

The Cambridge Companion to Schumann

This *Companion* is an accessible, up-to-date introduction to Schumann: his time, his temperament, his style and his œuvre. An international team of scholars explores the cultural context, musical and poetic fabric, sources of inspiration, and interpretative reach of key works from the Schumann repertoire, ranging from his famous Lieder and piano pieces to chamber, orchestral and dramatic works. Additional chapters address Schumann's presence in nineteenth- and twentieth-century composition, and the fascinating reception history of his late works. Tables, illustrations, a detailed chronology and advice on further reading make it an ideally informative handbook for both the Schumann connoisseur and the music-lover. An excellent textbook for the university student of courses on key composers of nineteenth-century Western Classical music, it is an invaluable guide for all who are interested in the thought, aesthetics and affective power of one of the most intriguing figures of a culturally rich and formative period.

The Cambridge Companion to

SCHUMANN

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EDITED BY

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John Daverio was Professor of Music, Chairman of the Musicology Department and Director ad interim of the School of Music at Boston University. A renowned specialist in German Romantic music and Schumann in particular, he is the author of *Crossing Paths: Schubert, Schumann, and Brahms* (New York, 2002), *Robert Schumann: Herald of a 'New Poetic Age'* (New York, 1997), *Nineteenth-Century Music and the German Romantic Ideology* (New York, 1993) and many articles, including the comprehensive article on the life and works of Robert Schumann in the second edition of the *New Grove Dictionary of Music and Musicians*. John Daverio died in 2003.

Jonathan Dunsby is Snee Professor of Music Theory at SUNY Buffalo, a prize-winning pianist and an experienced professional accompanist. He was founding editor of the international journal *Music Analysis* and has published numerous articles on the music of recent decades. He is author of *Performing Music: Shared Concerns* (Oxford, 1995). In 2004, two books appeared: his translation from the French for Oxford University Press of Jean-Jacques Nattiez's *The Battle of Chronos and Orpheus: Essays in Applied Musical Semiology* (Oxford, 2004), and his own study *Making Words Sing: Nineteenth- and Twentieth-Century Song* (Cambridge, 2004).

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Joseph Kerman is a professor emeritus at the University of California at Berkeley. He has written on the concertos of Mozart and Beethoven and on the genre as a whole, in *Concerto Conversations* (1998). He is not an expert on Schumann, but gained broad knowledge of his and other music of his time as editor of the influential journal *Nineteenth Century Music* from 1977 to 1986.

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Elizabeth Paley earned a doctorate in music theory from the University of Wisconsin-Madison and is currently an organist, pianist and freelance writer living in Durham, North Carolina. She has served on the faculty at the University of Kansas and Duke University, where her research focussed on music narratology, feminist theory, and intersections of music and the supernatural in melodrama. Her publications have appeared in *Nineteenth Century Music*, *South Atlantic Quarterly* and (under a pseudonym) *The Chronicle for Higher Education*.

Beate Perrey is Senior Lecturer in Critical Musicology and Analysis at the University of Liverpool and co-director of the research project *New Languages for Criticism: Cross-Currents and Resistances* at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) at the University of Cambridge. She studied at Munich, Harvard and Cambridge where she held research fellowships at Trinity and Christ's Colleges, and was Visiting Professor in musicology at the Ecole Normale Supérieure in Paris during 2003–4. She is author of *Schumann's 'Dichterliebe' and Early Romantic Poetics: Fragmentation of Desire* (Cambridge, 2002).

Linda Correll Roesner's writings have focussed on the sources for the music of Schumann and Brahms. She is the editor of Schumann's Symphony No. 3 in E flat major, Op. 97 (*Robert Schumann: Neue Ausgabe sämtlicher Werke* (Mainz, 1995)) and co-editor of Brahms's Violin Concerto in D Major, Op. 77 (*Johannes Brahms: Neue Ausgabe sämtlicher Werke* (Munich, 2004)), and has also prepared miniature-score editions of the four Schumann symphonies (London, 1986–97). In 1998 she was awarded the *Robert Schumann Preis der Stadt Zwickau*.

