past season, which as regards the introduction of new works has not been a very remarkable one. Perhaps the unproductiveness with regard to chamber music of the particular school by which the additions to the Popular *repertoire* are, with few exceptions, supplanted, may account for the fact. If Mr. Chappell would somewhat enlarge the range of its selections he might add to the interest of his programmes without in the least lowering their level of excellence. The names of Hubert Parry, Villiers Stanford Svendsen, Sgambati, and many others, English and foreign, immediately suggest themselves in this connexion.

[C.4.3.4] 8th March 1882 - Issue 30449 – p.5

Monday Popular Concerts

Monday night's Popular Concert was made memorable by the first appearance this season of Madame Schumann who was received by the crowded audience with every sign of enthusiasm. For a number of years this great artist has held among us an almost unique position, unshaken by the rival efforts of Bülow, Rubinstein, and other modern pianists; for, apart from her technical accomplishments and the peculiar fire and individuality of her artistic nature, Madame Schumann's career is connected with an important phase of modern art. It was owing to his unceasing energy that Schumann gained what little success fell to his share during his lifetime, and after his death she continued to spread the appreciation of his compositions and to defend them against the attacks of obtuseness and ill-will to which, like all other works of genius, they were exposed. Madame Schumann has lived to prove the futility of these attacks and of those which more recently some the fantastic members of the so-called 'advanced' school have raised against her husband's name, and to see that name fully established among the classical masters of modern music. Schumann's works have become the common property of all serious lovers of music, and the *repertoire* of no contemporary *virtuoso* is without them. At the same time there is not one among these *virtuosi who* plays Schumann with the same congenial love as the lady who first proclaimed his merits 40 years ago. A more perfect rendering, for example, could not be imagined than that which was heard on Monday night of the Fantasia for Pianoforte (in C., op. 17) – a work which, as Schumann's biographer, Herr Wasilewski, remarks, may unhesitatingly be classed among the finest productions of the

master's first period. As in the *Concert sans Orchestre* (op. 14), which belongs to the same period, Schumann's youthful imagination here blossoms forth into forms of tenderest beauty alternating with passionate outbursts of almost Titanic force. There is combined with these a certain immaturity of handling which betrays the inexperienced workman; but even in this deficiency one is tempted to see another charm. Of Madame Schumann's playing it is sufficient to say that she had studied the composer's intentions with rarest insight; and what she felt herself she made others feel. The technical difficulties of the piece, originally dedicated to Liszt, were, as a matter of course, overcome by her with unfailing mastery....

[C.4.3.5] 5th April 1882 - Issue 30473 – p.12

Monday Popular Concerts

The final Monday Popular Concert of the season was given at St. James's Hall on Monday night, when the programme was of more than ordinary length and variety. The performance opened with Brahms's sextet in B ♭, one of the most interesting and most popular works of that composer, rendered to perfection by Messrs. Jachim, Ries, Straus, Zerbini, Pezze, and Piatti. Next in order of interest came Madame Schumann's rendering of three short pianoforte pieces by Robert Schumann and Chopin respectively, after which the great pianist received an ovation worthy of her ranks as an artist and of the esteem in which she has been held for many years in this country.

...

Looking back upon the 24th season of the Popular Concerts, we can scarcely call it a very eventful one. No new artist of remarkable gift has made his appearance, no contemporary work of extraordinary power has been added to the *repertoire*. It is pleasant to think that by far the most interesting novelty by a living composer was the work of an Englishman, or, more correctly speaking, a Scotchman, Mr. A. C. Mackenzie, whose pianoforte quartet in E ♭, although a youthful production, showed great talent and has added considerably to the reputation of that rising young musician. To the presence of Madame Schumann, we may, perhaps, attribute the introduction of one or two of her late husband's works previously unheard at the Popular Concerts. One of these, the cyclus of songs known as the *Spanisches Liederspiel*, was produced at the last concert but one....

