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# **UMI**

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**LUDWIG SCHUNCKE (1810-1834)  
AND HIS PIANO MUSIC**

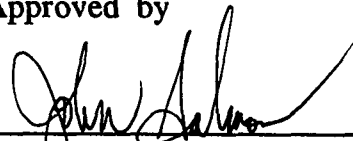
by

**Ruskin King Cooper**

**A Dissertation Document Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts**

**Greensboro  
1995**

Approved by



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Dissertation Advisor

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COOPER, RUSKIN KING, D.M.A. Ludwig Schuncke (1810-1834) and His Piano Music. (1995) Directed by Dr. John Salmon. 235 pp.

The document explores the life and selected piano music of Ludwig Schuncke (1810-1834), the early nineteenth-century pianist, composer and close associate of Robert Schumann. Schuncke was one of the founding members of the *Neue Zeitschrift für Musik*; the dedication of Schumann's Toccata op. 7 bears his name as well. Other topics include Schuncke's relationship to Robert Schumann, the influence each had on the other's work, and discussions of several of Schuncke's most important piano works. The document places Schuncke's works historically and stylistically as early post-Beethovenian compositions, and examines their role in the early development of Romantic music.

Period letters, concert programs and newspaper articles in the original German and in translation enhance the picture of Schuncke's early life and especially his last and most momentous year in Leipzig with Schumann. Furthermore, they provide a glimpse into early nineteenth-century musical life.

The document provides an English-language source on a short-lived figure in the biography of one of the masters of the Romantic period, Robert Schumann. The high regard in which Schumann held Schuncke is clearly evident in his writings. Schuncke had a strong influence on Schumann and probably

influenced Clara Schumann, Mendelssohn and Chopin as well. He was a pianist of genius and a composer who could easily have become important had he lived longer.

APPROVAL PAGE

This dissertation document has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Dissertation Advisor John Salner

Committee Members Sam D. Crowl  
George A. Kinged  
Alden Miller

November 20, 1995  
Date of Acceptance by Committee

November 2, 1995  
Date of Final Oral Examination



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Invaluable information and documents were provided by Michael Schuncke of Baden-Baden; without his profound knowledge and boundless enthusiasm, this document could not have been written. Joachim Draheim of Karlsruhe, Jozef de Beenhouwer of Brasschaat (near Antwerp, Belgium), Felix Heinze of the Württembergische Landesbibliothek in Stuttgart, Joachim Veit of Detmold, John Warrack of Rievaulx (Helmsley, York, England) and Gerd Nauhaus of the Robert-Schumann-Haus in Zwickau each aided the research in important ways. Gisela Schäfer of the Robert-Schumann-Gesellschaft in Düsseldorf, Anne Kersting of the Stadt- und Universitätsbibliothek Frankfurt and David Doscher of Savannah, Georgia were also most generous with their time and knowledge. Special thanks go to the office and library staff at the University of North Carolina at Greensboro.

The author gratefully acknowledges the understanding and encouragement of his parents Robert and Emmeline Cooper of

Savannah, Georgia, as well as that of special friends Hedda Boker, Scott Carpenter, and Elizabeth Grigg. Finally, the author acknowledges Kissa, Tira and Louis Cooper, all of Winston-Salem, North Carolina, for their patience during the writing and editing processes.

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## LIST OF ABBREVIATIONS

### **Libraries**

- A:Wn* Vienna, Österreichische Nationalbibliothek,  
Musiksammlung
- DB* Berlin, Staatsbibliothek Preußischer  
Kulturbesitz
- D:Lsa* Ludwigsburg, Staatsarchiv
- D:Sl* Stuttgart, Württembergische Landesbibliothek

### **Bibliographical**

- NZM* *Neue Zeitschrift für Musik*
- AMZ* *Allgemeine Musikzeitung*
- Brochure* Joachim Draheim and Michael Schuncke,  
brochure accompanying the 1984 exhibit,  
“Ludwig Schuncke und die Musikerfamilie  
Schuncke” in the Stadtmuseum, Düsseldorf  
(Düsseldorf: Robert-Schumann-Gesellschaft,  
1984).
- Catalog* Joachim Draheim and Michael Schuncke, catalog  
of the exhibit, “Ludwig Schuncke und die  
Musikerfamilie Schuncke,” (unpublished).

