

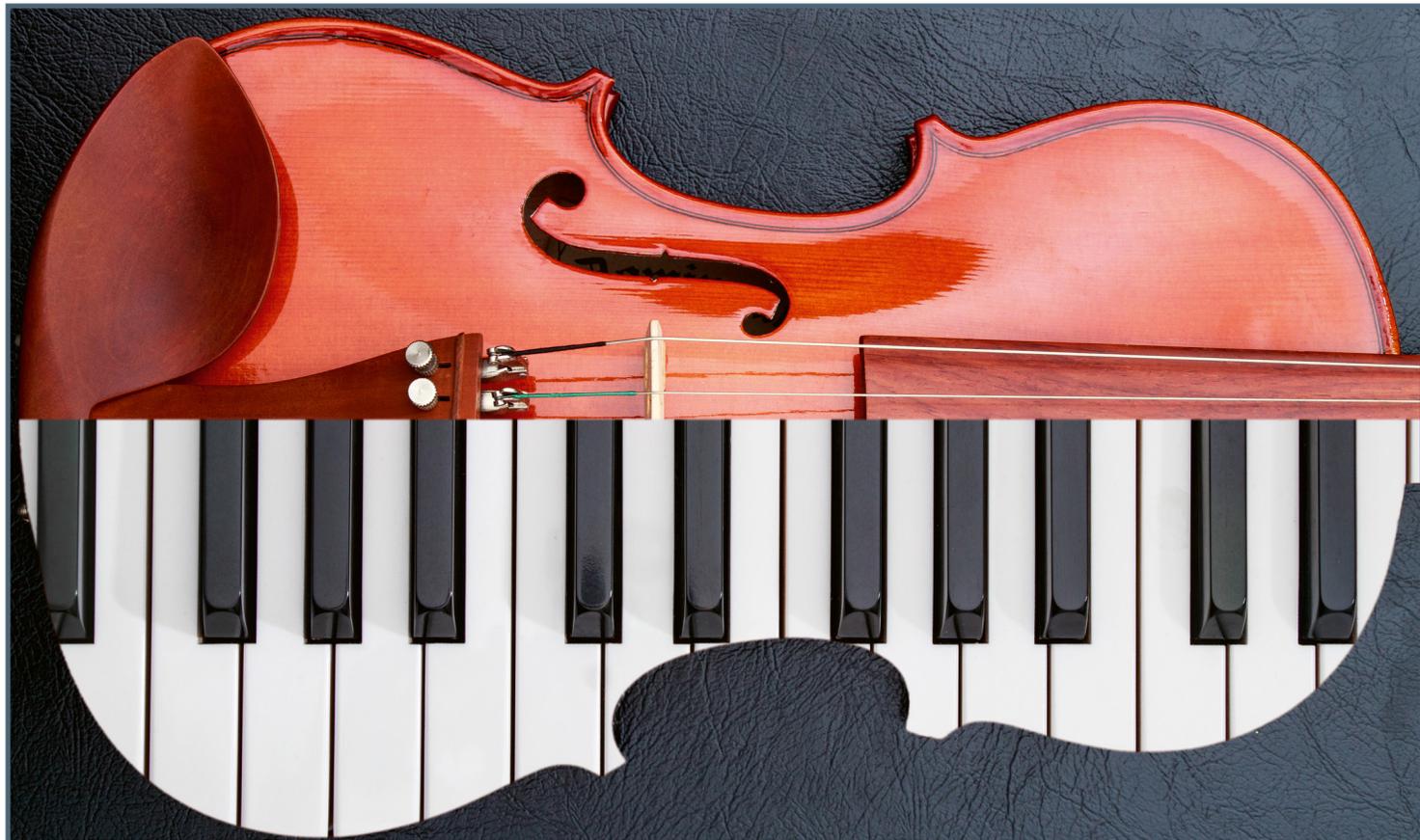


Clara
SCHUMANN

Robert
SCHUMANN

Music for Violin and Piano

Haoli Lin, Violin • Jianan Liu, Piano



**Clara
SCHUMANN**
(1819–1896)

**Robert
SCHUMANN**
(1810–1856)

Music for Violin and Piano

Clara SCHUMANN

3 Romanzen, Op. 22 (1853)

10:10

- | | | |
|----------|---------------------------------|------|
| 1 | No. 1. Andante molto | 3:18 |
| 2 | No. 2. Allegretto | 2:58 |
| 3 | No. 3. Leidenschaftlich schnell | 3:53 |