Ulrich Tadday, Professor of Music History and Chair of the Music Department at the University of Bremen in Germany, is the author of *Das Schöne Unendliche, Ästhetik, Kritik, Geschichte der romantischen Musikanschauung* (Stuttgart–Weimar, 1999). He is the editor of *Musik-Konzepte* (Neue Folge) and has written extensively on the history and aesthetics of music in the eighteenth to twentieth centuries.

Laura Tunbridge is Lecturer in Music Analysis and Critical Theory at the University of Manchester, having previously taught at the University of Reading. She studied at Oxford, Nottingham and Princeton. Her publications include 'Schumann's *Manfred* in the mental theatre' (*Cambridge Opera Journal*, 2003). She is completing a book about Schumann's late style.

Preface

The Cambridge Companion to Schumann is an accessible, up-to-date introduction to Schumann's music, life and times. It provides information for the general listener – the music-lover who, while having an aural familiarity with the canonical works, may want to explore the historical background and cultural context of the works – as well as the specialist. It can also be used as an introductory textbook for university students, providing them with sound information about the Schumann repertoire as well as historical and aesthetic issues necessary for understanding Schumann's oeuvre.

A team of top international scholars explores the contemporary cultural context, the musical and poetic fabric, and the multiple sources of inspiration and interpretative reach of masterpieces from the Schumann repertoire. Contributors include both first-rank Schumann specialists such as John Daverio, Reinhard Kapp, Nicolas Marston, Laura Tunbridge, Linda Roesner and Ulrich Tadday, as well as scholars who, while not Schumann specialists, are high-calibre scholars in their own fields, including Scott Burnham, Jonathan Dunsby, Jörn Peter Hiekel and Joseph Kerman. These 'non-specialists' have been recruited in the belief that they will be able to contribute to those chapters that address the essential, broad themes, without getting bogged down in the detailed problems that can sometimes beset Schumann scholarship. As can be seen in this volume, they have new and perceptive things to say precisely because the perspective from which to view Schumann's work is different from the set of values within which Schumann studies may sometimes have found themselves enclosed.

Part I of the Companion explores Schumann's personality, his time and temperament, as well as the literary, philosophical and compositional influences on the composer. Part II explores the various different genres of Schumann's compositional output, ranging from his famous Lieder and piano works to chamber, orchestral and dramatic repertoire. In addition, Part III offers chapters discussing Schumann's influence on works of some of today's leading composers, and the problem of Schumann's late works. Tables and illustrations, and guidance on further reading in the English language, make this volume an ideally informative handbook for both the Schumann connoisseur and the music-lover. It is an invaluable guide for all who are interested in the thought, aesthetics and affective power of the most intriguing figure of a culturally rich and formative period.

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Our colleague, the great Schumann expert John Daverio, was not to live to see this book come into being. It is dedicated to his memory.

Chronology

Note: unless specified otherwise, selected musical works are dated according to completion of composition, rather than of publication. Literary works appear according to year of publication. Opus, WoO (works without opus number) and *Anhang* numbers throughout correspond to Margit L. McCorkle, *Thematisch-bibliographisches Werkverzeichnis* (Munich, 2003).

Developments in music, literature and philosophy	Schumann's life and selected compositions
1810 Chopin born	Robert Schumann born 8 June in Zwickau
1811 Liszt and Ferdinand Hiller born; première of Beethoven's Fifth Piano Concerto; Schubert writes his first Lieder	
1812 Sigismund Thalberg born	
1813 Verdi and Wagner born	
1815 Schubert: <i>Erkönig</i>	
1816 William Sterndale Bennett born Schubert: Fifth Symphony Beethoven: <i>An die ferne Geliebte</i>	
1817 Niels Gade born; Weber appointed Kapellmeister in Dresden; E. T. A. Hoffmann: <i>Nachtstücke</i>	Enters primary school in Zwickau; first piano lessons with local organist J. G. Kuntzsch
1818 Beethoven: <i>Hammerklavier</i> Sonata	
1819 Clara Wieck born Jacques Offenbach born Schubert: <i>Trout</i> Quintet; Louis Spohr: <i>Faust</i> E. T. A. Hoffmann: <i>Die Serapionsbrüder</i> Goethe: <i>West-Östlicher Divan</i>	Hears the piano virtuoso Ignaz Moscheles play
1820 Pianos with metal frames produced	Enters secondary school in Zwickau (<i>cont.</i>)

