ROBERT SCHUMANN

COMPLETE WORKS FOR PIANO

Volume I:

Schumann and the World of Childhood

KINDERSZENEN, Op. 15

KINDERBALL, Op. 130, for PIANO 4-HANDS
(with Norman Shetler)

ALBUMBLÄTTER, Op. 124

ALBUM FÜR DIE JUGEND, Op. 68
(Including unpublished supplementary pieces)

THREE SONATAS "FÜR DIE JUGEND," Op. 118

Jörg DEMUS, Piano

the musical heritage society inc.
ROBERT SCHUMANN
(1810-1856)

Complete Piano Works - Volume I

"Schumann and the World of Childhood"

JOERG DEMUS, Piano

Record I - OR 400

Side 1:

Kinderszenen, Op. 15
(Scenes from Childhood)

1. Von fremden Länder und Menschen
2. Kuriose Geschichte
3. Hasche-Mann
4. Bittendes Kind
5. Glückes genug
6. Wichtige Begebenheit
7. Träumerei
8. Ritter vom Steckenpferd
9. Fast zu ernst
10. Fürchtenmachen
11. Kind im Einschlummern
12. Der Dichter spricht

Kinderball, Op. 130
(Children's Ball)

for Piano, four hands, with NORMAN SHETLER

1. Polonaise
2. Walzer
3. Menuett
4. Ecossaise
5. Francaise

Side 2:

Albumblätter, Op. 124
(Album Leaves)

1. Impromptu
2. Leides Ahnung
3. Scherzino
4. Walzer
5. Fantasietanz
6. Wiegenliedchen
7. Ländler
8. Leid ohne Ende
9. Impromptu
10. Walzer
11. Romanze
12. Burla
13. Larghetto
14. Vision
15. Walzer
16. Schlummerlied
17. Elfe
18. Botschaft
19. Fantasiestück
20. Canon

Record II - OR 401

Side 1:

Album für die Jugend, Op. 68
(Album for the Young)

PART I: FOR SMALL CHILDREN

1. Melodie
2. Soldatenmarsch
3. Träumereien
4. Ein Choral
5. Stückchen
6. Armes Waisenkind
7. Jägerliedchen
8. Wilder Reiter
9. Volksliedchen
10. Fröhlicher Landmann
11. Lizitanisch
12. Knecht Ruprecht
13. Mai, lieber Mai
14. Kleine Studie
15. Frühlingsgesang
16. Erster Verlust
17. Kleiner Morgenwanderer
18. Schnitterliedchen

PART II: FOR OLDER CHILDREN

19. Kleine Romanze
20. Ländliches Lied
21. * * * (Lento espressivo)
22. Rundgesang
23. Reiterstück
24. Ernteliedchen
25. Nachklänge aus dem Theater
26. * * * (Andante con moto)
27. Kanonisches Liedchen
28. Erinnerung (in Memory of Mendelssohn)
29. Fremder Mann
30. * * * (Molto lento)
31. Kriegslied
32. Sheherazade
33. "Weinlesezeit - Fröhliche Zeit!"

Side 2:

Drei Sonaten für die Jugend, Op. 118
(Three Sonatas for the Young)

No. 1: Children's Sonata in G major

1. Allegro
2. Theme and Variations
3. Puppen-Wiegenlied
4. Rondoletto

No. 2: Sonata in D major

1. Allegro
2. Canon
3. Abendlied
4. Kindergesellschaft

No. 3: Sonata in C major

1. Allegro
2. Andante
3. Zigeunertanz
4. Traum eines Kindes

Supplement
(From Schumann's autograph: Pieces eliminated from the first edition and variants of three pieces simplified for the published version)

Für ganz Kleine (before No. 1)
Puppenschlafliedchen (before No. 2)
Wilder Reiter (No. 8, with different ending)
Ein Trinklied von C. M. von Weber (Kaspar's drinking song from "Der Freischütz", before No. 12)
Auf der Gondel (before No. 20)
No. 21, with expanded ending
No. 26, with expanded ending
Piano piece in E-flat major (before No. 42)
Kuckuck im Versteck (before No. 43)
On the Recording of the Complete Piano Works of Robert Schumann

I have always felt a close connection to Schumann since I was a child. I learned the first few pages of the Album for the Young — a set of twenty-four pieces, Opus 15 — when I was eight. I was a student at the State Academy, and it always seemed to me that the young Robert Schumann was speaking directly to me. I played Schumann's works in the middle of the 1970s, but my knowledge of Schumann was limited to the known and the forgotten. I have played all the works of my beloved Robert Schumann. Yet, for reasons of personal and artistic significance, I have chosen to record his complete piano works. This decision was influenced by three questions: the desire to know the whole of Schumann's piano music, the awareness that the piano music is a significant aspect of his output, and the wish to bestow a kind of mantel upon the composer's spirit. The piano works, in my opinion, are the most enjoyable and least demanding of Schumann's music. While I was a student at the State Academy, it always seemed to me that the young Robert Schumann was speaking directly to me. To the best of my knowledge, there are no other recordings of Schumann's complete piano works. I have also recorded several of his piano and chamber music compositions. At one time I was interested in the recording of Schumann's complete piano music, a project that has been carried out many times by other artists. I was a student at the State Academy, and it always seemed to me that the young Robert Schumann was speaking directly to me. To the best of my knowledge, there are no other recordings of Schumann's complete piano works. I have also recorded several of his piano and chamber music compositions. At one time I was interested in the recording of Schumann's complete piano music, a project that has been carried out many times by other artists. 

