

FLORESTAN AND EUSEBIUS: A LOOK INTO THE CRITICAL AND CREATIVE
MINDSET OF ROBERT SCHUMANN THROUGH THE STUDY OF SELECTED WRITINGS
AND *FANTASIESTÜCKE OP. 73 FÜR KLAVIER UND KLARINETTE*

By

Lauren Bailey Lewis

A Senior Honors Project Presented to the

Honors College

East Carolina University

In Partial Fulfillment of the

Requirements for

Graduation with Honors

By

Lauren Bailey Lewis

Greenville, NC

May, 2018

Approved by:

Dr. Douglas Moore-Monroe

Associate Professor of Clarinet, School of Music, College of Fine Arts and Communication

Robert Schumann was an extremely influential composer and music critic during the Romantic era. Recognized for his strong connection between literature and music, musicians remember Schumann as one of the great composers of the nineteenth century. As the editor of *Neue Zeitschrift für Musik* (*New Periodical for Music*) for ten years, Schumann wrote various articles critiquing distinguished and rising composers based on both technical and expressive elements in their music. Often, Schumann offered his critique through three separate characters: Eusebius, Florestan, and Master Raro. Entertaining and story-like, these character portrayals envelope aspects of Schumann's personality and compositional style. For example, Florestan's character is passionate, exuberant, and sometimes impulsive. On the other hand, Eusebius represents a thoughtful and reflective approach to criticism. He acts as a dreamer or romantic, and usually leaves some positive remark. These two contrasting characters are both used to describe music composed in the mid to late 1800's. Florestan and Eusebius address separate issues and contribute to a rich understanding of the music through Schumann's critique. Master Raro often synthesizes these conclusions into one digestible object, combining the technical and expressive elements of music. This paper will attempt to discover the technical and expressive aspects of Robert Schumann's compositional process through the study of these characters and some of his selected works. Through an examination of Schumann's biography, writings from *Neue Zeitschrift für Musik*, other selected writings, and the composition *Fantasiestücke op. 73 für Klavier und Klarinette*, this paper will debate the division and connection of Schumann's critical and creative mindset as exemplified through Florestan, Eusebius, and consolidated through Master Raro.

A German composer and music critic, Robert Schumann is best known for his piano works, lieder, and orchestral compositions. He was born on June 8th, 1810 in Zwickau, Lower

Saxony to August and Johanna Christiane Schumann.¹ Although he was the youngest of a large family, Schumann was blessed to have a rich education from a very early age. At the age of four, Robert began studying with a private tutor and by age six he was enrolled in a private preparatory school. Furthermore, he learned Latin, Greek, and French by the time he was eight years old. By the age of ten, Robert was well versed in various topics and had some exposure to music through church and private piano lessons. He would begin studying at the Zwickau Lyceum, the best school in Zwickau, in 1820.²

In addition to his formal education, Schumann's upbringing was infused with literature from a very young age. His father, who worked as an author and book dealer, allowed Robert to spend countless hours reading in their library.³ Latin and Greek classics inspired his love of literature, eventually attracting him to romantic genres. He spent the majority of his time reading the works of Jean Paul, Wackenroder, Tieck, Thibaut, E.T.A. Hoffman, Hegel, and Schopenhauer.⁴ These authors heavily influenced Schumann's writing style, his connection of music to text, and his compositional topics.

As can be seen through his writing, the Romantic Movement played a large role in shaping Schumann's thought and compositional processes from an early age. The focus on the individual and the prominence of man within the Romantic Era significantly changed his understanding of literature and music. "Schumann 'possessed rare taste and feeling for portraying feelings and characteristic traits in melody [and] could sketch the different dispositions of his intimate friends by certain figures and passages on the piano so exactly and

¹ Michael Musgrave, *The Life of Robert Schumann* (New York: Cambridge University Press, 2011), p. 7.

² Musgrave, *TLS*, 10.

³ Stanley Sadie and John Tyrrell, *The New Grove Dictionary of Music and Musicians, Second Edition, Volume 22* (London: Macmillan Publishers Limited, 2001) p. 760.