## CHAPTER I

### INTRODUCTION

#### **Thesis Statement**

The growing interest in musicological study of the nineteenth century and especially Schumann warrants closer examination of Ludwig Schuncke the man and musician. Significant evidence of this trend is the 1994 Bard Music Festival at Bard College, Annandale-on-Hudson, New York, which was devoted to Robert Schumann and his circle of friends and associates. Pianist Sarah Rothenberger performed Schuncke's Sonata op. 3 in concert on 14 August 1994, as part of a group of pieces termed "The Pianist as Poet." *New York Times* music critic James Oestreich called the performance "a persuasive revival."<sup>1</sup> R. Larry Todd's *Schumann and His World*,<sup>2</sup> an important volume of Schumann studies including essays by Gerd Nauhaus, Nancy Reich and others, appeared concurrently with the festival.

Ludwig Schuncke belongs to a far-reaching family of artists and musicians. Through his close association with Schumann and as

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<sup>1</sup>James Oestreich. "The Pianist as Poet. Concert at Bard College. Diverse Musicians and Psychiatrists Take On Schumann." *New York Times*, 17 August 1994, sec. C, pp. 9, 12.

<sup>2</sup>R. Larry Todd, *Schumann and his World* (Princeton: Princeton University Press, 1994).



a figure in his biography, Ludwig Schuncke is the most important of the Schunckes and has never been entirely forgotten. Were it not for this role in Schumann's biography, however, Schuncke would probably be completely forgotten today. William S. Newman cites him as the composer of an important early Romantic piano sonata. Like George Frederick Pinto (1785-1806), Julius Reubke (1834-1858) and Guillaume Lekeu (1870-1894), Schuncke died young, "before [he] could become involved with the exigencies of a professional career."<sup>3</sup> Since Schuncke attracts interest by virtue of his importance to Schumann, one wonders at the scarcity of information available on Schuncke, particularly in English.

While Ludwig is historically the most significant Schuncke in light of his ties to Schumann, he is but one of a large family of musicians and artists. In the nineteenth century, the name Schuncke was associated with horn virtuosos.

### Status Of Related Research

As stated earlier, little has been written on Schuncke in English. Until recently, Schuncke has continually faded farther from view. Sir George Grove included him in his *Dictionary of Music and Musicians*<sup>4</sup> and Schuncke appears in all editions, up to and including the fifth. However, he was inexplicably dropped

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<sup>3</sup>William S. Newman, *The Sonata Since Beethoven* (Chapel Hill: University of North Carolina Press, 1969), 63.

<sup>4</sup>Sir George Grove, *Groves Dictionary of Music and Musicians*, ed. J. A. Fuller Maitland (Philadelphia: Presser, 1916), s.v. "Schuncke" by Sir George Grove.

from *New Grove*,<sup>5</sup> despite the significantly larger dimensions of that reference work.

There are at present no commercially available recordings of his music.<sup>6</sup> Schumann's adulation alone suffices to spur further investigation into Schuncke. The two most important events for Schuncke studies in recent years are the reissue of the Sonata op. 3 and an exhibition in Düsseldorf.<sup>7</sup> Joachim Draheim's preface to the Sonata is an essay (in German with an English translation) on Schuncke's life and work. This publication, issued in 1984, commemorated the 150th anniversary of Schuncke's death, as did the exhibit titled "Ludwig Schuncke und die Musikerfamilie Schuncke." A meticulously researched accompanying brochure with the same title is a major resource for the present project.<sup>8</sup> Not only does it contain detailed information about Ludwig and his family, but it also includes lists of his works both published and unpublished, photographs, facsimiles of letters and other documents, a family tree, and a bibliography. An article by Draheim appeared in the *Neue Zeitschrift für Musik* as well.<sup>9</sup>

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<sup>5</sup>*The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols. (London: Macmillan, 1980).

<sup>6</sup>See Appendix B, p. 170.

