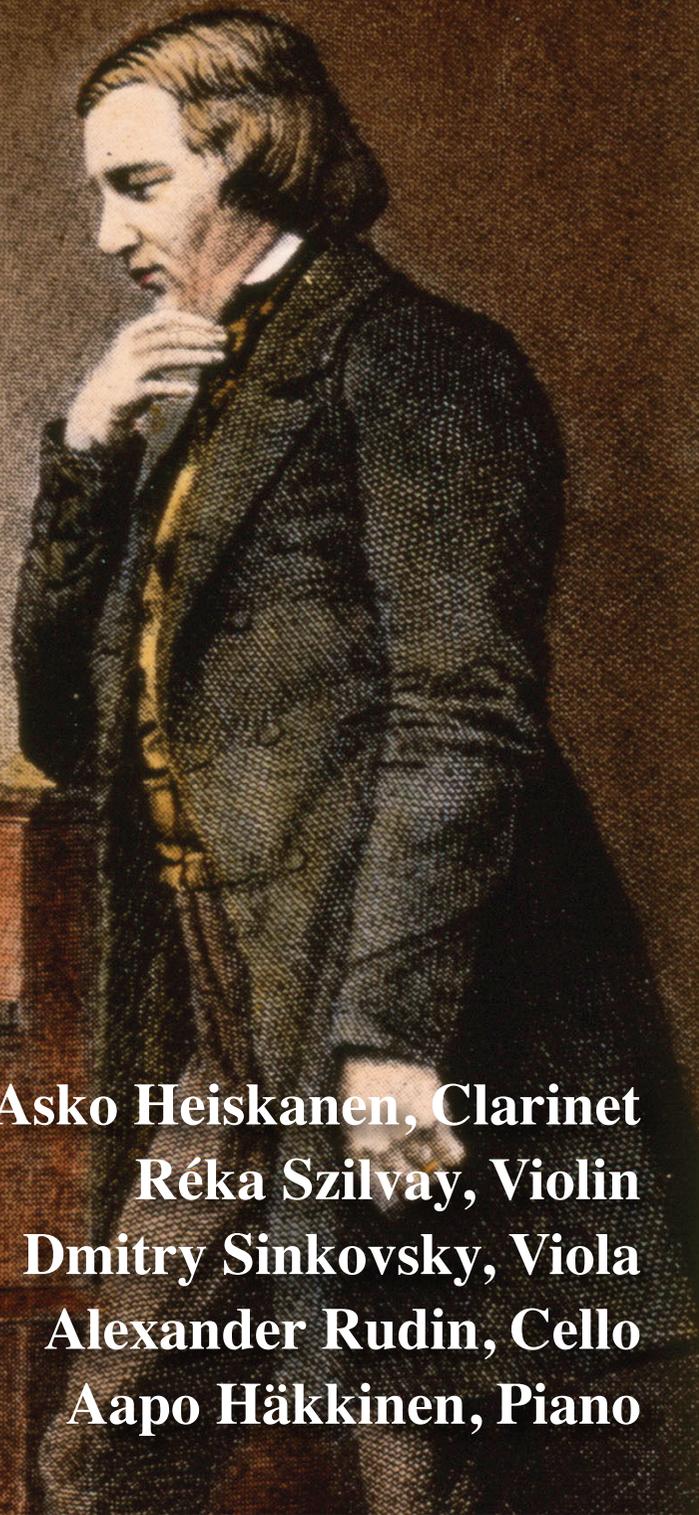


The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background. Above the text is a stylized white graphic of a classical building facade with columns.

NAXOS

# SCHUMANN

## Fantasies and Fairy Tales

A detailed illustration of a man with dark hair, wearing a dark, textured coat over a yellow waistcoat and a white shirt with a dark cravat. He is standing to the right of the piano, looking down at his hand which is resting on the piano's surface. The background is a textured, brownish wall.