⁴ Thomas Brown, *The Aesthetics of Robert Schumann* (New York: Philosophical Library, 1968), p. 7.

comically that everyone burst into loud laughter at the similitude of the portrait' was probably true. And Schumann certainly claimed to confide his deepest feelings to the piano. Early in his musical tuition he also learnt the flute and cello with Herr Meissner, the municipal music director."⁵ The aesthetic and mantra of romance created the close relation of music and text that musicians and historians praise in Robert Schumann's music today.

While Schumann's educational experience began at age four, his musical experience began later at age seven with his first piano lesson from Johann Gottfried Kuntsch.⁶ Kuntsch was a local choirmaster and organist, and while not the most gifted pianist, he did teach Schumann all of which he was capable. However, one of Schumann's most defining young musical experiences would occur on a trip at age nine.⁷ On this trip, young Schumann witnessed Ignaz Moscheles perform a piano recital that would inspire his love for music and impact aspects of his compositional style.⁸ Moscheles was a very virtuosic player, and was a friend and student of Beethoven.

Unfortunately, Schumann led a difficult life marked by many instances of tragedy and pain. In 1826, when Schumann was only sixteen, his older sister Emilie committed suicide.⁹ Within the same year, August Schumann, Robert Schumann's father, would also pass away. Alongside the death of his father and sister came the harsh reality that Schumann would have to give up his dream to have a career as a musician in order to provide for his family. Alongside the insistence from his mother, Robert decided that his future career would be in law. This seemed to be a good fit for Schumann, as opposed to medicine or some other occupation, due to the fact that law

⁵ Musgrave, *TLS*, 13.

⁶ Musgrave, *TLRS*, 13.

⁷ Schauffler, *Florestan*, 11.

⁸ Musgrave, *TLRS*, 13.

⁹ Schauffler, *Florestan*, 15.

is rooted in society and has very close ties to literature. Therefore, after 1828 with his graduation from Lyceum, Schumann began attending Leipzig University as a law student.¹⁰

During his two years at Leipzig University, Schumann was constantly torn between his studies and his love for music and literature. He spent much of his time reading German poet Jean Paul Richter and listening to the works of Franz Schubert, both of whom would later play a huge role in Schumann's compositional process.¹¹ In addition, Schumann began studying with Friedrich Wieck – a phenomenal piano instructor – during his first year of schooling in Leipzig. Wieck helped to develop Schumann's career as a pianist and introduced him to his future wife, Clara Wieck, Friedrich Wieck's daughter.

In the summer of 1829 Schumann made the decision to move to Heidelberg to study under famous jurists Karl Mittermaier and A.F.J Thibaut for his law career.¹² While in Heidelberg, Schumann found many ways to be involved in music around his law studies. He participated in readings of Handel's oratorios and played piano with friends.¹³ In addition, Schumann spent much of his spare time composing waltzes and practicing. The time he spent performing with friends demonstrated to Schumann that music was his dream, as opposed to law. Following his yearlong study in Heidelberg, Schumann was able to convince his mother to allow him to take daily lessons with Friedrich Wieck in order to develop his talent and technique as a pianist.

In October of 1830, Schumann began his full time studies with Wieck on piano.¹⁴ During the time period of his study, which lasted roughly a year, Schumann almost completely ceased

¹⁰ Musgrave, *TLS*, 24.

¹¹ *Brittanica Academic*, s.v. "Robert Schumann," accessed January 17, 2017, <<http://academic.eb.com/levels/collegiate/article/66240>>.

¹² Sadie, *New Grove*, 761-762.

¹³ Sadie, *New Grove*, 761-762.

¹⁴ Sadie, *New Grove*, 762.

composing and writing in his diary. His study of piano is said to have taken all of his time, requiring as much as seven hours of practice a day. In 1831, he left Wieck and began studying composition and theory with Heinrich Dorn.¹⁵ During this time period, Schumann fell in love with E.T.A. Hoffman's writing, bringing into mind aspects of the doppelgänger, or split self. In his diary he wrote: "It sometimes seems... as if my objective self wanted to separate itself completely from my subjective self, or as if I stood between my appearance and my actual being, between form and shadow."¹⁶ This understanding was the start of the characterizations that would appear only three years later in Schumann's writing for *Neue Zeitschrift für Musik*.

In 1834, twenty-three year old Robert Schumann founded *Neue Zeitschrift für Musik*. The first issue appeared on April 3, 1834, 'published by a society of artists and friends of art.'¹⁷ *Neue Zeitschrift für Musik* was a periodical that analyzed, critiqued, and commented on new music of the time. However, the journal is especially interesting due to the style that Schumann writes in. His critique is very different from a majority of other music critics during that time period. As opposed to forward and factual analysis, Schumann chose to elaborate on the music in a story-like manner.