<sup>7</sup>Ludwig Schuncke, Sonata in g, op. 3, ed. Joachim Draheim (Wiesbaden: Breitkopf & Härtel, 1984).

<sup>8</sup>Joachim Draheim and Michael Schuncke, brochure accompanying the 1984 exhibit, "Ludwig Schuncke und die Musikerfamilie Schuncke," in the Stadtmuseum Düsseldorf (Düsseldorf: Robert-Schumann-Gesellschaft, 1984), hereafter referred to as *Brochure*.

<sup>9</sup>Joachim Draheim, "Ein Mensch, ein Künstler, ein Freund sonder gleichen: zum 175. Geburtstag des Schumann-Freundes und Mitbegründers

Apart from Schumann's writings, the oldest important source is F. Gustav Jansen's *Die Davidsbündler*.<sup>10</sup> This is a nineteenth-century work which discusses Schumann and his circle of friends. One of the two portraits in the book is a lithograph after a drawing by Emil Kirchner (1813-1885) of Schuncke on his deathbed.<sup>11</sup> The other, predictably, is of Schumann.

An article by Martin Kreisig commemorated the centennial of Schuncke's birth.<sup>12</sup> Helmuth Hopf authored the entry on Schuncke in *Musik in Geschichte und Gegenwart*,<sup>13</sup> as well as a doctoral dissertation, "Stilistische Voraussetzungen der Klaviermusik Robert Schumanns,"<sup>14</sup> which discusses Schuncke and the influence his music had on Schumann.

Johannes Bittner's treatise on the piano music of Eduard Franck addresses Schuncke as an important early Romantic

der *Neuen Zeitschrift für Musik* Ludwig Schuncke," *Neue Zeitschrift für Musik* 146 (December 1985): 22-24. *Neue Zeitschrift für Musik* hereafter referred to as *NZM*.

<sup>10</sup>F. Gustav Jansen, *Die Davidsbündler: Aus Robert Schumanns Sturm- und Drangperiode: Ein Beitrag zur Biographie Robert Schumanns nebst ungedruckten Briefen, Aufsätzen und Portraitskizzen aus seinem Freundeskreise* (Leipzig: Breitkopf & Härtel, 1833; reprint, Vaduz, Liechtenstein: Sändig Reprint Verlag, 1973).

<sup>11</sup>See Fig. 16, p. 93.

<sup>12</sup>Martin Kreisig, "Zum Gedächtnis Ludwig Schunkes (geboren am 21. Dezember 1810)," *Neue Zeitschrift für Musik* 78 (January 1911): 1-2.

<sup>13</sup>*Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1965), s.v. "Schuncke" by Helmuth Hopf.

<sup>14</sup>Helmuth Hopf, "Stilistische Voraussetzungen der Klaviermusik Robert Schumanns" (Ph.D. diss., University of Göttingen, 1957).

composer and cites numerous examples from the Sonata in g, op. 3.<sup>15</sup>

Other articles include two by Ludwig's great-grandnephew Michael Schuncke, who now lives in Baden-Baden. These two articles are based on letters and documents which Michael Schuncke had rescued from the home of his aunt, Emma Schuncke Oetinger.<sup>16</sup> The house, located in Crailsheim, was destroyed by a phosphorous bomb during World War II.<sup>17</sup> An article commemorating the 150th anniversary of Ludwig's birth was published by Erich Flinsch in 1960.<sup>18</sup>

The most significant English source, other than translations of Schumann's writings, is Peter Ostwald's *The Inner Voices of a Musical Genius*, which explores the psychological and erotic ramifications between Schumann and his circle of friends.<sup>19</sup>

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<sup>15</sup>Johannes Bittner, "Die Klaviersonaten Eduard Francks (1817-1893) und andere Kleinmeister seiner Zeit" (Ph.D. diss., University of Hamburg, 1968).

<sup>16</sup>Michael Schuncke, interview by author, 10 July 1993. Emma Oetinger (1853-1945) was a pianist and piano teacher from the fourth generation of Schunckes, the last professional musician in the family. She knew Ludwig's parents well and was Michael's "link" to the last century.

