

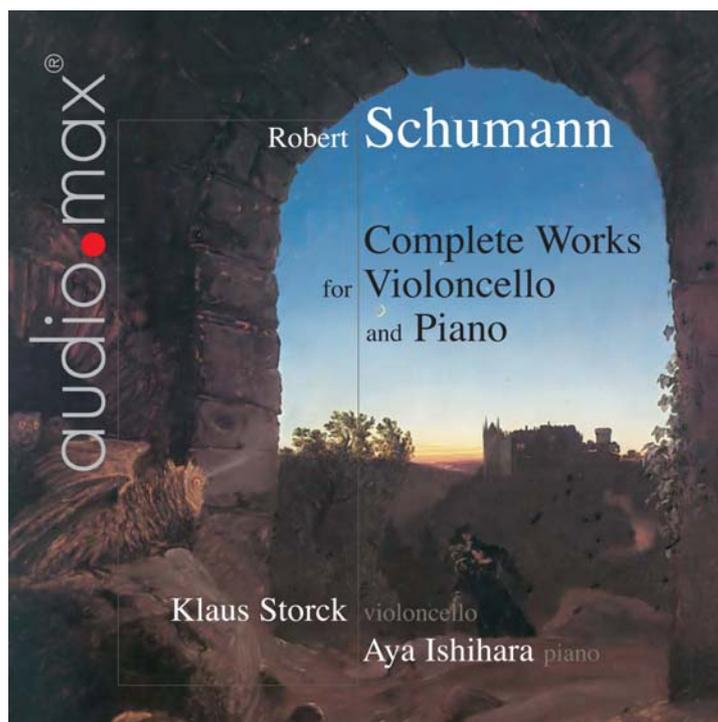
**Robert Schumann  
(1810-1856)**

**Complete Works  
for Violoncello and Piano**

Klaus Storck, violoncello  
Aya Ishihara, piano

**Order Number:**  
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The years spent by Robert Schumann and his Clara in Dresden were a time of perfect happiness, and in 1849 the composer, like a teenager, presented his dearest with a *Romanze* pervaded by intense passion. An outstanding recording of Schumann's complete works for violoncello and piano from this time transports us up to the couple's seventh heaven. The Schumann specialist Aya Ishihara plays Clara's role at a Steinway grand piano (1901), and her experienced duo partner Klaus Storck is heard as the emotionally profound cellist playing an Italian "Spiritus Sorsana" cello (made in 1730 in Cunej).

### **Perfect Happiness Schumann's Complete Works for Cello and Piano**

The first dialogues in romance form are from February 1849. Within a few days Schumann composed the marvelous *Adagio and Allegro* op. 70 and the three progressively interlinked *Phantasiestücke* op. 73. These two works were not expressly intended for cello and piano, but they produce an optimal sound when performed on these instruments. Sometimes the cello replaces the horn, reproducing its signals with uncommon passion; sometimes it stands in for the clarinet – which results in a much greater erotic allure than that of the originally prescribed wind instrument.

Schumann's *Fünf Stücke im Volkston* op. 102 composed under Dresden's mild spring sun have become the romantic original work par excellence for cello and piano. Each of these five pieces has its own unique character and yet is closely related to its sister pieces – as if Schumann had taken it upon himself to connect the unconnectible. Their ideal unity is achieved in the cello, and during the tumultuous weeks of the Dresden May revolt the republican Schumann may have interpreted this instrument's subtle tone as the *Volkston*, the voice of the people.

In December 1849 the Schumanns again were enjoying the family atmosphere and intimacy of the Christmas season. Robert's gift for Clara under the Christmas tree came in the form of *Drei Romanzen* – three romances capturing a happy moment that the couple would no longer know together two years later in Düsseldorf. Schumann's *Märchenbilder* op. 113 of 1851 are anything but radiant. On the contrary, the composer sees visions of romantic subjectivism in decline and views the pictures of a fairy-tale world not with childlike enthusiasm but from the standpoint of obvious skepticism.