During the years that Robert wrote and commanded *Neue Zeitschrift für Musik*, his love life was very tumultuous. After ending his engagement with Ernestine von Fricken in 1834, which was a past student of Friedrich Wieck's, Robert Schumann and Clara Wieck began to develop feelings for one another. Sixteen-year-old Clara was a virtuoso pianist, composer and the daughter of Friedrich Wieck. Naturally, Friedrich Wieck despised the idea of their courtship and vehemently opposed their relationship, ordering Clara to end it. Nevertheless, Robert

¹⁵ Sadie, *New Grove*, 762.

¹⁶ Sadie, *New Grove*, 763.

¹⁷ Theodore Albrecht, "Schumann's Eusebius: His Beethovenian Origins in the Christian Liturgical Year." *Choral Journal* 51, no. 2 (2010), p.55.

formally asked for Clara's hand in marriage in 1837, which Wieck denied. Eventually Robert took the matter to court, and after a battle of more than five long years, Robert and Clara were awarded the sanctity of marriage by the court on August 12th, 1840.¹⁸ A month later, on September 12th, 1840, the couple was happily married in a small ceremony near Leipzig.¹⁹ These love affairs played a strong role in shaping Schumann, in both his writing and music. It can even be argued that his personal relationships influenced his writings within the *Neue Zeitschrift für Musik*, adding an intimate and personable writing style to the journal.

Within the journal, Schumann utilized characters as protagonists in his musical critiques in order to communicate his interpretations of the pieces. These characters appear in the guise of Florestan, Eusebius, and Master Raro. "The impulsive, impatient, decisive and effusive Florestan, the moderate, cautious, slower, sometimes skeptical Eusebius, and the mature, detached, paternal Master Raro."²⁰ Each character exemplified an extreme of their attributed personality, creating very unique and recognizable characters within the journal.

Subtle and enigmatic, passionate and exasperated, Eusebius and Florestan make a grand entrance whenever they enter the text. "With the words, 'Hats off, gentlemen, a genius!' Eusebius spread out before us a piece of music."²¹ Full of passion for the music being discussed, Florestan and Eusebius also embody specific qualities that relate back to the music to make the dichotomies easier for readers to comprehend. Florestan is often more technically challenging, aggressive, and passionate. On the other hand, Eusebius is often described as a dreamer within the text. "Similarly Schumann's personality was composed of two conflicting sides, the passionate and the dreamy, which were represented in the characters of Florestan and Eusebius

¹⁸ Schaufler, *Florestan*, 155.

¹⁹ Schaufler, *Florestan*, 155.

²⁰ Theodore Albrecht, "Schumann's Eusebius: His Beethovenian Origins in the Christian Liturgical Year." *Choral Journal* 51, no. 2 (2010), p.55.

²¹ Henry Pleasants, *Schumann on Music: A Selection from the Writings* (Mineola: Dover Publications, 1988), p. 15.

and which seldom were satisfactory reconciled.”²² While they both embody aspects of Schumann’s personality, Florestan and Eusebius typically contrast as opposed to compliment one another.

It is also interesting to note that Florestan and Eusebius do not appear in any texts by Robert Schumann until a few days after his 21st birthday within his journal.²³ This fact raises several questions; why did the characters come into existence in the first place? Many musicologists actually argue that these two characters reflect aspects of Schumann’s psyche, expressing his manic-depressive disorder. This disorder is often referred to as bipolar disorder in our society, which sometimes gives the impression that an individual has two contrasting personalities. In fact, Florestan and Eusebius are often reflected as “wild and mild” individuals, offering connotations for the extrovert and introvert that reside within us all.²⁴

Schumann himself reflects on these issues in the introduction to his *Gesammelte Schriften über Musik und Musiker*, saying: “In order to express different views on art, it seemed appropriate to invent contrasting artistic characters, among whom Florestan and Eusebius were the most important, while midway between them stood Meister Raro.”²⁵ This offers a direct and concise explanation of how Schumann intended for the characters to function within his journal *Neue Zeitschrift für Musik*. Moreover, falling into the *doppelgänger* tradition in nineteenth century Germany, Schumann created characters for his musical critique that mimicked characters

²² Brown, *The Aesthetics of Robert Schumann*, p. 8.