[C.4.3.6] 5th March 1884 - Issue 31073 p.4

Madame Schumann

Only a week has elapsed since we recorded the first appearance at the Monday Popular Concerts of Herr Joachim, and the cordial reception he met with at the hands of the most critical audience in England. Even more enthusiastic was the applause which on Monday night greeted madame Schumann as she stepped on to the platform. The intelligent foreigner would not have recognized the proverbially calm attitude of an English audience in the excited crowd raising one cheer after another, and, at the end of the performance, covering the platform with a shower of wreaths – a form of homage which, although common enough at theatres, is, as far as we can remember, unprecedented at the Popular Concerts. The public, in thus according an exceptional reception to Madame Schumann, showed sound judgment. She is, indeed, an exceptional artist, and posterity will grant her a separate niche among the musical representatives of our era. She is not only unsurpassed as a pianist, but the history of her success is intimately connected with that of one of the most important movements in modern art. Without her energetic and inspired advocacy, the world would probably have for a long time heard little of the music of Schumann, which, like every original creation, was received at first with coldness and suspicion. It is, however, easier to ignore a great composer than to silence a famous executant, who commands, as Madame Schumann has commanded for more than 40 years, the attention of the most intelligent part of the public. Few *virtuosi*, it may safely be said, have turned their position to such excellent artistic account as the great pianist who on Monday night again gave a proof of her undiminished power. As an interpreter of her husband's music, Madame Schumann is absolutely without a rival, but her range is by no means limited to one composer. She plays Beethoven in a manner which shows that classical dignity may co-exist and is indeed, if rightly understood, synonymous with intense individual passion. The great sonata in E ♭, surnamed 'Les Adieux, L'Absence, et le Retour,' received at her hands a rendering as full of poetic meaning as it was technically perfect. The breadth of her phrasing was equalled only by the infinite delicacy with which the subtlest dynamic gradations were observed. One felt indeed, that, as Beethoven had imagined this music, which, alas, he was unable to hear, so the artist transmitted it to the crowded audience, which listened with breathless attention from the first note to the last...

[C.4.3.7] 2nd April 1884 - Issue 31097 – p.6

Monday Popular Concerts

Last Monday night was a gala night at the Monday Popular Concerts, and the final performance but one will be remembered as perhaps the most interesting of the entire season. The two chief attractions were, no doubt, the appearance of Madame Schumann and the production of a new and

important work by the most prominent composer of the hour, Herr Anton Dvorak; but, apart from either, there was sufficient to account for one of the most numerous and most enthusiastic audiences ever assembled at St. James's Hall.

...

Two songs by Mr. F. H. Cowen, belonging to that composer's later and more elevated style, were declaimed with refinement by Miss Santley, and after this a perfect torrent of applause greeting Madame Schumann's appearance on the platform showed that the event of the evening was at hand. In singling out this artist for special demonstration of favour the Popular audience show true judgment. There is something about madame Schumann's playing which is as difficult to describe as it is easy to feel, and which distinguishes her style from that of all other artists. Apart from this the widow and staunch champion of Robert Schumann can look back upon a mission bravely undertaken and crowned by ultimate success. The piece selected by madame Schumann, and rendered by her with a vigour and delicacy of touch and freshness of feeling of which the youngest artist might be proud, was Beethoven's so-called 'Waldstein' Sonata – a work which, among other things, tends to prove the futility of a hard and fast line drawn between what M. Lenz has called the 'three styles' of periods of the greatest of all the masters. For although composed as early as 1803, and belonging, therefore, to the commencement of the second period, it is as grand in conception and as deep in pathos as anything that ever fell from the pen of Beethoven. The rendering by Madame Schumann will not soon be forgotten by those present.

[C.4.3.8] 30th March 1886 - Issue 31720 – p.5

Madame Schumann

The visit of Madame Schumann is all the more welcome this season because it is unexpected. Various rumours as to the great artist's failing health had got abroad, and at her age it would not be a matter for surprise if she preferred her quiet, though by no means idle, life in Frankfort to a voyage across the Channel followed by the excitement of a London season. Madame Schumann, however, did not wish to disappoint her English admirers, and how great that disappointment would have been, was sufficiently proved by the salvoes of applause which greeted her appearance on the platform on Saturday afternoon and again at last night's Popular Concert. On the former occasion she played Beethoven's Sonata known as 'Les Adieux, L' Absence, et le Retour,' on the latter the same master's so-called 'Waldstein' Sonata. How Madame Schumann plays these pieces it is as unnecessary as it would be difficult to describe. Every one knows that she treats Beethoven's as she