Asko Heiskanen, Clarinet  
Réka Szilvay, Violin  
Dmitry Sinkovsky, Viola  
Alexander Rudin, Cello  
Aapo Häkkinen, Piano

Robert  
**SCHUMANN**  
(1810–1856)  
**Fantasies and Fairy Tales**

<b>Fantasiestücke, Op. 88 (1842)</b>		<b>17:18</b>
1	I. Romanze: Nicht schnell, mit innigem Ausdruck	2:54
2	II. Humoreske: Lebhaft	5:13
3	III. Duett: Langsam und mit Ausdruck	3:48
4	IV. Finale: Im Marsch-Tempo	5:15
<b>Adagio und Allegro, Op. 70 (1849)</b>		<b>9:46</b>
5	I. Langsam, mit innigem Ausdruck	4:25
6	II. Rasch und feurig	5:21
<b>Fantasiestücke, Op. 73 (1849)</b>		<b>10:36</b>
7	I. Zart und mit Ausdruck	3:35
8	II. Lebhaft, leicht	2:48
9	III. Rasch und mit Feuer	4:13
<b>Märchenbilder, Op. 113 (1851)</b>		<b>16:17</b>
10	I. Nicht schnell	4:09
11	II. Lebhaft	3:57
12	III. Rasch	3:10
13	IV. Langsam, mit melancholischem Ausdruck	5:01
<b>Fantasiestücke, Op. 111 (1851)</b>		<b>10:06</b>
14	I. Sehr rasch, mit leidenschaftlichem Vortrag	2:08
15	II. Ziemlich langsam	4:06
16	III. Kräftig und sehr markiert	3:52
<b>Märchenerzählungen, Op. 132 (1853)</b>		<b>15:43</b>
17	I. Lebhaft, nicht zu schnell	3:14
18	II. Lebhaft und sehr markiert	3:39
19	III. Ruhiges Tempo, mit zartem Ausdruck	3:49
20	IV. Lebhaft, sehr markiert	5:01

**Robert Schumann (1810–1856)**

**Fantasies and Fairy Tales: Chamber Works**

Robert Schumann is in many ways typical of the age in which he lived, combining in his music a number of the principal characteristics of Romanticism, as he did in his life. Born in Zwickau in 1810, the son of a bookseller, publisher and writer, he showed an early interest in literature and was to make a name for himself in later years as a writer and as editor of the *Neue Zeitschrift für Musik*, a journal launched in 1834. His father encouraged his literary and musical interests and at one time thought of sending him to study with Weber, a proposal that was abandoned with the death of the latter, closely followed by the death of Schumann's father.

Schumann's career now followed a more conventional course. In 1828 he entered the University of Leipzig, where attention to his studies was as intermittent as it would be the following year at Heidelberg. He was eventually able to persuade his mother and guardian that he should be allowed to study music under the well-known piano teacher Friedrich Wieck, whose own energies had been directed with some intensity towards the training of his own daughter Clara, a pianist of prodigious early talent. Schumann's ambitions as a pianist, however, were frustrated by a weakness in the fingers, while his other musical studies had, at the very least, lacked application. Nevertheless, in the 1830s he wrote a great deal of music for the piano, often in the form of shorter, genre pieces, with some extra-musical literary or autobiographical association. There was an affair with one of Wieck's pupils, later broken off, but by 1835 he had begun to turn his attention to Clara Wieck, nine years his junior. Wieck had good reason to object to the liaison. His daughter had a career before her as a concert performer and Schumann had shown signs of instability of character, whatever his abilities as a composer might be. Matters were taken to an extreme when resort was had to litigation, in order to prevent what Wieck saw as a disastrous marriage.

It was not until 1840 that Schumann was eventually able to marry Clara, after her father's legal attempts to

oppose the match had finally failed. The couple married in September, remaining first in Leipzig, although journeys took place for concert appearances by Clara, generally accompanied by her husband, whose position was of lesser distinction. In 1844 they moved to Dresden, where it seemed that Schumann might recover from the bouts of depression that he had suffered in the earlier days of marriage. Here again no official position seemed to offer itself and it was only in 1849 that the prospect of employment arose, this time in Düsseldorf, where Schumann took up his position as director of music in 1850.

Mendelssohn had enjoyed an uneasy relationship with the Düsseldorf authorities, and Schumann, much less skilled in administration and conducting, proved even less able to cope with the difficulties that arose. The pressures on him led to a complete nervous breakdown in 1854 and final years spent in an asylum at Endenich, where he died in 1856.