²³ Judith Chernaik. “Schumann’s Doppelgängers: Florestan and Eusebius Revisited.” *The Musical Times* 152, no. 1917 (Winter 2011), p. 45.

²⁴ Judith Chernaik. “Schumann’s Doppelgängers: Florestan and Eusebius Revisited.” *The Musical Times* 152, no. 1917 (Winter 2011), p. 45.

²⁵ Judith Chernaik. “Schumann’s Doppelgängers: Florestan and Eusebius Revisited.” *The Musical Times* 152, no. 1917 (Winter 2011), p. 45.

created by romantic authors that Schumann adored, such as E.T.A. Hoffman, Jean Paul Richter, and others.²⁶

The characters Florestan and Eusebius were in part inspired by the writings of Jean Paul Richter. Within Jean Paul Richter's book, "Flegljahre," Richter uses the characters Walt and Vult Harnisch as opposites, portraying split halves of one wayward soul. Walt, often associated with Eusebius, is described as having a "poetical nature." Whereas Vult, often associated with Florestan, is characterized as having a "sparkling intellect."²⁷ While seemingly opposing in their descriptions, Florestan and Eusebius often switch between contrasting and complimenting one another. This leads to the conclusion that the two characters are apart of the same entity, Schumann himself.

Furthermore, following the nineteenth century doppelgänger tradition, Florestan and Eusebius work together to accomplish a greater purpose that Schumann is unable to undertake alone. Doppelgängers were typically utilized to personify memory, join extreme personalities into one individual, invoke the supernatural, and allow an individual to cautiously flirt with madness.²⁸ Florestan and Eusebius are able to accomplish these tasks within Schumann's music and writing, while also allowing Schumann to imitate his literary and musical predecessors. Florestan and Eusebius are two characterizations of Schumann himself, exemplifying two extremes of his personality. Furthermore, by relating to the doppelgänger tradition, the elusiveness of the supernatural is invoked. It can also be argued that by creating these two characters, Schumann is in fact flirting with madness. As discussed before, several

²⁶ Catherine Kautsky, "Eusebius, Florestan and Friends: Schumann and the Doppelgänger Tradition in German Literature." *American Music Teacher* 61 (2011), p. 31.

²⁷ Judith Chernaik. "Schumann's Doppelgängers: Florestan and Eusebius Revisited." *The Musical Times* 152, no. 1917 (Winter 2011), p. 45-46.

²⁸ Catherine Kautsky, "Eusebius, Florestan and Friends: Schumann and the Doppelgänger Tradition in German Literature." *American Music Teacher* 61 (2011), p. 31.

musicologists hypothesize that Robert Schumann had a split personality or manic-depressive disorder. By inventing characters, Schumann could be exploring these issues within himself, as was common within the nineteenth century *doppelgänger* tradition.

Florestan and Eusebius appear not only as characters in Schumann's writings, but also as characterizations within his music. They are often distinguished from one another by the tone, rhythm, harmony, and key of a piece of music. For example, within *Carnaval* Eusebius appears in the key of Eb in a lyrical, *sotto voce* style, in mostly stepwise motion. On the other hand, Florestan enters wildly, leaping through diminished seventh chords and landing haphazardly on the downbeat with sforzando accents.²⁹ "The contrasting characters of Florestan and Eusebius end themselves to musical contrasts, playing 'wild' against 'mild,' major against minor, exploring direct and indirect key relations; building upon the variations and expansions of traditional forms created by the masters – Schumann's master – Bach, Mozart, Beethoven, Schubert."³⁰ Florestan and Eusebius allow Schumann to expand the musical ideas and forms used by his musical predecessors, especially Beethoven and Schubert. They stretch and transform these musical forms into vastly different and original styles, as in *Fantasiestücke op. 73 für Klavier und Klarinette*.

The characters Florestan and Eusebius can be identified within several works written by Robert Schumann, including this *Fantasiestücke*. This three-movement sonata for clarinet and piano was composed by February 13th, 1849. Strikingly different from other works during this time period, Schumann's compositional style displayed in *Fantasiestücke* calls for a withdrawal from the virtuosic style common amongst other composers.