treats her late husband's works, in a manner peculiar to herself and intransmissible [sic] to her numerous pupils, much as some of them have no doubt learnt from her as regards technical manipulation and artistic earnestness. The 'heredity of genius,' moreover, is a theory not very strongly confirmed by the annals of executive gift in music, if we except the Bach family, and there is every reason to fear when Madame Schumann retires from active work a serious void will be left in our artistic life. It is, however, premature to talk of an event which, to judge by the great pianist's unabated energy and the poetic freshness of her conception, is as yet far distant. The combined attractions of Madame Schumann and of Beethoven's popular Septet had attracted an audience more numerous than we can remember having seen at St. James's Hall. Not only were all the seats filled, but every available inch of standing room was occupied by eager listeners. The concert began with a new work by a new composer – new at least as far as England is concerned; for in his own country Herr von Herzogenberg is sufficiently well known.

[C.4.3.9] 12th April 1886 - Issue 31731 – p.5

Popular Concerts

In spite of the counter-attraction of Liszt at the Crystal Palace, St. James's Hall on Saturday afternoon was filled to overflowing by an audience eager to hear Madame Schumann play one of the most favourite and most beautiful pieces of her *repertoire*, the *Carnaval* by Robert Schumann. Two of the greatest pianists this age has produced were thus simultaneously made the objects of popular enthusiasm in London – a coincidence which is not without historic significance. For Liszt, through means of his pupils, and Madame Schumann, as an active performer, represent two developments of pianoforte playing, which, although they differ in minor points of taste and technical execution, have a serious and high-minded love of art as their common basis. It was this love which raised Franz Liszt and Clara Schumann above the herd of *virtuosi* of the Herz and Hünter type, and by which their names will be remembered in history. How Madame Schumann played the *Carnaval* at Saturday's Popular Concert, and how she was received by the audience it would be needless to describe.

...

Of last Monday's Popular Concert, it will be sufficient to mention a new Violoncello Sonata in D, admirably written for his instrument and admirably played by Signor Piatti, who was ably assisted on the pianoforte by Miss Agnes Zimmermann. Madame Schumann on the same occasion introduced a set of Variations in which the theme of No. 4 of her husband's *Albumblätter* is treated in every variety of musical device. Miss Liza Lehmann was the vocalist.

[C.4.3.10] 20th April 1886 - Issue 31738 – p.10

Monday Popular Concerts

The Monday Popular Concert given last night brought the 28th season of these excellent entertainments to a successful close. As is usual on such occasions, the programme was at once interesting and adapted to suit a variety of tastes. Herr Joachim led an excellent performance of Brahms's Sextet for Strings in B ♭ (op. 18), and joined Miss Zimmermann in a selection of the *Hungarian Dances* arranged for pianoforte by Brahms and transferred to his instrument by the great violinist who delighted the audience with them. Mr. Max Pauer and Signor Piatti gave Schumann's scarcely less popular *Stücke im Volkston*, and Madame Schumann played in her inimitable manner three of Mendelssohn's *Lieder ohne Worte*, Miss Liza Lehmann contributing an Italian and French song. The concert, as regards both excellence of execution and enthusiastic applause, culminated in the last piece, Schumann's Pianoforte Quintet, which has grown to be the most largely appreciated chamber-composition of that master. Madame Schumann and Messrs. Joachim, Ries, Straus, and Piatti co-operated in a performance which is likely to be remembered in the annals of these concerts. As long as players of this stamp are at Mr. Chappell's disposal the fate of the Popular Concerts is secured. Who is to take the place of Madame Schumann and Herr Joachim and Signor Piatti when these artistes retire from the platform is as difficult to foresee as it is to name the composer of the rising generation who is to write our operas and symphonies and quartets of the future.