<sup>17</sup>Michael Schuncke, "Ludwig Schuncke (1810-1834) und seine Familie," in *Sammelbände der Robert-Schumann-Gesellschaft II* (Leipzig: VEB, Deutscher Verlag für Musik, 1966): 99-110.

\_\_\_\_\_, "Die Künstlerfreundschaft zwischen Robert Schumann und Ludwig Schuncke," in *Sammelbände der Robert-Schumann-Gesellschaft I* (Leipzig: VEB, Deutscher Verlag für Musik, 1961): 75-78.

<sup>18</sup>Erich Flinsch, "Ludwig Schuncke: Schumanns Freund und Mitbegründer der *Neuen Zeitschrift für Musik*," *Neue Zeitschrift für Musik* 121 (June/July 1960): 191-203.

<sup>19</sup>Peter Ostwald, *Inner Voices of a Musical Genius* (Boston: Northeastern, 1985).

There are still works by Schuncke which have never been published or performed. The more important works from Schuncke's output have been performed in Europe, but not in the United States, except for Rothenberger's performance of the Sonata op. 3. Recently two manuscripts were discovered, one in a small library in the Bavarian town of Donauwörth, the other in the Bibliothèque Nationale in Paris. The present document seizes the opportunity to list these recently-discovered works which have yet to be mentioned in print or were believed lost. Other members of the Schuncke family also merit closer study, particularly Carl and Hugo.

Paris has not been explored extensively, apparently for logistical reasons. According to Michael Schuncke, most attempts to procure information from French libraries, for Germans at least, have been frustrating.<sup>20</sup> The Bibliothèque Nationale has provided several photocopies of Schuncke's compositions; however, their response was slow and the copies were of poor quality. There is certainly a great deal to be researched and discovered in contemporary newspapers and editions of music, especially since Ludwig lived and performed in France from 1827 until 1830.

### **Notes on the Present Study**

The principal contribution of this study will be to create a source on Ludwig Schuncke in English. Until now all the important

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<sup>20</sup>Michael Schuncke, interview by author, 10 July 1993.

sources have been in German. This document will provide scholars with a reference volume which includes biographical information, discussions of important piano works, and bibliography.

It is hoped that this document will spur other scholars to pursue related areas of research beyond the scope of this project. For example, there is an excellent piano sonata by Hugo Schuncke which has yet to be published or performed in public.<sup>21</sup>

Certain illustrations and quotations, which may not relate directly to Ludwig Schuncke or his music, have been included in the document. It is the author's opinion that these items, such as Lyser's caricature drawing of Mendelssohn<sup>22</sup> and Johann Gottfried Schuncke's last letter to his son, Johann Gottfried Schuncke, Jr. enhance the document's readability and contribute to an overall picture of the time in which Ludwig Schuncke lived.

Unless otherwise indicated, translations are the author's. For the sake of consistency, the name "Schuncke" has been spelled with "ck" throughout except in original texts, which often omit the "c," and their translations. Ludwig was also often called Louis. Again, for uniformity, Schuncke's given name of "Ludwig" is used here.

In the German texts, the original spelling has been preserved as much as possible. This includes the archaic practice of writing

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<sup>21</sup>Hugo Schuncke, "Sonate für das Pianoforte," Württembergische Landesbibliothek, Stuttgart, hereafter referred to as *D:Sl*, and Schuncke-Archiv, private collection, Michael Schuncke, Baden-Baden.

<sup>22</sup>See Fig. 7, p. 23.

double letters as a single one with a superscript line, for example, "bestimēn" instead of "bestimmen."

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## CHAPTER II

### THE SCHUNCKE FAMILY OF MUSICIANS

Ludwig Schuncke comes from a large musical family whose patriarch is the baker and musician [*Bäcker und Musikus*] Johann *Gottfried*, Sr. (1742-1807).<sup>1</sup> The oldest musician on record in the Schuncke family lived in northern Thuringia (now Saxe-Anhalt) in a small town called Schkortleben near Weissenfels. This large family of famous musicians was nicknamed “die kleinen Bache,” or “the little Bachs;”<sup>2</sup> the Bach family was also from Thuringia.