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amount of digital control is required as well as the intellectual realization as to which hand is playing in what rhythm. No. 10, "Waltz," is reminiscent of some of the "Valse Nobles" by one of Schumann's favorite composers, Schubert. No. 13, "Larghetto," is a short melody which anticipates by several years the theme of the second movement of the Second String Quartet in F major. The last piece in the series, "Kanon," represents, in a way, the mid-nineteenth century composer's approach to the musical forms of the past. This short piece is a canon at the octave, the imitation occurring at the distance of one measure between the topmost voice in the right hand and the topmost voice of the left. However, Schumann has clothed his canon in such a thick web of counterpoint and harmony that it is all but lost in the Baroque organ-like texture which surrounds it.

Schumann wrote ALBUM FÜR DIE JUGEND (Album for the Young), Opus 68, primarily for the use of his own children. They were the first of several sets of teaching pieces he wrote for piano, two and four hands. He began composing the "Album for the Young: almost immediately after finishing his opera "Genoveva," and enjoyed composing them so much that he wrote to a friend, saying:

"I've composed 40-50 piano pieces for young people which I think will give pleasure also to you. When I wrote them I felt so fresh that I could have turned right around and done as many more again."

At about the same time he wrote to Carl Reinecke:

"I think the "Album, especially from about Number 8 on, will sometimes win a smile from you. I don't know when I've been in such a good musical mood as when I wrote the pieces. It simply streamed to me... I composed the first things in the "Album for the birthday of our eldest child; and so one after the other followed along. I felt as if I were beginning once more from the very start to write music. And also here and there you'll find something of the old humor."

Schumann enjoyed writing these pieces so much that they were all composed within sixteen days. Originally, he had intended to include works by, or in the style of, other composers from Bach to Spohr, although this plan was finally abandoned. Of the forty-three pieces in the collection, only eighteen were intended for the beginner, the remaining twenty-five are for more advanced students. Schumann had planned to include a number of maxims and suggestions to young musicians as an introduction to the volume. These sayings, known as "Musical House and Life Rules," were later published separately. For the most part, his advice to young musicians is as pertinent to our time as it was to his. The following are a sampling:

"Always play as if a master were listening. When you grow older, play nothing that is purely fashionable. Time is precious. One would need a hundred lives to become acquainted with all the good music in existence. Honor the old highly, but bring a warm heart to the new. Harbor no prejudice against unknown names. / The laws of morality are also those of art. / Without enthusiasm nothing worthwhile is brought to pass in art. / There is no end to learning. / Dumb keyboards have been invented; practice on them for a while in order to see that they are worthless. Dumb people cannot teach us to speak. / Do not be afraid of the words 'theory,' 'thorough-bass,' 'counterpoint,' etc., they will meet you halfway if you do the same. / Dragging and hurrying are equally great faults. / Try to play easy pieces well; it is better than to play difficult ones poorly. / When you play, do not concern yourself with who may be listening. / Rest from your musical studies by industriously reading the poets. Often take exercise out in the open."

In the "Album for the Young," there is a melodic and technical similarity between "Melodie," "Trälerliedchen," and "Stückschen," in that they are in the key of C, in 4/4 time. require one, or at most two, shifts of hand positions on the keyboard and have no more complex rhythms than quarter and eighth notes. All of these minor difficulties are ideal for the training of the beginning pianist. The title of "Ein Choral" is "Freu dich sehr, o meine Seele." With minor alterations, this chorale is the same as that used in "Fugue for the Young," at the end of the collection. "Wildes Wirbeln" and "Fröhliches Lied" are two of the most popular pieces in this collection, and are generally known by the translated titles of "The Wild Rider" and "The Merry Peasant." There is a Mendelssohnian quality about an untitled piece which is preceded by two lines of poetry: "Mai, lieber Mai, - / Bald bist du wieder da!" (May, beautiful May — Soon thou art here again!) and "Kleiner Morgenwanderer" (The Little Morning Wanderer). Another untitled composition, following "Ländliches Lied" (Rustic Song), is a kind of miniscule improvisation on the opening measures of the trio "Euch werde Lohn in bessern Welten" from Beethoven's "Fidelio."