[C.4.3.11] 7th March 1887 - Issue 32013 - p.7

Madame Schumann

The reception given to madame Schumann on her first appearance this season at Saturday's Popular Concert was such as few artists would receive in this or any other country. Since the visit of Liszt an audience of the kind drawn together on this occasion had not been seen at St. James's Hall. Not only were the stalls, with the Princess of Wales in the front row, occupied to the last seat, but the cheaper parts of the room were filled to suffocation, many persons who had patiently waited in the street for hours being now contented with the modicum of standing room obtainable in the church. If the sincerest form of flattery that can be paired to an artist is the sacrifice of money, of time, and of personal comfort for her sake, then Madame Schumann must have been proud indeed

when on appearing on the platform she beheld the sea of faces looking up to her and down upon her, and bowed in answer to a perfect hurricane of applause which never seemed to end. It is pleasant to think that in this instance the *vox populi* was raised in favour of true merit of the highest class. Madame Schumann's artistic career, begun when she was a child, has extended over close to upon 60 years, and to every incident of that career she can look back with pride and satisfaction. When Schumann heard little Clara Wieck for the first time he at once recognized her genius, and his prediction of future greatness for her proved, as in the case of Brahms, prophetic, although at that time he could not foresee how intimately that greatness would become connected with the fortunes of his own music. It was as the interpreter, and for a long time almost solitary champion, of her husband's genius that Madame Schumann gained for herself that permanent place in the history of art which is denied to the ordinary virtuoso. In this country also, which she visited for the first time 31 years ago, she was faithful to her mission, and had indeed for a considerable time to suffer from the ill-will of those who looked upon Schumann's music not only as something worthless by as something pernicious. Nowadays, time having wrought its changes, the great pianist seldom fails to identify her annual visit to England with the masterly rendering of some of Schumann's composition, and thereby to increase her popularity, and from that rule she made no exception on Saturday. A sketch originally written for the pedal pianoforte (op. 58, No 1) and two Romances (Nos. 2 and 3 of op. 28) would not have been much to found a rising reputation upon, but they were sufficient to show that for profound sympathy with this composer's imaginings, for alternate energy and delicacy of touch, and for almost speechlike distinctness of phrasing Madame Schumann is as remarkable as ever. If possible more perfect than her solo pieces was the pianoforte part of Beethoven's Trio in B ♭ (op. 97), in which the lady was worthily associated with Herr Joachim and Signor Piatti...

...

Madame Schumann is announced to play her husband's Concerto at the first Philharmonic Concert on Thursday next, and will, it is hoped, prolong her stay among us to take part in the 1,000th Popular Concert which will take place in April. This memorable occasion will incite many of the artists who have been the mainstay of an institution which, thanks to Mr. Arthur Chappell's enterprise and perseverance, has grown to be of real importance.

[C.4.3.12] 14th March 1887 - Issue 32019 – p.4

Recent Concerts

Review of appearance at Philharmonic concerts

The directors, on the other hand, had been fortunate in securing the co-operation of Madame Schumann, whose appearance on the platform implies not only the promise of and artistic treat of the highest order, but also by the rules of natural cause and effect a crowded house. Both these phenomena were witnesses on Thursday. The great pianist had selected Schumann's Pianoforte Concerto, her reading of which must be accepted as a final thing, scarcely open to variation much less to improvement, and therefore claiming almost historic importance. No wonder, therefore, that among the audience there was a considerable number of distinguished musicians who vied with the amateurs in their demonstrations of approval. Madame Schumann's performance was part of a programme which, perhaps in accordance with that central feature, had been made up almost exclusively of works belonging to the so-called 'romantic' school of Germany. Of that school Schumann himself was one leader and Mendelssohn the other, each of these remarkable men representing a different phase of the same movement. Mendelssohn's 'Ruy Blas' Overture which was part of the Philharmonic programme, was well adapted to show that the sense of form, comparatively less developed in Schumann, was quite compatible with romantic feeling. In one of the last utterances that fell from Schumann's pen he proclaimed Johannes Brahms, at that time an obscure and youthful musician, to be the coming man and the legitimate successor of the great masters. Brahms's E minor Symphony, also played on Thursday may therefore be looked upon as a further embodiment of the romantic idea, or at least of one nearly akin to it....

