CLARA SCHUMANN (1819-1896)

BIOGRAPHICAL INFORMATION

Clara Josephine Wieck was born September 13, 1819 in Leipzig. Her father, Friedrich Wieck, was a prominent musician and pedagogue, and Clara's mother, Marianne Tromlitz, was a professional pianist and teacher. Clara began her piano studies with her father when she was five years old. He introduced her to music theory and laid the foundation for her remarkable musical talent. Having studied instrumentation and composition with a variety of teachers, she wrote her first composition when she was ten years old.

In 1833, Clara toured Leipzig, Berlin, Paris, Prague, and Vienna. Everywhere she played, she was a critical and popular success. In 1837, she was honored by the Viennese Royalty with the title "Royal and Imperial Virtuosa."

When she was nine years old Robert Schumann became a pupil of Clara's father and later moved into the Wieck home. The attraction between the two young geniuses must have been quickly apparent. Friedrich Wieck was adamantly opposed to their marriage, and he did everything he could to prevent it. Finally, after acrimonious debate and several court appearances, Robert and Clara were married in 1840.

After her marriage, she performed less and concentrated on her studies of the scores of Bach, Mozart and Beethoven. In the next few years, she toured throughout Europe and Russia. In 1844, because of Robert's poor health, they moved from Leipzig to Dresden where they lived until 1850. They moved again, this time to Düsseldorf, where her husband attempted suicide in 1854 and died in 1856.

After Robert's death, she moved to Berlin where her now-divorced mother was living. She toured particularly in England, playing mainly her late husband's compositions and those of her long-time friend Johannes Brahms.

In 1878, she accepted the position of principal piano teacher at the Hoch Conservatory in Frankfurt. About this time, she undertook the mammoth task of collecting and editing the works of Robert Schuman. Despite her failing health, she continued to teach privately until her death in 1896.

EDITOR'S NOTE

Composed in 1845, Op. 16 contains three preludes and fugues for piano, in G-minor, B-flat major and D-minor respectively. They show Clara Schumann's obvious love and knowledge of Bach's music on which she modeled her preludes and fugues. Op. 16, No. 3, is the closest to idiomatic organ writing. The Prelude is more chordal and retrospective in nature, while the fugue has pedal points and a characteristic fugal theme. It is so aptly suited for organ that perhaps she intended it for organ.

Prelude and Fugue for Organ

Op. 16, no. 3

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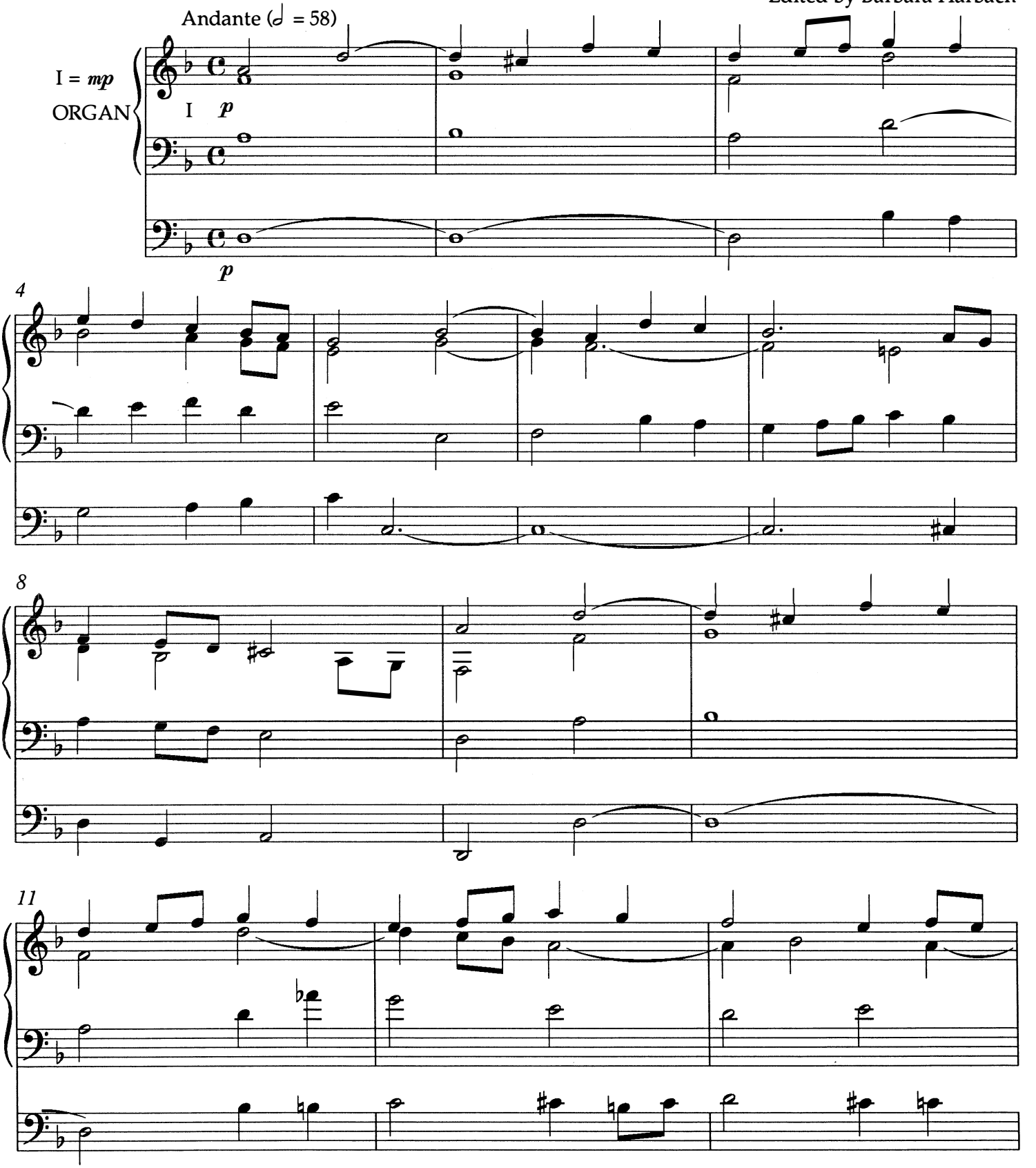
Edited by Barbara Harbach