If Schumann's earlier compositions had been chiefly for the piano, 1840 brought a year of song. After his marriage he was urged by his wife to turn his attention to larger forms, a *Piano Concerto* and the first of his *Symphonies*. In 1842, however, a year of chamber music, he completed three *String Quartets*, in addition to the *Piano Quintet* and *Piano Quartet*, as well as the *Fantasiestücke, Op. 88*. Unlike the later *Piano Trios*, the last of these, while scored for violin, cello and piano, avoids the usual form and instead offers four fantasy pieces, partly interrelated. The A minor first movement is a *Romanze*, followed by an F major *Humoreske*, which offers contrasting episodes and, as in the first movement, touches of contrapuntal imitation. The following D minor *Duett* gives the violin and cello due melodic prominence and leads to a final *Marsch* and a rapid A major conclusion.

The removal from Leipzig to Dresden in December 1844 proved disappointing, with Schumann's eventual appointment as conductor of a male-voice choir and his foundation of a full choir, but no apparent prospect of furthering his career. Dresden offered a less stimulating

musical environment than Leipzig, which the presence of Wagner, second in command as court Kapellmeister, did nothing to alleviate. Wagner was compelled to seek refuge with Liszt in Weimar and then in Switzerland, after siding with the rebels of May 1849. Meanwhile Schumann's publisher, Breitkopf & Härtel, had grown impatient, finding Schumann a less profitable investment than he had once seemed. There was a market for *Hausmusik*, music for domestic consumption, but more ambitious works were expensive to produce. Schumann, with an ever-increasing family, needed money and scope for his genius as a composer. The vacancy that became available in Düsseldorf must have seemed a possible solution.

Schumann's *Adagio und Allegro*, Op. 70, scored for horn and piano, or for cello or violin and piano, written in February 1849, is recorded here in the version for cello and piano. Its scoring for valve horn was suggested by the presence in Dresden of a gifted first horn – and, indeed, a gifted horn section – at the Dresden Opera. The cello version, however, reflects the horn register and something of Schumann's own affinity with that instrument. The work itself, developing from its opening song-like theme in a movement that was originally intended to bear the title *Romanze*, explores the possibilities of *rondo* form, and offers music that recalls Schumann's year of song.

The *Fantasiestücke*, Op. 73, for clarinet and piano, were also 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 in mind and for an instrument by Carl Gottlob Bormann.<sup>1</sup> The first movement, marked *Zart und mit Ausdruck* ('Tender and expressive'), leads to a livelier second movement and a more tempestuous finale.

The *Fantasiestücke*, Op. 111, of 1851, were dedicated to Princess Reuss-Köstritz (née Countess Castell), well known in musical circles in Leipzig. Schumann completed the three pieces in August, before difficulties arose with his employer in Düsseldorf. This return to piano music brings dramatic outer movements in C minor, with a relaxation of

tension in the gently evocative second piece in A flat major, marked *Ziemlich langsam* ('Rather slow'), with a contrasting minor key passage at its heart.

Schumann wrote his *Märchenbilder*, Op. 113, for viola 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, Joseph von Wasielewski.

The *Märchenerzählungen* ('Fairy Tale Narratives') have the same scoring as Mozart's *Kegelstatt Trio*, K.498. Schumann dedicated the work to his pupil and Brahms's friend, Albert Dietrich, and was able to give him the printed first edition on 20 February 1854, a week before Schumann's attempted suicide. The meditative first piece leads to a heavily marked march-like second piece, its progress briefly interrupted by something more lyrical. The third brings a love duet between clarinet and viola, and the fourth returns to the marked rhythms of the second, while bringing reminiscences of the first. Narrative content may be imagined but is not so apparent as the *Märchenbilder* had suggested two years earlier.

Keith Anderson

<sup>1</sup> See Benjamin Reissenberger and Eric Hoeprich: 'Deconstructing Robert Schumann's *Fantasiestücke*, Op. 73', *Early Music* Vol. XLII, No. 3, August 2014 for a discussion of the instruments available.



*Märchenbilder*, Op. 113, Schumann's personal copy of the first edition depicting characters from *Grimms' Fairy Tales* Robert-Schumann-Haus, Zwickau

## A note about the instruments

Most of these performances are first recordings on period instruments. While less stable than their modern counterparts, the instruments for which Schumann composed greatly facilitate expressing the intimacy and volatility, even the 'heavenly lightness' of his music, and paradoxically make it sound more modern.