Developments in music, literature and philosophy	Schumann's life and selected compositions
<p>1821 Weber: <i>Der Freischütz</i> Beethoven: Piano Sonatas, Opp. 110–11 E. T. A. Hoffmann: <i>Lebensansichten des Katers Murr</i> (The life and opinions of the Tomcat Murr) Wilhelm Müller: <i>Die schöne Müllerin</i></p>	
<p>1822 E. T. A. Hoffmann dies César Franck born Joseph Wasielewski, Schumann's first biographer, born</p>	
<p>1823 Beethoven completes <i>Diabelli Variations</i> and begins work on his last string quartets</p>	
<p>1824 Lord Byron dies; Bruckner and Smetana born Premières of Beethoven's Ninth Symphony and <i>Missa Solemnis</i> Wilhelm Müller: <i>Die Winterreise</i> Schubert: <i>Die schöne Müllerin</i></p>	<p><i>Le Psaume cent cinquantième</i> [Psalm 150] for choir, piano and orchestra, Op. 1, begun 1821/22 (Anhang I10)</p>
<p>1825 Eduard Hanslick born; Jean Paul dies Schubert: 'Great' C major Symphony</p>	<p>Founds a student literary club His sister Emilie commits suicide</p>
<p>1826 Weber dies Première of Weber's <i>Oberon</i></p>	<p>Schumann's father dies of a 'nervous condition'</p>
<p>1827 Beethoven dies; Schubert: <i>Winterreise</i> and two piano trios; Heine: <i>Buch der Lieder</i> and <i>Reisebilder</i></p>	<p>First songs, literary pieces and diaries</p>
<p>1828 Schubert: String Quartet in C and last three piano sonatas; dies in Vienna</p>	<p>Graduates and travels to Bayreuth, Nuremberg, Augsburg and Munich; meets Heinrich Heine Moves to Leipzig, matriculates as a law student and takes piano lessons with Friedrich Wieck; meets Wieck's daughter Clara</p>
<p>1829 Anton Rubinstein born; Friedrich Schlegel dies</p>	<p>Transfers to Heidelberg to attend lectures by the aesthete A. F. J. Thibaut</p>

Developments in music, literature and philosophy	Schumann's life and selected compositions
<p>Felix Mendelssohn conducts the first performance of Bach's <i>St Matthew Passion</i> since Bach's death and begins composition of <i>Lieder ohne Worte</i> (finished 1845); Chopin: Piano Concerto in F minor, Op. 21; Clara Wieck (Schumann's future wife) begins her first composition, <i>Quatre Polonaises</i>, for four-hand piano, Op. 1, published 1831–3</p>	<p>Trip to Switzerland and Northern Italy where he hears Rossini's <i>La gazza ladra</i> at La Scala in Milan</p>
<p>1830 Berlioz: <i>Symphonie fantastique</i> Felix Mendelssohn: <i>Reformation</i> Symphony; Chopin: Piano Concerto in E minor, Op. 11; piano virtuoso Thalberg begins composition of virtuosic piano 'fantasias' on melodies by Weber, Rossini, Meyerbeer, Bellini, Donizetti, Mozart and Verdi; piano virtuoso Hiller begins writing piano pieces</p>	<p>Hears Niccolò Paganini play, moves back to Leipzig into Wieck's house, and commits himself to becoming a concert pianist under Wieck's guidance; begins experimenting with the Chiroplast, a hand-training apparatus; onset of paralysis of the right hand Finishes <i>Abegg-Variationen</i>, Op. 1 (begun 1829)</p>
<p>1831 Hegel dies; Achim von Arnim, co-author (together with Clemens Brentano) of <i>Des Knaben Wunderhorn</i>, dies; Joseph Joachim born Liszt begins composition of <i>Bravourstudien</i> for piano after Paganini's <i>Caprices</i> for violin, (first version published 1838) Goethe completes <i>Faust II</i></p>	<p>Intensive piano studies with Wieck, composition with Heinrich Dorn (until 1832)</p>
<p>1832 Goethe dies</p>	<p>Paralysis of his right hand persists; gives up on the idea of a career as a performer and begins composing in earnest <i>Papillons</i>, Op. 2; <i>Studien für das Pianoforte nach Capricen von Paganini</i>, Op. 3; <i>Intermezzi</i>, Op. 4; <i>Impromptus sur une romance de Clara Wieck</i>, Op. 5 Works on G minor Symphony (<i>cont.</i>)</p>