[C.4.3.13] 5th April 1887 - Issue 32038 – p.8

The Thousandth Popular Concert

The thousandth Popular Concert, given last night at St. James's Hall, was an event all but unprecedented in the history of music, and it would not have needed the singular array of talent displayed on the platform to account for the hall being filled to the last inch of standing room by a brilliant and, in a musical and social sense, representative audience. The interest of the occasion was increased by the fact that of the artists who played last night three – Herr Ries, Signor Piatti, and Mr. Santley – had also co-operated at the opening concert, and that a fourth, Herr Joachim, made his appearance at least during the first season. These facts suggest a continuity of effort and of success which in these days of rapid wear and tear is doubly remarkable. In an interesting article embodied in the book or words, and attributable to the pen of the present analyst, Mr. Joseph Bennett, a concise account of these concerts is given, from which the space at our disposal will allow us only to mention the more salient points. It would be an exaggeration to say that the demand for high-class chamber music in England was entirely created by the concerts destined to supply it in so eminent a

manner. Mr. John Ella, the founder of the Musical Union, who at the age of 85 is still among us, had done excellent work in that direction and his concerts, started in 1845 and continued for more than 30 years, ran for a time parallel with what came to be known familiarly as the 'Monday Pops.' These latter, or at least concerts bearing the same name were started in the winter of 1858-9, and at first bore anything but the serious character since pertaining to them. It was the late Mr. J. W. Davison who first suggested to Mr. Arthur Chappell the idea of making the programmes strictly classical and of confining them to chamber music, and who, by the analytical programmes (an idea, by the way, also originated by Mr. John Ella) which he contributed till his death, largely increased the educational value of these entertainments. On this new basis the Popular Concerts were started on February 14, 1859, the first performance being devoted exclusively to the works of Mendelssohn, and including, among other things, an organ performance by Mr. E. Hopkins – a form of art, by the bye, which since then has dropped out of the programmes and might be revived with advantage, provided a better instrument could be found for St. James's Hall. During the first year 12 concerts were given, and the success was such that the director believed the experimental stage to be passed, and announced the Monday Popular Concerts as a permanent establishment. Part of that success was no doubt due to the low prices at which high-class music was for the first time offered to the public. For whereas formerly reserved seats used to cost 15s, and unreserved seats 10s, the former were here reduced to one-third of that price, and for admittance to the hall the moderate sum of only 1s was, and is to the present day, charged. The 100th Popular Concert was given on July 7, 1862, when, according to *The Times*, more than 1,000 persons were refused admission for want of space, a statement in itself sufficient to show the broad popular basis on which the concerts were by that time founded. In 1865 the Saturday Afternoon Concerts were added to those given on Monday evenings, and on May 15 of the same year one of the most important events in the history of this institution – the first appearance of Madame Schumann – took place. The programme on that occasion was devoted entirely to the works of her husband, which in those days were thought by the public and the Press to be the abstruse effusions of the modern spirit, and are now as generally and as highly appreciated almost as those of Beethoven himself. Five years later, in 1870, Madame Norman Neruda was added to the list of executants, and has remained one of the prime favourites of these and English audiences generally ever since. In the season of 1873-4 more than common attention was paid to contemporary talent, the names of Saint Saëns, Rubinstein, Rheinberger, Raff, and other then living composers playing a prominent part. The cause of this inroad upon established tradition is partly to be found in the appearance at the piano of Dr. Hans von Bülow, who here, as everywhere else, exercised a beneficial but, as far as the Popular Concerts were concerned, too passing influence. The continued prosperity of this unique institution will indeed in a large measure depend upon the

degree in which it adapts itself to the progressive current of art, keeping aloof from wild experiments on the one hand and from narrow-minded conservatism on the other. The fact that so great a master as Liszt is represented in these programmes only by a few songs is well worth mentioning in this connexion [sic]. In other respects it must be owned that the programmes of the Popular Concerts traverse a vast field of chamber music, both classic and modern, and may in themselves be called an all but complete abstract and chronicle of this branch of the art. There are also few names of eminence absent from the list of executants who have appeared on and off. Madame Arabella Goddard, Mr. Lazarus, Mr. Blagrove, Mr. Carrdus, Mr. Sims Reeves, and Louisa Pyne are the English artists at once suggesting themselves. The late Sir Julius Benedict held for a number of years the position of accompanist. M. Sainton, and the late M. Vieuxtemps, Ernst, and Sivori have acted as leaders of the quartet. Mr. Charles Halle, Mr. Pauer, Miss Agnes Zimmermann and more recently Mdlle. Kleeberg, Miss Fanny Davies, M. de Pachmann, and Herr Schönberger have acted as pianists. Vocal music also, although less prominently represented than might be desired, has enlisted many a first-rate artist in its service. We may close this brief historic sketch by paying due tribute to the energy and intelligence of Mr Arthur Chappell, the founder and director of the Popular Concerts, and by wishing continued success to his enterprise.