The clarity and poignancy of Viennese pianos (Streicher, Graf, etc.) were not to Schumann's liking. At the same time, Érard pianos in Paris and London were already approaching the modern instrument's tone and touch, prioritising volume and safety. However, in the golden years of French piano building exactly coinciding with Schumann's creative work, the pianos of Érard's great rival Pleyel, with their simple, light single escapement action, still retained much of the Viennese *Prellmechanik's* directness, precision and sensitivity. This resemblance did not go unnoticed and was in fact greatly appreciated by Chopin and many of his pupils. Chopin called them 'a perfidious traitor'. A student of his once remarked: 'what came out perfectly on my solid and robust Érard became brusque and ugly on Chopin's piano.' Chopin found instruments such as the Érard destroyed the touch: 'It makes no difference whether you tap the keys lightly or strike them more forcefully.'

Chopin was also quoted saying, 'When I feel out of sorts [...] I play on an Érard where I easily find a ready-made tone. But when I feel good and strong enough to find my own individual sound, then I need a Pleyel.'<sup>2</sup> Certainly the action of the instrument heard on this recording, though capable of almost infinite nuance and subtlety, calls for a far more precise and direct touch than that of an Érard piano (the inertia of the Érard's double escapement action evens out irregularities of touch) and entails a distinctive playing technique quite different from lush-sounding Érards of the same time, let alone equivalents of our day.

Camille Pleyel (1788–1855) assumed a leading role at Pleyel & Cie in the 1820s, maintaining a close relationship with many famous musicians and artists, including Clara Schumann from 1839 – but 'how was she

to use the Pleyel (which she preferred) without insulting Pierre Érard?'<sup>3</sup> – on the 1850 daguerreotype, Robert and Clara pose at a Pleyel piano.

Pleyels of the 1830s and 1840s in their original set-up are known for their round, warm and sensual sound whose beauty remains unsurpassed in the history of piano building. A contemporary account of the qualities of a Pleyel piano describes the tone as 'acquiring a special satisfying quality, the upper register bright and silvery, the middle penetrating and intense, the bass clear and vigorous. The striking of the hammers has been designed to give a sound that is pure, clear, even and intense. The carefully made hammers produce – when one plays *piano* – a sweet and velvety sound that gradually increases in brightness and volume as one applies more pressure on the keyboard.'<sup>4</sup> By choice of design, damping was light and not instantaneous, producing a characteristic after-ringing equally far from the Viennese and from the modern piano's aesthetic. Demand for this special beauty was short-lived however, and by the 1860s the vast majority of surviving Pleyels from the 1840s (especially their hammers and stringing) were radically altered to conform to new tastes and requirements.

The elegantly singing, *moelleux* middle register and the 'silvery, somewhat veiled' (Liszt) treble of the early Pleyels, as well as their ability to profile and change character with dynamics, were largely due to the original very soft, as of yet not entirely constructible hammer-felt made of rabbit and hare fur, silk and eider-down, after 1835 also including fibres such as cashmere and *vigogne*. Pleyel changed to denser, stiffer and more resilient double-layered felt made entirely of wool later than Érard and Pape, only after c. 1847. This modern felt still used in most restorations results in a louder, more brilliant but thin and percussive sound, and a challenging balance between the upper and lower registers.

The grand piano used on this recording was built by Camille Pleyel in 1843. It is essentially identical to the one Chopin owned, with casework of Cuban mahogany with brass inlay. Though once common, such instruments are now rather rare, the majority having been concentrated in Paris where many succumbed to the effects of civil strife

and war, notably the Franco-Prussian War of 1870, when they were burned, together with harpsichords confiscated from the nobility during the Revolution, for warmth during the siege of Paris. According to the Pleyel archives, our piano, No. 10563, was delivered to Count Joseph de Monti (1766–1850) in April 1843. It stayed in the family's possession until it was acquired in 2015 from an ascendant's estate in Nantes. De Monti is an ancient Florentine noble family that settled in Nantes in the 16th century and has included in its ranks countless notable politicians, generals and ecclesiastics (among them Pope Julius III). In the 19th century, the family were stark royalists, and *comte* Joseph's famous son, Edouard de Monti (1808–1877), was companion and confidant of the Count of Chambord – Henry V, Legitimist pretender to the throne of France – during his long years of travel in exile. Quite understandably, the piano ended up playing a lesser part in the family, and as a result the 1843 Pleyel never needed to be modified; the hammers, felts, strings and action remain in their original condition.