Developments in music, literature and philosophy	Schumann's life and selected compositions
1833 Brahms born; Borodin born Mendelssohn: 'Italian' Symphony Mendelssohn takes up post of Music Director in Düsseldorf	Finds the semi-fictional <i>Davidsbündler</i> league Increase in compositional activity Brother Julius dies Schumann's sister-in-law, Rosalie, dies Close friendship with Ludwig Schunke <i>Toccata</i> in C major, Op. 7
1834 Liszt composes <i>Harmonies poétiques et religieuses</i> and begins <i>Années de Pèlerinage</i> (parts I and II published 1858); Berlioz: <i>Harold in Italy</i> Symphony First issue of <i>Neue Zeitschrift für Musik (NZfM)</i> published	Ludwig Schunke dies Liaison with and secret engagement to Ernestine von Fricken
1835 Saint-Saëns born; Bellini dies Donizetti: <i>Lucia di Lammermoor</i> Mendelssohn appointed conductor of the Leipzig Gewandhaus Orchestra Chopin: Polonaises, Op. 26, the first Scherzo, Op. 20 and the first Ballade, Op. 23	Engagement to Ernestine von Fricken dissolved Growing liaison with and secret engagement to Clara Wieck, end of 1835 Meets Mendelssohn, Chopin and Moscheles Becomes editor of the <i>NZfM</i> <i>Carnaval</i> , Op. 9; Sonata in F sharp minor, Op. 11 Critical essay on Berlioz' <i>Symphonie fantastique</i>
1836 Meyerbeer: <i>Les Huguenots</i>	Schumann's mother dies; eighteen months of separation from Clara Meets Sterndale Bennett <i>Concert sans orchestre</i> , or Sonata in F minor, Op. 14
1837 Field and Hummel die; Balakirev born Liszt: <i>12 Grandes Etudes</i> Chopin: 12 Etudes, Op. 25 (begun 1835); begins B flat minor Sonata, Op. 35	Engagement to Clara Wieck without her father's consent <i>Davidsbündlertänze</i> , Op. 6; <i>Fantasiestücke</i> , Op. 12; première of <i>Etudes symphoniques</i> , Op. 13, by Clara Wieck in the Gewandhaus Leipzig

Developments in music, literature and philosophy	Schumann's life and selected compositions
<p>1838 Bizet and Bruch born</p> <p>Jeanne Louise Farrenc: piano quintets (finished 1839), Opp. 30 and 31</p> <p>Eduard Mörike: <i>Gedichte</i></p>	<p>Visits Vienna for eight months to explore possibilities of settling there with Clara</p> <p>Visits Schubert's brother and discovers a number of Schubert manuscripts including the 'Great' C major Symphony</p> <p><i>Kinderszenen</i>, Op. 15; C major <i>Phantasie</i>, Op. 17; <i>Kreisleriana</i>, Op. 16; <i>Novelletten</i>, Op. 21; G minor Sonata, Op. 22</p>
<p>1839 Musorgsky born</p> <p>Berlioz: <i>Roméo et Juliette</i> Symphony</p> <p>Spohr: <i>Historische Symphonie</i>, Op. 39</p> <p>Chopin finishes the remaining three movements of the B flat minor Sonata, Op. 35; Mazurkas, Op. 41, 24</p> <p><i>Préludes</i>, Op. 28 (begun 1838); Carl Czerny, publication of his <i>Complete Theoretico-practical School for the Pianoforte</i>, Op. 500</p>	<p>Brother Eduard dies</p> <p>Returns to Leipzig</p> <p>Takes legal action against Clara's father, Friedrich Wieck, to gain right to marry Clara</p> <p>Schumann's sponsor Henriette Voigt dies</p> <p><i>Arabeske</i>, Op. 18; <i>Blumenstück</i>, Op. 19; <i>Humoreske</i>, Op. 20; <i>Drei Romanzen</i>, Op. 28</p>
<p>1840 Tchaikovsky born; Paganini dies</p>	<p>Receives honorary doctorate from the University of Jena for his services as composer and music critic</p> <p>Wins court case against Clara's father and marries Clara in September</p> <p>'Year of Song': Heine <i>Liederkreis</i>, Op. 24; <i>Myrthen</i>, Op. 25; <i>Zwölf Gedichte von Justinus Kerner</i>, Op. 35; Eichendorff <i>Liederkreis</i>, Op. 39; <i>Frauenliebe und -leben</i>, Op. 42; <i>Dichterliebe</i>, Op. 48; for solo piano: <i>Nachtstücke</i>, Op. 23; <i>Faschingschwank aus Wien</i>, Op. 26</p> <p>Meets Liszt</p>
<p>1841 Dvořák born</p>	<p>First daughter Marie born in September</p>