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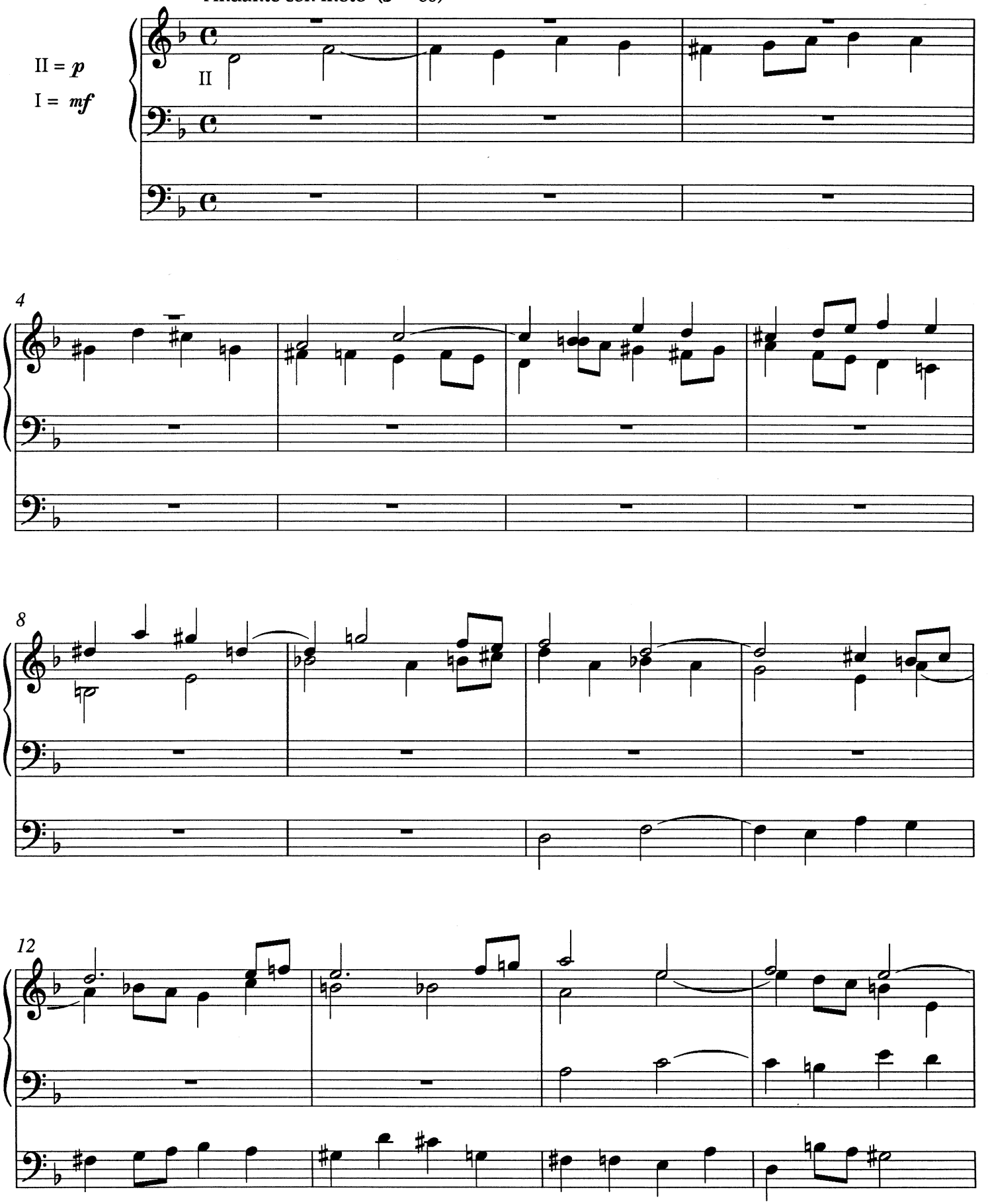
Andante con moto (𝅗𝅥 = 60)

II = *p*
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