Johann Gottlieb Kotte (1797–1857), Dresden native and principal clarinetist of the *Hofkapelle*, is mentioned in Schumann's diary many times starting from October 1837. In February 1849 when the *Fantasiesstücke*, *Op. 73* were composed, Kotte visited Schumann at least five times, and probably provided guidance reflected in the autograph revisions. He is known to have used instruments with eleven keys similar to the one heard on the present recording (Peter van der Poel, 2002, after Heinrich Grenser, Dresden, c. 1810).

The string instruments use gut strings.

## Performance notes

Obvious problems regarding performance practice include variable trill beginnings and endings, the use of *portamento* in string playing, Schumann's constant employment of >, *fp*, *sf*, *sfp*, ^ and < – the last one indicating a special warmth or *vibrato* as well as agogic accent – and the extent to which detached bow strokes and sharply separated articulation might have gained ground and partly replaced earlier connected style and *portato* in the 1840s. Some of the issues especially pertaining to piano playing include pedalling and arpeggiation.

The usual expectation of Schumann's generation was constant full pedalling, 'always as the changes of harmony demand' (Schumann's own footnote to *Op. 11*). However, this was more for the purpose of adding resonance or accentuation than to help legato. 'Syncopated' or legato pedalling was still considered advanced in Liszt's later years, when he recommended its use 'especially in slow tempi'. Moriz Rosenthal wrote in 1924 of legato pedalling's general adoption after Liszt's death, calling it 'the most distinctive difference between the piano playing of 40 years ago and of today.'<sup>5</sup>

Gustav Jansen, author of one of the first major Schumann monographs, provides a colourful account of the special magic that Schumann's own playing exuded. Having secured an invitation to visit the composer's rooms at twilight, Jansen slipped into his studio unobserved. Only when Schumann paused to light one of his Havana cigars did he become aware of his visitor's presence. His playing of the *Nachtstücke*, *Op. 23*, Jansen reports, 'sounded as if the pedal were always half down, so completely did the figurations melt into one another. But the melody was delicately set in relief.'<sup>6</sup> According to another contemporary listener, Hieronymus Truhn, Schumann played 'with little accentuation, but with generous use of the pedals.'<sup>7</sup> The shape of the Pleyel sound makes long, proto-impressionistic pedalling effects (familiar from Chopin's most careful markings as well as Schumann's more sporadic ones) possible.

Other accounts of Schumann's own playing stem from Oswald Lorenz, who mentioned Schumann's liberal

use of pedal, yet maintained that no excessive blurring of harmonies was evident. Alfred Doerffel contradicted him, describing Schumann's playing as 'it seemed as if the pedals were always half down, so that the note groups mingled.'<sup>8</sup> Friedrich Wieck (1853) advocated a rather restricted, structural use of the *una corda* – as an echo effect, or in larger (mainly slow) complete sections with rich chordal accompaniment, instead of switching during continuous phrases.

It is clear that arpeggiation of chords was normal throughout the 19th century, especially in slow movements and accompaniments where it was almost ubiquitous. For example, Domenico Corri (1810) gave a lengthy demonstration of slow and fast arpeggio, and where it was to be avoided (on short notes, successions of octaves 'unless they are very long notes, or have emphasis'). Samuel Wesley (1829) observed that pianists 'do not put down the keys simultaneously [...] but one after another, beginning at the lowest note.' Czerny and Thalberg considered arpeggiation in the modern style, especially when accompanying a melody, to be a matter of course. Several reports mention Brahms's 'incessant spreading of chords in the slower tempos' and the piano rolls of, for example, Carl Reinecke (1824–1910) and Theodor Leschetizky (1830–1915) document the tradition of abundant arpeggiation and extensive dislocation between the hands into the early years of the 20th century. Later recordings by Clara Schumann's pupils (many of them still using pianos with the single escapement action perfected by Camille Pleyel) such as Fanny Davies (1861–1934) and Adelina de Lara (1872–1961) offer further perspective.