(cont.)

Developments in music, literature and philosophy	Schumann's life and selected compositions
<p>Felix Mendelssohn: <i>Variations sérieuses</i>, Op. 54</p> <p>Chopin: <i>Nocturnes</i>, Op. 48, Ballade in A flat major, Op. 47 and the F minor Fantasy, Op. 49</p>	<p>First Symphony ('Spring') in B flat, Op. 38; begins Second Symphony in D minor, Op. 120 (revised 1851 as no. 4); <i>Ouverture, Scherzo und Finale</i>, Op. 52; <i>Phantasie</i> for piano and orchestra in A minor (first movement of Piano Concerto in A minor, Op. 54)</p>
<p>1842 Massenet and Sullivan born; Clemens Brentano dies</p> <p>Wagner: <i>Rienzi</i>; Verdi: <i>Nabucco</i>; Mendelssohn: <i>Scottish Symphony</i>; Niels Gade: First Symphony</p> <p>Chopin: Mazurkas, Op. 50; A major Polonaise, Op. 53; F minor Ballade, Op. 52; and the E major Scherzo, Op. 54</p>	<p>Accompanies Clara on a tour to Bremen, Oldenburg and Hamburg</p> <p>Study of quartets by Mozart, Haydn and Beethoven</p> <p>Three String Quartets, Op. 41; Piano Quintet, Op. 44; Piano Quartet, Op. 47; <i>Phantasiestücke</i> for piano trio, Op. 88</p>
<p>1843 Grieg born; Hölderlin dies</p> <p>Brahms' first public piano recitals</p> <p>Wagner: <i>Der fliegende Holländer</i></p> <p>Opening of the Leipzig Conservatoire under Mendelssohn's leadership</p> <p>Mendelssohn's Overture <i>A Midsummer Night's Dream</i></p>	<p>Second daughter Elise born</p> <p>Nominated by Mendelssohn as piano and composition teacher at the Leipzig Conservatoire</p> <p>Meets Berlioz</p> <p><i>Das Paradies und die Peri</i>, Op. 50, of which he conducts the première</p>
<p>1844 Nikolaus Lenau dies; Nietzsche, Rimsky-Korsakov born;</p> <p>Mendelssohn: Violin Concerto</p>	<p>Accompanies Clara on five-month tour to Russia; bad health</p> <p>Retires as editor of his journal, the <i>NZfM</i></p> <p>Begins work on <i>Szenen aus Goethes Faust</i> (WoO3)</p> <p>The Schumanns move to Dresden</p>
<p>1845 Fauré born; August Wilhelm Schlegel dies; Wagner: <i>Tannhäuser</i></p>	<p>Third daughter Julie born</p> <p>Health deteriorates</p> <p><i>Romanzen und Balladen</i>, Op. 53 (begun 1840, resumed 1843); Piano Concerto in A minor, Op. 54 (begun 1841, resumed 1843); <i>Sechs Studien</i>, Op. 56 and <i>Vier Skizzen</i>, Op. 58, both for pedal piano; <i>Vier Fugen</i>, Op. 72</p>