Robert SCHUMANN

3 Romanzen, Op. 94 (version for violin and piano) (1849)

13:21

- | | | |
|----------|----------------------------------|------|
| 4 | No. 1 in A minor: Nicht schnell | 3:42 |
| 5 | No. 2 in A major: Einfach, innig | 4:47 |
| 6 | No. 3 in A minor: Nicht schnell | 4:51 |

Fantasiestücke, Op. 73 (version for violin and piano) (1849)

11:53

- | | | |
|----------|------------------------------|------|
| 7 | No. 1. Zart und mit Ausdruck | 3:17 |
| 8 | No. 2. Lebhaft, leicht | 3:45 |
| 9 | No. 3. Rasch und mit Feuer | 4:51 |

Märchenbilder, Op. 113 (version for violin and piano) (1851)

15:33

- | | | |
|-----------|---|------|
| 10 | I. Nicht schnell | 3:35 |
| 11 | II. Lebhaft | 3:51 |
| 12 | III. Rasch | 2:46 |
| 13 | IV. Langsam, mit melancholischem Ausdruck | 5:21 |

Violin Sonata No. 3 in A minor, WoO 2 (1853)

21:59

- | | | |
|-----------|---|------|
| 14 | I. Ziemlich langsam | 7:59 |
| 15 | II. Intermezzo: Bewegt, doch nicht zu schnell | 2:56 |
| 16 | III. Scherzo: Lebhaft | 3:30 |
| 17 | IV. Finale: Markirtes, ziemlich lebhaftes Tempo | 7:31 |

Haoli Lin, Violin • Jianan Liu, Piano

Clara SCHUMANN (1819–1896) • Robert SCHUMANN (1810–1856)

Music for Violin and Piano

Born in Leipzig in 1819, Clara Schumann, as she later became, was the first surviving child of Friedrich Wieck, a music teacher who has perhaps suffered unduly through his opposition to her marriage to his former pupil, Robert Schumann. Wieck himself had first studied theology before turning to music and spent the earlier part of his career as a private tutor in various families. After his marriage in 1816 he settled in Leipzig, where he combined his activities as a music teacher with those of a piano dealer, hiring and selling pianos. With his daughter Clara he was able to pursue single-mindedly his strict but relatively enlightened principles of musical training. His concentration of attention on his eldest daughter became all the greater after his separation in 1824 and subsequent divorce from a woman who had her own career as a singer and pianist and later married Wieck's earlier friend and possible mentor, the piano teacher Adolf Bargiel. Clara Wieck was trained as a musician and pianist and was able, by stages, to embark on a career as a performer. She made her first public appearance in 1828 at a Gewandhaus concert in Leipzig, playing a piano duet, Kalkbrenner's *Variations on a March from Moses*. She continued to play privately to friends, making her public debut as a solo artist at the Gewandhaus in 1830. The following years brought the first development of a brilliant career. In tours to Paris and throughout Germany, and in 1837 to Vienna, where she was fêted and received the title of Royal and Imperial Virtuosa from the Emperor, she remained dependent on her father, who saw to all the practical details of such tours, acting both as teacher and manager.

It was in 1830 that Robert Schumann had first become involved in the Wieck circle in Leipzig. He had undertaken, at his widowed mother's behest, the study of law, but persuaded her, with the help of Friedrich

Wieck's guarded recommendation, to allow him to study music with Wieck in Leipzig, lodging in the latter's house. As Clara Wieck grew older and more independent in spirit she found herself attracted to Schumann. Her father, however, was well aware of the latter's strengths and weaknesses, his unsteadiness of purpose and his underlying ability as a composer, if not as a pianist. For a time Schumann turned his attention to another of Wieck's pupils, Ernestine von Fricken, but this association was soon ended in favour of Clara, leading to their secret engagement in 1837.

In the months and years that followed, Wieck's opposition to Clara's proposed marriage grew in vehemence. Whatever his views of the suitability of Schumann as a husband, and here his paternal doubts might have been justified, he saw his daughter's marriage as an obstacle to a splendid career in which much had been invested. Increasing bitterness and a long, enforced separation led to an application by the young couple to the court for permission for Clara to marry without her father's consent. In 1839 she undertook a concert tour to Paris without her father and the following year a decision was given in their favour and they were able to marry.