"Erinnerung (4. November 1847)" (Remembrance) was written to commemorate the anniversary of Mendelssohn's death, and is in the style of that composer's more simple piano pieces. There is a baroque quality about the first part of "Winterszeit II," which reminds one of Bach's chorale preludes for the organ. Near the end of the movement, Schumann quotes a fragment from a melody actually used by Bach in the orchestral introduction to the "Peasant Cantata." This tune, which was evidently popular in Bach's time, is generally known today as "Grandfather's dance," and was also used by Tchaikovsky in his "Nutcracker" ballet. Another quotation of an old German song follows immediately after the "Grandfather's dance." In this case, Schumann had already used the tune in his "Papillons," Opus 2. "Kleine Fuge" begins with a little prelude. The fugue itself is based on a rhythmic variation of the first two measures of the prelude. "Nordisches Lied" is a theme and four tiny variations on the name of Schumann's Danish friend Gade, and used the notes G, A, D, E. "Figurierter Choral" is a transposed and slightly modified variation of "Ein Choral," discussed above.

Schumann wrote the DREI KLAVIERSONATEN, Opus 118, for his three oldest children and dedicated the works to them: No. I for Julie; No. II for Elise and No. III for Marie. Each Sonata is made up of four movements, the first and fourth of which frequently have titles. There is a unifying factor to the three Sonatas in that the beginning of No. I is quoted several times in the finale of No. III.

The First Sonata begins with a movement which is really not in sonata form by all. It is in three-part form instead, the middle section being easily recognizable because of its minor tonality and uneven rhythms. The second movement is a theme, five short variations, and a coda. The third is called "Puppenwagenlied" (Doll's Lullaby) and has as its theme a melody related to the opening theme of the first movement. The last movement is a "Rondoletto," i.e., a little rondo.

The Second Sonata begins with a movement, which, unlike the first movement of the preceding sonata, is in sonata form, despite the fact that it contains only one theme. The development section is based on various rhythmic patterns occurring in the exposition. The second movement, "Canon," is a canon at the octave. The third movement, "Abendlied" (Evening Song), is similar in mood and key to the "Little Prelude" of the "Album for the Young," and "Wiegenliedchen" of the "Albumbätter." The last movement, "Kindergesellschaft" (Children's Party), is in sonata form and far too long and difficult for most young pianists.

Sonata No. III also begins with a first movement in sonata form. In its economy of thematic material and the conciseness of the development section it reminds one somewhat of the first movement of Beethoven's Eighth Symphony, which also has a rhythmic motif similar to the one with which this movement begins. There is a repetitiveness about the rhythm of the second movement, which borders on the monotonous. The third movement, "Zigeunertanz" (Gypsy Dance), is a charming little movement which has just enough rhythmic and melodic variety to save it from the monotony which characterizes the preceding movement. The last movement is a kind of free rondo, in which fragments of the first movement constantly reappear, alternating with various contrasting episodes of the rondo theme itself.

In the Second and Third Sonatas, Schumann appears to have been so carried away by his Muse that he forgot he was writing music for children. These sonatas fall in the limbo of being too advanced for beginners and too limited in scope for adults; which is unfortunate, because there is some fine music in these little pieces.

DOUGLAS TOWNSEND
ROBERT SCHUMANN
Complete Works for Piano - Volume I
OR 400 = STEREO
Side 1 33Y RPM
Kinderszenen, Op. 15
Kinderball, Op. 130, for piano 4-hands
Jörg DEMUS, Piano
with Norman SHETLER
ROBERT SCHUMANN
Complete Works for Piano - Volume I
OR 400 = STEREO
Side 2 33%, RPM
Albumblätter, Op. 124
Jörg DEMUS, Piano
ROBERT SCHUMANN
Complete Works for Piano - Volume I

OR 401 . STEREO
Side 1 33⅓ RPM

Album für die Jugend
(für kleinere)
Melodie through Schnitterliedchen

Jörg DEMUS, Piano
ROBERT SCHUMANN Complete Works for Piano - Volume I
OR 401 I) STEREO
Side 2 at 33⅓%, RPM
Album für die Jugend
Kleine Romanze through Fröhliche Zeit
Jürg DEMUS, Piano
MUSICAL HERITAGE SOCIETY, INC.
ROBERT SCHUMANN
Complete Works for Piano - Volume 1
OR 402 * STEREO
Side I 33% RPM
Album Für die Jugend
für Erwachsene
Thema through Sylvesterlied
Album Für die Jugend
5 Supplementary Pieces (unpublished)
Jörg DEMUS, Piano
MUSICAL HERITAGE SOCIETY, INC.
ROBERT SCHUMANN
Complete Works for Piano - Volume 1

OR 402 3 STEREO
Side 2 33%, RPM

Drie Sonaten für die Jugend, Op. 118
Sonata in G Major
Sonata in D Major
Sonata in C Major

Jörg DEMUS, Piano