Developments in music, literature and philosophy	Schumann's life and selected compositions
1846 Berlioz: <i>The Damnation of Faust</i> ; Mendelssohn: <i>Elijah</i> ; Fanny Mendelssohn: Piano Trio, Op. 11	First son (fourth child) Emil born Concert tour to Vienna and visit to Berlin Second Symphony in C, Op. 61
1847 Fanny and Felix Mendelssohn die	Emil dies Becomes conductor of the Dresden choral association <i>Liedertafel Lieder und Gesänge</i> , Op. 27; First Piano Trio in D minor, Op. 63; <i>Romanzen und Balladen</i> , Op. 64 (begun 1841)
1848 Donizetti dies; Duparc born Revolution: uprisings all over Europe, all suppressed except in Paris; abdication of Ferdinand I, succeeded by Franz Joseph	Second son (fifth child) Ludwig born Finds the <i>Verein für Chorgesang</i> in Dresden <i>Bilder aus dem Osten</i> for four-hand piano, Op. 66; <i>Album für die Jugend</i> for solo piano, Op. 68; opera <i>Genoveva</i> , Op. 81; <i>Manfred</i> , Op. 115 Schumann's last brother Karl dies
1849 Chopin, Kalkbrenner, Nicolai, Johann Strauss the elder die	Third son (sixth child) Ferdinand born Collects, revises and puts in order much of his compositional output
1849 Revolution, uprisings all over Europe Berlioz: <i>Te Deum</i> ; Bruckner: Requiem in D Minor	His, in Schumann's own words, 'most fruitful year' includes numerous vocal works such as Opp. 51, 67, 69, 71, 75, 91, 98a/b; <i>Phantasiestücke</i> for clarinet (violin or cello) and piano, Op. 73; <i>Spanisches Liederspiel</i> , Op. 74; <i>Lieder-Album für die Jugend</i> , Op. 79; Second Piano Trio no. 2 in F Major, Op. 80; <i>Concertstück</i> for four horns and orchestra in F Major, Op. 86; <i>Introduction und Allegro appassionato</i> for piano and orchestra, Op. 92; <i>Drei Romanzen</i> for oboe (clarinet or violin) and piano, Op. 94; <i>Fünf Stücke im Volkston</i> for cello (violin) and piano, Op. 102.

(cont.)

Developments in music, literature and philosophy	Schumann's life and selected compositions
<p>1850 Lenau dies; Wagner: <i>Lohengrin</i>; Liszt: First Symphonic Poem Brahms' first chamber music compositions</p>	<p>Premiere of <i>Genoveva</i> Moves to Düsseldorf to take up post of Music Director <i>Lieder und Gesänge</i>, Op. 77 (begun 1840); <i>Waldszenen</i>, Op. 82 (begun 1848); <i>Sechs Gedichte von N. Lenau und Requiem</i>, Op. 90; <i>Lieder und Gesänge</i>, Op. 96; Third Symphony ('Rhenish') in E flat major, Op. 97; Cello Concerto in A minor, Op. 129; numerous other vocal works.</p>
<p>1851 D'Indy born, Liszt's first <i>Hungarian Rhapsodies</i> begin to appear Verdi: <i>Rigoletto</i>; Wagner completes <i>Opera and Drama</i>; Breitkopf & Härtel and the Leipzig Bach Gesellschaft embark on the first complete Bach edition (completed 1899) and publish its first volume</p>	<p>Fourth daughter (seventh child) Eugenie born Travels up the Rhine, Heidelberg, into Switzerland, Brussels and Antwerp Increasingly conflictual relations between Schumann as Music Director and his Düsseldorf colleagues Compositions include <i>Mädchenlieder</i> and <i>Sieben Lieder</i> after poems by Elisabeth Kulmann, Opp. 103 and 104; First Violin Sonata in A minor, Op. 105; Third Piano Trio in G minor, Op. 110; <i>Drei Fantasiestücke</i>, Op. 111; <i>Der Rose Pilgerfahrt</i>, Op. 112; <i>Märchenbilder</i>, for viola (violin) and piano, Op. 113; Fourth Symphony in D minor, Op. 120 (begun 1841); and numerous additional vocal works</p>
<p>1852 London's New Philharmonic Society founded Brahms composes his First Sonata in C major and Second Sonata in F sharp minor</p>	<p>Trip to Leipzig for performance of <i>Der Rose Pilgerfahrt</i> Serious health problems; others stand in for Schumann to conduct; first attempts to persuade Schumann to resign from his post in Düsseldorf Second version of the <i>Etudes Symphoniques</i>, Op. 13; Second Violin Sonata in D minor, Op. 121 (begun 1851); <i>Gedichte der Königin</i></p>