Last night's concert does not call for detailed record, much less for criticism. It took almost the form of a family celebration, and the note of enthusiastic approval stuck when Messrs. Joachim, Ries, Straus, and Piatti appeared on the platform to play Haydn's Quartet in G (op. 17, No. 5) continued to resound to the end. It was, indeed, never louder than after the final piece – no less a favourite than Schumann's Quintet in E ♭ – in which Madame Schumann was joined by the artists already named, with the exception of Mr. Ries, and with the important addition of Madame Norman Neruda. The performance of this great work by such players was one of the most memorable incidents of a memorable evening. Miss Agnes Zimmermann and Miss Fanny Davies also co-operated at the piano, and Miss Liza Lehmann, with a pretty French song prettily sung, and Mr. Santley, with Handel's 'Nace al bosco,' represented the vocal element.

[C.4.3.14] 28th February 1888 - Issue 32320 – p.12

Madame Schumann

The appearance of Madame Schumann at last night's Monday Popular Concert was, as usual, accompanied by an audience crowding St. James's Hall in every part and by the signs of enthusiasm which our public reserves for a few of its favourites. This great artist – great no less by the memories

she represents than by dint of individual achievement – has become, so to speak, part and parcel of our musical life, and the London season without her would be deprived of one of its most interesting and, in an artistic sense, most valuable features. The satisfaction of the public was all the greater on this occasion because it had been rumoured that, owing to domestic circumstances, Madame Schumann would not visit London during the present season, and the announcement that that visit would take place after all therefore came to many of her admirers as an agreeable surprise. Madame Schumann last night did not take part in any of the concerted pieces, and the number of her performances was limited to one, but that one a lion, as the Greek proverb has it. Among Beethoven's immortal sonatas there is, perhaps, none which for its perfect rendering requires a more universally gifted artist than the one in E ♭, op. 81. Its technical difficulties, if not exceptional according to the modern standard, are by no means contemptible, and the deep poetic impulse which moved the master in writing it he has himself indicated by the words 'Les adieux, l'absence, et le retour,' prefixed to the movements as a kind of motto. Whether the person whose departure, absence, and return called forth these strains was in reality a princely friend and protector or one much nearer and dearer to the composer's heart makes very little difference – the beauty and the pathos of the music remain the same. To that beauty and that pathos Madame Schumann did justice in the fullest sense of the word. Decision and amplitude of phrasing, delicacy of touch, singing quality of tone, and impetuous vigour in the final movement were here combined, and the result was little, if at all, short of perfection. But in the case of an artist who has been before the public for upwards of half a century the freshness and vivacity of the reading were, perhaps, the most remarkable features of all. Needless to add that the performance was succeeded by a perfect storm of applause, which recalled the artist again and again to the platform. ...

[C.4.3.15] 17th March 1888 - Issue 32336 - p.4

Philharmonic Society

The Philharmonic season opened on Thursday in exceptionally favourable circumstances, one of the largest audiences ever seen at St. James's Hall having assembled to hear the opening concert. The causes of this phenomenon are not far to seek. It might almost reconcile one to the kind of hero-worship which finds its expression in the so-called 'star system' – existing on the concert platform no less than on the operatic stage – when one sees that occasionally at least, popular veneration singles out so worthy an object as Madame Schumann. Wherever that great artist has of late appeared the room has been crowded to excess and the enthusiasm at fever heat; and last night was no exception to the general rule. Madame Schumann on this occasion had not selected for her chief piece one of