Of Johann Gottfried, Sr.’s twelve children, five were important musicians, specifically virtuosos on the *Waldhorn*. The two most important musician-sons were Johann *Gottfried*, Jr. (1777-1861) and Johann *Michael* (1778-1821), court musicians [*Hofmusiker*] in Kassel and Stuttgart. They were reportedly “die grössten Hornisten ihrer Zeit,” the greatest hornists of their time, performing in such cultural centers as Paris, London, Stockholm, St. Petersburg, Prague, Vienna, and Milan.<sup>3</sup> Johann Gottfried, Jr. was Ludwig’s father; Johann Michael was the father of Carl (Charles) Schuncke (1801-1839), who was celebrated in his day in Paris as court pianist to

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<sup>1</sup>Michael Schuncke, “Ludwig Schuncke und seine Familie,” 99. Italics indicate the name by which the person was called.

<sup>2</sup>Michael Schuncke, Baden-Baden, to the author, Winston-Salem, 7 August 1995.

<sup>3</sup>*Brochure*, 3.



Her Majesty the Queen of France and a knight of the Legion of Honor.<sup>4</sup> Gottfried and Michael's younger brothers Johann *Andreas* (b. 1780), Johann *Christoph* (b. 1791) and Christian *Gotthilf* (b. ca. 1797) were noted hornists as well, and held posts as court musicians in Berlin, Karlsruhe and Stockholm.

A letter of 1 May 1807 from Gottfried, Sr. in Schkortleben to Gottfried, Jr. in Paris reports the dying father's suffering and the ravages visited upon them and their neighbors by the Napoleonic Wars, and bids his son farewell:

Now dearest son, this may well be the last letter I write. I think your worries about me did not trouble you too much? Now I thank you good children for all your goodness. I want to ask God to shorten the way I must still go under cross and misery, that I may soon arrive there where I will be so unspeakably happy and may God mercifully protect and keep you from such illnesses [Johann Gottfried died of prostate cancer], that so long as you remain on Earth, that you may perceive God's merciful goodwill, soul and body. If it is possible write me soon once again a letter, that we may perhaps share news of our condition in more detail, if God grants me a few more years. Now dear God as you will. Oh good son your good old father kisses you once again in spirit.

J. Gottfried Schuncke<sup>5</sup>

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<sup>4</sup>Some sources refer to Carl as Charles or Carl Schuncke I, as distinguished from Carl Schuncke II (1811-1879), who was a hornist in Berlin. Unless otherwise noted, "Carl Schuncke" refers to Carl Schuncke the pianist.

<sup>5</sup>Michael Schuncke, "Ludwig Schuncke und seine Familie," 102. See Appendix D.1, p. 218.

In the third generation, Gottfried's second son Johann Friedrich *Ernst* (1812-1876) was a court musician in Stuttgart. Like his elder brother Ludwig, Ernst was *per du* with Robert Schumann; that is, they addressed each other with the familiar *du* rather than the formal *Sie*. His playing captured the attention of Hector Berlioz, who visited Stuttgart in 1840. Berlioz wrote, "Schunke is the most remarkable of the horns; but he too, like his colleagues at Frankfurt produces a little too brassy a sound on the high notes."<sup>6</sup>

Andreas's son, *Carl* August Ferdinand Schuncke (1809-1879) was a hornist in Berlin; he married Auguste Friederike Fesca, a daughter of the German composer and violinist Friedrich Fesca (1879-1826). Of Gottfried, Jr.'s other children, three carried on the musical tradition of the family. Emilie (b. 1818) was a pianist who toured Germany, France and England; she lived in England for many years. Adolf (1820-1881) was a cellist, a *Kammermusiker* and *Professeur de musique* in Geneva. Hugo (1823-1909) was a court violinist [*Hofviolinist*] in Stuttgart as well as a composer. Margarete Klinckerfuß, who was descended from a family of German piano makers, reported to Michael Schuncke that Hugo could be seen as an old man walking in the fields surrounding Stuttgart, holding up his hand when he was composing and did not wish to be disturbed and saying, "Quiet!--I am composing."<sup>7</sup> He composed a fine piano

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<sup>6</sup>Hector Berlioz, *Memoirs of Hector Berlioz: Member of the French Institute: Including his Travels in Italy, Germany, Russia and England, 1803-1865*. Trans. and ed. David Cairns (New York: Knopf, 1969), 277.