Robert and Clara Schumann remained, at first, in Leipzig. There were obviously conflicting interests, since she was at the outset of a very distinguished career and was practical and determined enough to manage her own life as a concert artist. Schumann, on the other hand, had other needs. As a composer he demanded some limits on her necessary practice and would at times, it seemed, have been happy to have kept his young wife to himself. Nevertheless she found herself gradually able to overcome the difficulties that presented themselves, to cope with her husband's depressive moods and with the

demands of childbirth in a succession of pregnancies that only ended with the birth of her eighth child in 1854. While giving her husband what encouragement she could as a composer and writer, she did her best to continue her own career. This stood her in good stead when, in 1850, after some six years in Dresden, they moved to Düsseldorf, where Schumann took up a position to which he was in many ways unsuited, as director of music, obliged to deal regularly both with performers and with the demands of the city council, his employer.

Schumann's attempted suicide and breakdown in 1854 was followed by a final period in a private asylum at Endenich. Clara Schumann, supported by many friends, continued her concert career, the only practical means of supporting her young family and of meeting the hospital bills for her husband. She returned from a concert tour of England in early July 1856, in time to see Schumann for the first time since his breakdown, two days before his death. By October she had resumed her work.

In the following years Clara Schumann showed remarkable resolution. There were, over the years, problems and tragedies to cope with, as her children grew up and suffered their own vicissitudes. Brahms, who had first met the Schumanns through the violinist Joachim in 1853, remained a loyal friend, in some ways taking the place of a father and of a husband in his advice and moral support. She dedicated herself, with a drive inherited, perhaps, from her father, to the very practical matter of her family and to the further promotion of her husband's music, which she introduced gradually into her programmes, aware, always, of the practical needs of programming, if she was to retain her leading position in the concert world. In 1878 she settled in Frankfurt, coupling her continuing career with teaching at the Hoch Conservatory. Ten years later she undertook her final concert tour, held in England, and in 1891 gave her last

concert in Frankfurt. In 1896 she suffered a stroke and died on 20 May.

Clara Schumann's compositions were necessarily limited in number, but reflect the care her father had taken over her general musical education, supported by lessons in counterpoint in Berlin from Siegfried Dehn, who included Mikhail Glinka and Anton Rubinstein among his pupils, and instruction from others in theory and composition in the course of her travels with her father.

Clara Schumann's *Three Romances, Op. 22* were composed in July 1853, and were dedicated to the young violinist Joseph Joachim. They followed a set of *Variations on a theme by Robert Schumann*, to whom the work was dedicated, and *Three Romances, Op. 21*, dedicated to Brahms. The pieces for Joachim were to remain in his repertoire, an effective item in recital programmes. Tending to explore the lower and middle range of the violin, they offer idiomatic piano writing, with echoes of Robert Schumann.

Schumann's concentration on his opera *Genoveva*, which was eventually to be staged in Leipzig in June 1850, had distracted him from the practical necessity to earn money, an aim best achieved by the composition of works of smaller scale. The later years of the decade found him busy with pieces viable as 'Hausmusik', and of interest in the variety of instrumentation proposed. His *Three Romances, Op. 94* are scored for oboe and piano, with optional scoring for violin or clarinet. The first of the three pieces is imbued with melancholy, a mood gently dispelled in the second piece, its calm briefly interrupted by moments of turbulence. The work ends with a movement that continues, as so often with Schumann, to suggest a literary narrative, its significance left to the taste and fancy of the listener.

The same year brought the *Fantasiestücke, Op. 73*, originally for clarinet and piano, written in the space of a few days in February 1849. The work originally had the title *Soirée-Stücke für Pianoforte und Clarinette*

with the present title appearing on the first edition, with alternative instrumentation for violin or cello. It was written with the Dresden court clarinetist Johann Gottlieb Kotte. The first movement, marked tender and expressive, leads to a livelier second movement and a more tempestuous finale.