²⁹ Judith Chernaik. "Schumann's Doppelgängers: Florestan and Eusebius Revisited." *The Musical Times* 152, no. 1917 (Winter 2011), p. 48-50.

³⁰ Judith Chernaik. "Schumann's Doppelgängers: Florestan and Eusebius Revisited." *The Musical Times* 152, no. 1917 (Winter 2011), p. 51.

Movement one of *Fantasiestücke Op. 73*, begins with a piano introduction of swelling arpeggios mostly in the left hand in the key of a minor. The clarinet enters shortly thereafter on beat four of measure one, creating a displacement of the downbeat for the audience.

Furthermore the clarinet's rhythmic line stays true to duple subdivision, alternating quarter and eighth notes with little to no syncopation, while the piano continues along with triplets. This contrast of duple and triple subdivision quickly creates tension and syncopation between the clarinet and piano within the melodic phrase. Schumann utilizes this rhythmic technique to convey a sense of pressure and anxiety within the music, causing the listener to feel some discomfort.

As the piece continues within the A section, the instrumental texture builds through each antecedent and consequent relationship. The piano line continues to build tension by increasing the rhythmic movement and texture while the clarinet contributes by widening the range utilized in the piece. However, from measure twenty-one to twenty-eight, the texture of the piece changes abruptly, serving as transitional material between the A and B thematic material. Beginning in measure twenty-one, the texture thins tremendously in the clarinet line, embellishing the piano as it continues with its triplet thematic material.

In measure twenty-nine, the audience becomes aware of the changes that have slowly occurred throughout the transitional material to lead into the B section. The B section, beginning in measure twenty-nine, achieves a much sweeter and less tense setting than the A material. While the rhythmic dichotomy of two against three is still present, there are no other block chords or heavy texture to accompany it. This, alongside the harmonic progression to F major, creates a more serene atmosphere within the B section. The lonesome, melancholy melody of section A has transformed into a happier state.

However, this momentary relief from despair evaporates as the texture intensifies in the piano line over measures thirty-one to thirty-six. During this development of the B section, the piano begins to employ duple against triple meter within the left and right hands of the pianist, leading us back to the return of the A section in measure thirty-seven. Once here, we return to the key of A minor with similar motivic ideas. However, the expression of these concepts differs drastically from the first A section. In A', we are at a softer dynamic level, pianissimo as opposed to piano from the original A section. This conveys a sense of deeper introspection or reflection within A' section.

This continues until measure fifty-eight, with the conclusion of the A' section and the emergence of the coda material. Maintaining an overarching minor harmony, the coda invokes thematic material from the A section in a different manner by changing the tonal center and expanding the phrase to almost nine measures. Finally, we achieve a sense of finality to the piece in the last two measures, with a descending arpeggio in the clarinet line and ascending arpeggio in the piano that leads to two A major chords in the piano. This use of a Picardy third in the last measure of the first movement leaves the listener with a positive emotion or connotation and foreshadows the following movement.

The rhythmic dichotomy of two against three, alongside Schumann's use of the key of A minor, and suspension/resolution relationship within the melodic line creates a lyrical, melancholy, and yearning melodic line within the first movement of *Fantasiestücke*. These introspective, reflective, and often subtle melodic phrases harken back to one of Schumann's character, Eusebius. The tonal center, lyrical style, and use of stepwise motion are connected with Eusebius' poetical nature. Furthermore, Schumann's description of the movement "Zart

und mit Ausdruck” meaning “tender and with expression” invokes a thoughtful and expressive character, as often portrayed through Eusebius.

During movement two, the characters Eusebius and Florestan combine through contrasting and complimentary melodic statements. The opening statement of movement two is indicative of Eusebius as indicated through the subtle melodic phrasing. While the melody is rhythmically faster and in a quicker tempo than the melody heard within the first movement, the A theme during movement two still maintains an introspective and contemplative nature indicative of Eusebius. However, it is the interruption of the B theme in movement two that harkens to Florestan. In measure twenty-seven, the quickly ascending scalar lines in triplets from the clarinet gives the sense that Eusebius has been interrupted by the demanding character of Florestan.