<sup>7</sup>Michael Schuncke, interview by author, 10 July 1993.

sonata as well as an oboe concerto, a genre quite rare in the nineteenth century.<sup>8</sup>

### Carl (Charles) Schuncke

Carl Schuncke (1801-1839) was famous during his day as a salon pianist and composer of opera arrangements. A pupil of Ferdinand Ries (1784-1838) and of Johann Nepomuk Hummel (1778-1837), Carl spent several years in London, moving to Paris in 1828.

As a young boy, Carl performed works composed and conducted by Hummel, as a letter from Carl's father Johann Michael to his patron, Fürst August zu Hohenlohe-Oehringen, proves. The letter bears witness to Carl's prodigious talent and gives a pleasing picture of Hummel's friendly, jocular personality and especially of his native Bohemian-German dialect. Johann Michael was playing the horn in the orchestra conducted by Hummel, accompanying Carl in an adagio and rondo by Hummel. Listening proudly to his son's performance, Michael lost his place and made a false entrance, whereupon Hummel threw up his arms. On hearing Michael's profuse apology afterward, Hummel replied, "Mai gut Schunkerle! Kañ mers recht gut denken daß Ihr ihre Gedanken mehr beym Carl als in ihrer Stiñe gehabt haben!" [My good Schunkerle! I can well

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<sup>8</sup>Hugo Schuncke's oboe concerto has recently been revived, transcribed into a performing edition by Christoph Johannes Wagner, who gave the first performance on 19 November 1994 with the Strohgäu Symphony Orchestra in Schwieberdingen near Stuttgart. Publication under Wagner's editorship is slated for 1996 with Carus-Verlag, Stuttgart.

imagine that your thoughts were more with Carl than with your part!]<sup>9</sup>

Carl enjoyed high life and became obese, suffering a crippling stroke while he was still in his mid-thirties. The stroke and ensuing apoplexy left him unable to play or speak, and he was institutionalized. He took his life at the age of 38 by springing from a window.

Since documents of the period often do not give first names, there has been some confusion of identity between Ludwig and Carl, especially since Ludwig is the best-known Schuncke today through his ties to Schumann. In Harold Bauer's edition of Schumann's Toccata op. 7, a picture is said to be of Ludwig, whereas in fact it is of Ludwig's cousin, Carl Schuncke. This was determined by comparing the engraving shown in Fig. 1 with a photograph in the private collection of Ludwig's great-grandnephew Michael Schuncke (b. 1929) of Baden-Baden, which shows a caricature of Carl by the French sculptor Jean Pierre Dantan (1800-1869). Dantan is also known as Dantan Jeune or Dantan le grand.<sup>10</sup> The engraving clearly matches the photograph.

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<sup>9</sup>Johann Michael Schuncke, Stuttgart, to Fürst August zu Hohenlohe-Oehringen, 28 January 1817, quoted by permission in a letter to the author from Michael Schuncke, Baden-Baden, 10 August 1995. Original in Fürstlich Hohenlohesches Generalarchiv, Neuenstein.

<sup>10</sup>Michael Schuncke, interview by author, 10 July 1993.

Fig. 1. Carl (Charles) Schuncke. Engraving after a sculpture caricature by Jean Pierre Dantan. Reprinted by permission of G. Schirmer, Inc.<sup>11</sup>



It has long been assumed that Ludwig Schuncke performed under Carl Maria von Weber at a Philharmonic Concert in London. Moscheles recorded attending such a concert where the pianist, one Schuncke, had performed a *pasticcio* consisting of a first movement by Ferdinand Ries (1774-1838), a second movement by Beethoven and a finale by Johann Peter Pixis (1788-1874).<sup>12</sup> M. B. Foster lists the concert as having taken place on 3 April 1826 with “Mr. Ludwig Schuncke” as the pianist.<sup>13</sup> Harold Schonberg also makes a passing

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<sup>11</sup>Schumann, *Toccata op. 7*, ed. Harold Bauer (New York: G. Schirmer, 1948), 2.