Developments in music, literature and philosophy	Schumann's life and selected compositions
<p>1853 Ludwig Tieck dies; Liszt: B minor Piano Sonata dedicated to Schumann; première of Verdi's <i>La Traviata</i>; Clara Schumann composes her last works, <i>Variationen über ein Thema von Robert Schumann</i>, Op. 20, <i>Drei Romanzen</i>, Op. 21, both for piano, and <i>Drei Romanzen</i> for piano and violin, Op. 22; Wagner begins <i>Der Ring des Nibelungen</i>; Brahms composes his Third Sonata in F minor</p>	<p><i>Maria Stuart</i>, Op. 135; Overture for <i>Hermann and Dorothea</i>, Op. 136; and numerous vocal works including the Requiem in D flat major, Op. 148</p> <p>Further deterioration of his health; meets Brahms, followed by intense compositional activity; resigns from his post in October; accompanies Clara on her tour to the Netherlands</p> <p>Compositions include, besides many vocal works, Piano Sonata in F minor, Op. 14 (second version of <i>Concert sans orchestre</i>, 1836); <i>Drei Klaviersonaten für die Jugend</i>, Op. 118; <i>Sieben Klavierstücke in Fughettenform</i>, Op. 126; Violin Concerto in D minor (WoO1) and <i>Phantasie</i> for violin and orchestra, Op. 131; <i>Vier Märchenerzählungen</i> for clarinet (violin), viola and piano, Op. 132; <i>Gesänge der Frühe</i> for solo piano, Op. 133; <i>Konzert-Allegro mit Introduction</i> for piano and orchestra, Op. 134; Third Violin Sonata in A minor (WoO2); <i>Szenen aus Göthe's Faust</i> (WoO3); piano accompaniment for J. S. Bach's Violin Sonatas and Partitas BWV 1001–6 (WoO8) and for the Suites for unaccompanied cello BWV 1007–12 (all lost except for no. 3, <i>Anhang O2</i>), and for Paganini's 24 Capricen for solo violin Op. 1, continued into 1855 (<i>Anhang O8</i>)</p>
<p>1854 Humperdinck and Janáček born; Friedrich Wilhelm Schelling dies; Hanslick: <i>Vom Musikalisch-Schönen</i>; Liszt: <i>Faust</i> Symphony; Wagner: <i>Das Rheingold</i>; Berlioz: <i>L'Enfance du Christ</i> (1850–4)</p>	<p>The Schumanns' last joint trip to visit Joseph Joachim in Hanover; 27 February: Schumann attempts suicide, is rescued and admitted to the mental institution in Enderich near Bonn</p>

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Developments in music, literature and philosophy	Schumann's life and selected compositions
	<p>Brahms travels to Düsseldorf to stay with Clara Schumann until July 1856</p> <p>Fourth son (eighth child) Felix born</p> <p>Composition of <i>Variationen über ein eigenes Thema</i> in E flat major, the so-called 'Ghost Variations' for piano (<i>Anhang F39</i>)</p>
<p>1855 Chausson born</p> <p>Eduard Mörike: <i>Mozart auf der Reise nach Prag</i></p>	<p>From Endenich, correspondence with Clara, Brahms and other colleagues</p> <p>Finishes piano accompaniment for Paganini's <i>24 Capricen</i> for solo violin, begun 1853 (<i>Anhang O8</i>)</p>
<p>1856 Heine dies; Sigmund Freud born</p> <p>Liszt: <i>Dante</i> Symphony; Wagner; <i>Die Walküre</i></p> <p>First Steinway grand piano produced</p>	<p>Schumann dies 29 July</p>
<p>1858 First Schumann biography by Wasielewski appears</p>	

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