Furthermore, the key change during the B section of movement two can also be seen as a sign of the changing character. Eusebius was depicted through the key of A minor in the first movement, and now A major in the second movement. These keys are closely related because they are parallel to one another. However, the B theme shifts the audience’s tonal center abruptly, going to the key of F major. This creates a mediant relationship between the first and second tonal centers within movement two. After two repeated iterations of the primary B theme, Schumann introduces another melodic concept from Florestan. The secondary melody of the B theme appears in measure thirty-five. Once again, this melodic material differs greatly from the A theme and is slightly different than the primary B theme.

While the secondary melody of the B theme is less rhythmically active than the first, it is still much more active than the A theme that represents Eusebius. In measures thirty-five through fifty, Florestan takes us through a range of dynamics, abrupt accents, and back to the

primary B theme. The ascending triplets reappear in measure forty-three, helping us close this section of the piece. After two iterations of the second B theme, Eusebius finally returns as the A theme reappears in measure fifty-one.

However, Schumann isn't done with the second movement quite yet. As we approached the end of the A' thematic material, Schumann introduces new material to help us close the piece. The coda begins in measure sixty-four, with a quieting of the clarinet and piano motion. Schumann writes "nach und nach ruhiger" meaning "gradually more peaceful." Eusebius closes his thoughts with a slow major arpeggiation in the clarinet line and in the piano. We have ended the turmoil of changing sections of the second movement in the peaceful and contemplative thoughts of Eusebius.

The third movement of the piece is strikingly different from that of the first and second movements. Marked "rasch und mit feuer," meaning "quickly and with fire," this movement is much more rhythmically and melodically active than the previous two movements. The dynamic level also remains fortissimo for majority of the piece. Furthermore, this is the first time that the clarinet enters before the piano. For these reasons, among others, the third movement points to the character of Florestan as opposed to Eusebius.

It is also apparent that the third movement indicates the character of Florestan through the sudden changes in style as we move from one melodic idea to the next. In the first A section of the piece, Florestan enters before the piano at a fortissimo dynamic level with a rush of ascending eighth notes. After repeating this melodic statement two times in different tonal centers, the style of the clarinet and piano quickly change in measure ten. This second motivic idea in section A is dance-like, playful, and performed at a piano dynamic level. These hasty stylistic changes truly depict Florestan's impulsive nature.

Furthermore, another quick change occurs with the entrance of the B section. Softer with less rhythmic motion, the B section easily depicts the passionate side of Florestan's character. With dramatic dynamic changes and a transition to a minor mode, the B section lasts from measures twenty-four through forty-five. In the key of A minor, the B section of the third movement is also directly related to first and second movements through parallel tonal centers, but takes on a very different persona than portrayed by Eusebius. Finally, the A section returns with diligence from measure forty-six to sixty-seven, leading to the coda in measure sixty-eight. Here, Schumann writes "Schneller" meaning "faster" in German. The performer must speed up in the last twenty-one measures of the piece, leading to an A major ascending arpeggio in the clarinet line to close the piece. In some ways, we can see this as Schumann spiraling out of control and losing touch with reality through his music.

These major arpeggiations appear at the very end of each movement of the piece, tying the three movements together as one. Although representative of Eusebius and Florestan, these common motivic ideas used at the very end of each movement point to the common factor of the piece – Schumann himself. While the individual movements are indicative of his literary characters, I would argue that the piece as a whole is representative of Robert Schumann. This may point to his split personality and fractured psyche.

The piece as a whole takes the audience upon a journey through Schumann's psyche. The first movement, marked "tenderly with expression," conjures the character of Eusebius, the contemplative, introspective dreamer. Eusebius is displayed through the tonal center of A minor and lyrical melodic lines. However, at the very end of movement one, Schumann surprises the audience by ending in the key of A major. This harkens to the second movement, which begins in the key of A major. The A theme in the second movement takes on the character of Eusebius,

in a much happier and lively atmosphere than in the first movement. However, Florestan begins to creep in during the B theme of the second movement, as can be seen through the quick paced triplets and interruption of Eusebius' introspective thought process.

Finally, in movement three, we see Florestan for the first time in his entirety. Florestan appears in a grand flourish, entering through the clarinet line even before the piano. Described as "quickly with fire," the third movement characterizes Florestan through swift rhythmic displays, sharp dynamic contrast, and spontaneous melodic outbursts. Through the piece we have experienced Schumann's thoughts and emotions, from the most introverted and meditative thoughts to extroverted exclamations. Schumann explains his own consciousness through the use of his two characters, Florestan and Eusebius. "In music, we can be splintered and whole at once – our doubleness is not antithetical to our integrity, but rather expressive of it, and there can happily be as many of us at once as imagination allows."³¹ Through *Fantasiestücke*, Schumann is able to express himself and develop an exciting and unexpected musical form, the fantasy piece.