her husband's compositions, in the interpretation of which she stands alone, but her reading of Chopin's F minor Concerto may at least to some extent claim the authority of tradition. For was it not Schumann who in a manner 'discovered' Chopin, and whose first published article, full of youthful fire and exuberance, has for its subject an early work of that master? Madame Schumann, of course, does not display that intimate sympathy with Chopin's wayward genius which makes, for example, M. de Pachmann's rendering of his music a unique thing, and which depends upon the Slavonic, as distinguished from the Teutonic, temperament almost more than upon individual genius. On the other hand she brings to this as to all other tasks that artistic feeling, that conscientious entering into the composer's intentions, which distinguish the genuine musician from the mere virtuoso. Her effects are never exaggerated; her power never degenerates into noise; her *tempo rubato* leaves the underlying rhythmical motive intact. Her reading, in short, is classical in the best sense of the word, and so grand in conception as almost to overshadow the slender outline of the work selected. For Chopin's genius does not show to advantage in pieces of this extension; it was at home in the mazurka, the *nocturne*, the *etude*; for the larger forms of the concerto it was too subtle, too ethereal, too little robust; besides which the Polish composer's ideas of instrumentation were of the most primitive kind. Needless to add that Madame Schumann evoked thunders of applause both after the Concerto and when she appeared again on the platform to accompany Miss Liza Lehmann in two of Schumann's songs...

[C.4.3.16] 27th March 1888 - Issue 32344 p.10

Monday Popular Concerts

The final Monday popular concert of the season was given last night at St. James's Hall before a very crowded audience. As usual, the programme was selected from the pieces which have found most favour with the frequenters of these concerts, and as usual the list of artists showed an assemblage of all the talents, Madame Schumann playing her husband's *Carnaval*, Herr Joachim leading a Sestet by Brahms and joining Madame Norman Neruda in a Concerto by Bach, Signor Piatti playing violoncello, and Miss Liza Lehmann singing in the graceful style peculiar to her. Almost any of these features would have been sufficient to attract a number of amateurs, and in combination led to the result already referred to. Although popular in the best sense, the programme did not contain anything new, and may therefore be passed over briefly. Some notice, however, is necessary of a work which formed the chief event of the last Monday popular concert but one, and may be mentioned in this connexion to complete the record of the season. Brahms's Pianoforte Trio in C minor, op. 101, the last composition but one given to the world by that industrious master, although

previously heard in London, was new at these concerts and was listened to by the audience with the attention due to so important and serious a work. Brahms's 'third manner' is distinguished from the style of his middle life by greater clearness and conciseness, and the present work is no exception to the rule. None of the four movements is of more than ordinary dimensions, and, although sufficiently elaborate, the design of the music is never abstruse and presents no insuperable difficulty to the intelligent listener. It must be owned that, compared, for example, with the Concerto for Violin and Violoncello recently produced at Mr. Henschel's concerts, the present work lacks the peculiar melodious grace which Brahms combines with profound scholarship, and which is no doubt attributable to the influence of the gay city on the Danube on the serious nature of the North German. Energy and sustained strength are the characteristics, not only of the opening Allegro, but also of the Presto which takes the place of the Scherzo and even of the Andante Gracioso. The latter is specially remarkable by a succession of such compound rhythms as 7-4 and 15-8, which, if they add to the originality of the theme, at the same time convey the impression of restlessness. Of the four movements we upon the whole prefer the first, although throughout the work the hand of the master is perceptible. What is more, here, as in every other composition from the same pen, one somehow feels that one is in the presence of a high-minded, serious musician – *Justus et tenax propositi*, who goes on his way regardless of outward success and popular applause. This fact alone would be sufficient to secure a leading position to Brahms in these days of cleverness and mechanical fluency. Whether it will place him in the same rank with the great masters whom posterity delights to honour is a different question. Madame Schumann presided at the piano and did her very best to give effect to the work of a composer whom her husband was the first to proclaim to the world as the coming man, in the remarkable article entitled 'New Paths.' With her were associated Madame Norman Neruda and Signor Piatti, and in such hands the new Trio was certain of a congenial rendering. The remainder of the concert consisted of familiar works, Madame Schumann's performance of Schumann's Novellette, the seventh of a set of eight pieces of that name, being perhaps the feature most appreciated by the audience....