In an aphoristic 'Davidsbündler' dialogue from Schumann's *Denk- und Dichtbüchlein*, Eusebius maintains: 'Two different readings of the same work can often be of equal value' – to which Meister Raro replies: 'The original one is usually better.'<sup>9</sup> In any case, Schumann's numerous alterations usually resulted in a less fanciful, less poetic product. We adopted some readings from surviving early versions, which are especially helpful in clarifying his attitude to repeated sections and thus the overall form in *Op. 73*, *Op. 88* and *Op. 111*.

Claudio Arrau talked of the necessity to 'live Schumann' – indeed it is a great challenge to try to understand his world in its entirety: other music and instruments (many different kinds of pianos and other keyboard instruments of the time), the literary sensibility and influences, etc. This year has also seen us preparing the composer's late vocal-orchestral works for concerts and recording. His poetic *Hausmusik* represents a motion from the outer to the inner world, and a desire to mediate between them – like Jean Paul (1763–1825), to bathe the quotidian 'realities of the pastor's life' in 'idealizing moonshine'.<sup>10</sup> John Daverio has called breathlessness born of panic, even terror, a key feature of Schumann's piano style. However, contrary to what has often been suggested, the fragmented forms, depression and *Zerrissenheit* ('inner turmoil') of his early works never quite re-appear in the esoteric late chamber music, giving way to more delicate nuances, the 'inner voices', in a heightened intensity of expression – Florestan and Eusebius having become functions of a single character – even in piano works such as the *Fantasiestücke*, *Op. 111* where the whimsical opening *Kreisleriana* gives way to Schumann's 'A flat major soul' and the finale's Florestinian pathos. Through every bar, his heart is beating sometimes loud, often soft, but always fast.

#### Aapo Häkkinen, 2017

<sup>2</sup> Henri Blaze de Bury, *Musiciens contemporains*, 1856

<sup>3</sup> Nancy B. Reich, *Clara Schumann: The Artist and the Woman*, 1985

<sup>4</sup> Claude Montal, *L'Art d'accorder soi-même son piano*, 1836

<sup>5</sup> Moriz Rosenthal, *If Liszt Should Come Back Again*,

The Etude XLII/4, 1925

<sup>6</sup> Gustav Jansen, *Die Davidsbündler: Aus Robert Schumanns*

*Sturm- und Drangperiode*, 1883

<sup>7</sup> Jansen, *ibid.*

<sup>8</sup> Annie Patterson, *Schumann*, 1903

<sup>9</sup> *Gesammelte Schriften über Musik und Musiker I*, 1854

<sup>10</sup> ed. Timothy J. Casey, *Jean Paul: A Reader*, 1992

## Aapo Häkkinen



Photo: Ville Paul Paasimäe

Aapo Häkkinen began his musical education as a chorister at Helsinki Cathedral. He studied with Bob van Asperen (harpsichord) and Stanley Hoogland (fortepiano) at Amsterdam Conservatory and later with Pierre Hantai in Paris. He was also fortunate to enjoy the generous guidance and encouragement of Gustav Leonhardt. In 1998 he won second prize at the Bruges Harpsichord Competition. Since then, Häkkinen has appeared as soloist and conductor in most European countries, Asia, South America and the United States, and has recorded for the Aeolus, Alba, Avie, Cantus, Deux-Elles, Naxos and Ondine labels. He also performs regularly on the organ and on the clavichord. A frequent guest on both radio and television, he hosts his own programme on Classic FM in Finland. He has been artistic director of the Helsinki Baroque Orchestra since 2003.

## Asko Heiskanen



Photo: Antti Kangassalo

Asko Heiskanen started clarinet playing in his hometown Kuopio and continued at the Sibelius Academy in Helsinki and the Conservatoire Supérieur de Genève with Kari Kriikku, Charles Neidich and Thomas Friedli. He has also studied historical clarinets with Lorenzo Coppola. He won first prize at the Crusell Clarinet Competition in 1995. Heiskanen has performed widely as a soloist and chamber musician, and since 1996 he has been a member of the Tapiola Sinfonietta. He plays historical clarinets and chalumeaus with Ensemble Schrat, Trio Origo, the Helsinki Baroque Orchestra and the Finnish Baroque Orchestra.

