

# Clara Wieck Schumann

(1819-1896)

## Biography

- Oldest child of Friedrich Wieck (famous pedagogue), Marianne Tromlitz (singer). Marriage broke up when Clara was 5
- Wieck pushed Clara to learn piano very young: another child prodigy story
- Clara very successful on concert tours: considered in a class with Liszt and Anton Rubenstein in ability. Also sang, but not professionally. Concert career continued through whole life: often only support of family (8 kids and Robert). Late in life taught full time (Frankfurt, 1878)

## The composer

- Thought of herself as interpreter rather than creator of music; insecure about her compositions
- Best known for **piano works** but also wrote many **songs**, esp. when first married but, many later too.
- **Lieder** were more conservative than forward-looking, esp. in harmony; but often contained lengthy piano sections (later romantic trait). Often voice has half-cadence, answered by authentic cadence in piano. **Examples:**
  - ***Das ist ein Tag der Klingen mag*** (This is a day for lively sounds) from Op. 23 (1853); text Hermann Rollett
  - **Next two examples:** texts by Rückert, originally published with Robert's songs in collection: none were specifically attributed to either composer:
    - ***Warum willst du Andre fragen?*** (Why do you ask others, 1841)
    - ***Er ist gekommen in Sturm und Regen*** (He came in storm and rain, 1836)
- **Piano Works**
  - ***Präludium und Fuge*** Op. 16 no. 1 is one of 3 in the opus, 1846
    - Indebted to Bach for model; very conservative writing except some of the harmony.
  - **3 Romances** Op. 11 1839
    - More contemporary genre; structure is less obvious; harmony more adventurous