Schumann wrote his *Märchenbilder*, *Op. 113* for viola (or violin) and piano in March 1851. This was followed in October 1853, a year that marked Schumann's resignation from his position in Düsseldorf, by *Märchenerzählungen*, *Op. 132* for clarinet, viola and piano, written during three days in mid-February 1853, one of Schumann's last compositions. The *Märchenbilder* ('Fairy Tale Pictures') recall, in their title and perhaps content, the collected *Kinder- und Hausmärchen* of the Brothers Grimm, published first in 1812 and 1814 and popularly known in English as *Grimms' Fairy Tales*, but Schumann would also have known the more grotesque tales of Hoffmann. The *Märchenbilder* have no explanation, their narrative left to the performers and the listener, although some have claimed *Rapunzel* as the source of the first two pieces, with *Rumpelstilzchen* dancing about in the third and *Dornröschen* ('Sleeping Beauty') at rest in the fourth. Schumann dedicated the pieces to the violinist he had brought as leader of the Düsseldorf orchestra, Josef von Wasielewski.

Schumann wrote two violin sonatas in 1851, but the last work to which he contributed in this form

was that distinguished by the letters 'F–A–E'. In late September 1853, Joachim introduced Brahms to Schumann, a meeting that was to prove of the greatest importance to Clara Schumann after her husband's illness. Schumann, Brahms and Albert Dietrich, this last destined to make his name as a conductor and composer, decided to surprise Joachim with a new composite violin sonata, based on the letters F–A–E, derived from Joachim's motto *Frei aber einsam* ('Free but alone'), a useful motif in musical notation. Dietrich wrote the first movement, Brahms a *scherzo* and Schumann himself wrote an *Intermezzo* and *Finale*.

Schumann later decided to complete the *Sonata* by replacing the movements by Brahms and Dietrich with two of his own, creating a work that, in common with some other very late works, Clara Schumann chose to keep unpublished, as unworthy of her husband. The completed *Sonata* opens with a dramatic movement, with elements of virtuosity demanded of the violinist. The second movement, part of the original work, is a peaceful *Intermezzo*, and the third replaces Brahms's *Scherzo*, leaving the *Sonata* to end with its original *Finale*. The *Sonata* is unusual in character, not just because of its origin but through the nature of its musical language, particularly in Schumann's later additions, suggesting a new course that he might have taken had he lived beyond the age of 46.

Keith Anderson

Haoli Lin

Violinist Haoli Lin is an internationally recognised talent. The youngest winner of the China National Violin Competition in 2008, and the winner of the Andrews University International Violin Concert in 2013, Haoli Lin has performed in prestigious concert halls throughout China, Southeast Asia and the United States. He has served as guest concertmaster with The Jakarta Symphony in Indonesia and the Xiamen Philharmonic Orchestra in China. Haoli Lin is the founder and artistic director of the New World Chamber Players and has led the ensemble on three tours of China. A Starling Scholar on a full scholarship, Haoli Lin is currently completing his doctoral degree at the University of Cincinnati College-Conservatory of Music, studying with the pre-eminent violin pedagogue Kurt Sassmannshaus. Haoli Lin's 2016 release *Romantic Journey* (MSR Classics) was highly praised by *Fanfare* magazine. Haoli Lin plays a 1732 Nicolò Gagliano violin, courtesy of The Guadagnini Violin Shop in Chicago.



Jianan Liu

Born in China, Jianan Liu began studying piano at the age of five. As a chamber pianist, he has performed with the New World Chamber Players throughout China, appearing in recitals in Shenzhen, Guangzhou, Shantou, Fuzhou, Shanghai, Chongqing, Nanchang, Wuhan and Qingdao. He was awarded prizes at the 6th Asia-Pacific International F. Chopin Piano Competition in Japan in 2005 and the 4th Hong Kong International Piano Competition in 2008. He currently studies with Meng-Chieh Liu at the New England Conservatory.



Between 1849 and 1853 Robert and Clara Schumann wrote a series of striking and imaginative works for violin and piano. Clara's expressive *Romanzen* explores the violin's lower and middle range, while Robert's own set of the same name balances turbulence with melancholy. His concentration at this time on Hausmusik also led to the *Fantasiestücke*, originally cast for clarinet, and the fairy-tale narratives of *Märchenbilder*. The passionate complexity of the *Violin Sonata No. 3 in A minor* suggests new musical paths the composer didn't live to fully explore.

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1–3 **3 Romanzen, Op. 22** (1853) **10:10**

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14–17 **Violin Sonata No. 3 in A minor, WoO 2** (1853) **21:59**

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A detailed track list can be found inside the booklet.

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G. Henle Verlag, Edition: Ernst Herttrich **7–9**, G. Henle Verlag, Edition: Wiltrud Haug-Freienstein **10–13**,
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