## Réka Szilvay



Photo: Ville Juurikkala

Finnish-born violinist Réka Szilvay, with Austrian-Hungarian roots, has performed as a soloist and chamber musician all over Europe, Asia, South America and the United States. She has appeared with orchestras such as the London Philharmonic, the Mariinsky Orchestra, the Dallas Symphony Orchestra and the Salzburg Mozarteum Orchestra. As a chamber musician she has performed at the Vienna Konzerthaus, Carnegie Hall, the Concertgebouw in Amsterdam, Wigmore Hall in London, the Cité de la Musique in Paris, the Megaron Concert Hall in Athens and the Palais des Beaux-Arts in Brussels. Szilvay's debut album, *The 7 Seasons* (Warner), received enthusiastic reviews, and her recital album, *The Roaring Twenties* (Alba), was similarly praised. She has been a professor at the Sibelius Academy in Helsinki since 2006.

## Dmitry Sinkovsky



Photo: Marco Berggrave

The violinist and countertenor, Dmitry Sinkovsky, graduated from Moscow Conservatory in 2005. A meeting at that time with Baroque violinist and early music pioneer Marie Leonhardt convinced him to change course and concentrate on historical performance practice. He has won first prizes at the Leipzig Bach Competition (2006), the Bruges Musica Antiqua Competition (2008) and the Magdeburg Telemann Competition (2011). Sinkovsky continues to perform extensively in Europe, the United States, Canada and Australia. He heads the ensemble La Voce Strumentale, which he founded in Moscow in 2011, and works with some of the finest Baroque orchestras today, including Il Giardino Armonico, the Australian Brandenburg Orchestra, the Helsinki Baroque Orchestra and B'Rock. He has recorded several prize-winning albums for Naïve.

## Alexander Rudin



Photo: Musica Viva

A student of Lev Evgrafov and Daniil Shafran, Alexander Rudin is proficient as a cellist, pianist and conductor. While still a student, he won first prizes at the Leipzig Bach Competition (1976) and the Moscow Tchaikovsky Competition (1978). He has performed with orchestras such as the Royal Philharmonic, the Vienna Symphony and the Danish Radio Orchestra. He received a traditional academic training in the Russian system but has become involved in researching early music and performing on the viola da gamba and other period instruments. Rudin has been director of the Musica Viva chamber orchestra since 1988. He is a professor at the Moscow Conservatory and gives masterclasses all around the world. He also teaches at the Izmir Yaşar University in Turkey where he is music director. His discography includes over 30 albums.



The 1843 Pleyel piano used on this recording

Photo: Jasu Moisio

Schumann's literary sensibility was exceptionally receptive to the ideas of fantasy and fairy tale. His poetic *Hausmusik* – music for domestic consumption – represents a motion from the outer to the inner world. This recording explores these affiliations in a unique way as most of the performances are the first to have been recorded on period instruments. The clarinet is a replica of the early 19th century type Schumann knew, all three string instruments use gut strings while the piano is an original 1843 Pleyel, and the music's intimacy and volatility are significantly intensified through their use.

Robert  
**SCHUMANN**  
(1810–1856)

**Fantasies and Fairy Tales: Chamber Works**

<b>1–4</b>	<b>Fantasiestücke, Op. 88</b>	<b>17:18</b>
<b>5–6</b>	<b>Adagio und Allegro, Op. 70</b>	<b>9:46</b>
<b>7–9</b>	<b>Fantasiestücke, Op. 73</b>	<b>10:36</b>
<b>10–13</b>	<b>Märchenbilder, Op. 113</b>	<b>16:17</b>
<b>14–16</b>	<b>Fantasiestücke, Op. 111</b>	<b>10:06</b>
<b>17–20</b>	<b>Märchenerzählungen, Op. 132</b>	<b>15:43</b>

**Asko Heiskanen, Clarinet** **7–9** **17–20**

**Réka Szilvay, Violin** **1–4**

**Dmitry Sinkovsky, Viola** **10–13** **17–20**

**Alexander Rudin, Cello** **1–6**

**Aapo Häkkinen, Piano**

Recorded: 3–6 April 2017 at Vihti Church, Finland • Producer, engineer and editor: Mikko Murtoniemi

Booklet notes: Keith Anderson and Aapo Häkkinen

A detailed track list can be found inside the booklet.

Cover: *Double portrait of Schumann with his wife Clara, née Wieck (1819–1896)*  
by Johann Anton Völlner (1850), coloured at a later date (akg-images)