"...music, more than any other art, relentlessly reveals its origin, the composer."³² The composer shows himself through the music he composes, revealing his opinions, thoughts, beliefs, convictions, and life story through the music he or she writes. Robert Schumann did no less than exactly that. As a phenomenal romantic musician, composer, and writer, Schumann's work displays a great connection of text and emotion to music. It is through this connection that we are able to see glimpses of the composer himself. Though he underwent several trials in life that could have broken his artistry and creativity, he instead used these situations to inspire and extend his works. Furthermore, in creating two memorable literary characters, Florestan and

³¹ Catherine Kautsky, "Eusebius, Florestan and Friends: Schumann and the Doppelgänger Tradition in German Literature." *American Music Teacher* 61 (2011), p. 34.

³² Carl Nielsen, *Living Music* (Michigan: Hansen, 1968), p. 31.

Eusebius, Schumann made music more accessible for the general public. He approached musical analysis from two minds sets', the creative as seen in Eusebius, and the critical as seen through Florestan. It is through this dichotomy that we are better able to understand the music that Schumann analyzed and the composer himself. We have come to know both the introvert and extrovert of Schumann, his personalities, and how these two entities combine to create wonderful and cunning compositions. It is through the dichotomies of his own psyche, the critical and the creative, that Schumann pulls forth original musical forms and melodic concepts. Furthermore, it is my belief that his two-fold approach to music and criticism can be transferred to our own lives, wherein we can chase greatness and ingenuity.

Works Cited

- Albrecht, Theodore. "Schumann's Eusebius: His Beethovenian Origins in the Christian Liturgical Year." *Choral Journal* 51, no. 2 (2010): 54-62.
- Brittanica Academic*, s.v. "Robert Schumann," accessed January 17, 2017, <<http://academic.eb.com/levels/collegiate/article/66240>>.
- Brown, Thomas. *The Aesthetics of Robert Schumann*. New York: Philosophical Library, 1968.
- Chernaik, Judith. "Schumann's Doppelgangers: Florestan and Eusebius Revisited." *The Musical Times* 152, no. 1917 (Winter 2011): 45-55.
- Daverio, John and Eric Sams. "Schumann, Robert." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704>>.
- Dill, Heinz J. and Robert Schumann. "Romantic Irony in the Works of Robert Schumann." *The Musical Quarterly* 73, no. 2 (1989): 172-195.
- Hoeprich, Eric and Benjamin Reisenberger, "Deconstructing Robert Schumann's *Fantasiestücke*, op. 73," *Early Music* 42, no. 3 (2014): 449-459.
- Kautsky, Catherine. "Eusebius, Florestan and Friends: Schumann and the Doppelgänger Tradition in German Literature." *American Music Teacher* 61 (2011): 31-34.
- Longyear, Rey. *Nineteenth – Century Romanticism in Music*. Englewood Cliffs: Prentice-Hall Inc., 1973.
- Longyear, R.M. "Clarinet Sonorities in Early Romantic Music." *Early Music* 42, no. 3 (2014): 449-459.
- Musgrave, Michael. *The Life of Schumann*. New York: Cambridge University Press, 2011.

Niecks, Frederick. *Robert Schumann*. New York: E. P. Dutton & Co., 1925.

Nielson, Carl. *Living Music*. Michigan University: Hansen, 1968.

Pleasants, Henry. *Schumann on Music: A Selection from the Writings*. Mineola: Dover Publications, 1988.

Rosenfield, Paul, and Konrad Wolf. *Robert Schumann on Music and Musicians*. New York: Pantheon Books, 1946.

Sams, Eric. "The Tonal Analogue in Schumann's Music." *Proceedings of the Royal Musical Association* 96 (1970): 103-117.

Schauffler, Robert. *Florestan: The Life and Work of Robert Schumann*. New York: Henry Holt and Company, 1945.

Sobolewski, E. "Robert Schumann." *The Journal of Speculative Philosophy* 8, no. 3 (1874): 254-259.