<sup>12</sup>Ignaz Moscheles, *Recent Music and Musicians: As Described in the Diaries and Correspondence of Ignatz Moscheles, Edited by his Wife*. Trans. A. D. Coleridge (New York: Holt, 1889), 81.

<sup>13</sup>M. B. Foster, *The History of the Philharmonic Society of London, 1813-1912* (London: John Lane, 1912), 78.

reference to Ludwig, citing the bizarre choice of repertoire as a typical example of period tastes.<sup>14</sup>

It is impossible to prove indisputably which Schuncke it was, but since there is no proof that Ludwig was ever in London and since it is known that Carl was more famous than Ludwig in those days and that he sojourned in London until 1828, the evidence points toward him. Also, as John Warrack points out, the press referred only to "M. [Mr.] Schunke, a pianoforte player of great execution"<sup>15</sup> and to "Mr. Schunke, a German pianist" whose "execution was considered very neat and rapid."<sup>16</sup> Had Ludwig been the pianist in question he would have been only 16 years old at the time, and the press would have probably noted as much. On the other hand Carl was 25, a fact less likely to occasion particular comment.<sup>17</sup> Fig. 2 shows the program of the Philharmonic Concert conducted by Weber with Carl Schuncke as the piano soloist.

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<sup>14</sup>Harold C. Schonberg, *The Great Pianists* (New York: Simon and Schuster, 1963), 91.

<sup>15</sup>*The Harmonicon* XLI (May 1826), 105.

<sup>16</sup>*The Quarterly Musical Magazine and Review*, vol. viii, no. xxx, Article 1, p. 161.

<sup>17</sup>The author is indebted to Dr. John Warrack for his assistance in this matter.

Fig. 2. Program, Philharmonic Society Concert, 3 April 1826.  
British Library, K.6.d.3. Reproduced by permission.

UNDER THE IMMEDIATE PATRONAGE OF  
**His Majesty.**  
**PHILHARMONIC SOCIETY.**  
THIRD CONCERT, MONDAY, APRIL 3, 1826.

ACT I.

Sinfonia in E flat	-	-	-	-	-	<i>A. Romberg</i>
Duet, "Graceful consort," Madame CARADORI ALLAN & Mr. PHILLIPS (The Creation)	-	-	-	-	-	<i>Haydn</i>
Concerto, Piano-forte, Mr. SCHUNCKE	-	-	-	-	-	
Scene, from Der Freischütz, Mr. SAPIO	-	-	-	-	-	<i>C. M. Von Weber</i>
Overture, Eurynthe	-	-	-	-	-	<i>C. M. Von Weber</i>

ACT II.

Sinfonia in A	-	-	-	-	-	<i>Beethoven</i>
Scene, Madame CARADORI ALLAN, "La dolce speranza"	-	-	-	-	-	<i>C. M. Von Weber</i>
Quartetto, two Violins, Viola, and Violoncello, Messrs. MORI, OURY, MORALT, and LINDLEY	-	-	-	-	-	<i>Haydn</i>
Terzetto, "Ah taci, ingiusto core," Madame CARADORI ALLAN, Mr. SAPIO, and Mr. PHILLIPS (Il Don Giovanni)	-	-	-	-	-	<i>Mozart</i>
Overture, Der Freischütz	-	-	-	-	-	<i>C. M. Von Weber</i>

Leader, Mr. KIESEWETTER—Conductor, Mr. WEBER.

To commence at Eight o'clock precisely.

*The Subscribers are most earnestly entreated to observe that the Tickets are not transferrable, and that any violation of this rule will incur a total forfeiture of the subscription.*

It is requested that the Coachmen may be directed to *set down* and *take up* with their horses' heads towards Piccadilly.

The door in Little Argyll-street will be open after the Concert, for the egress of the Company.

*The next Concert will be on MONDAY, April 17.*

DUET—Madame CARADORI ALLAN and Mr. PHILLIPS. Creation— <i>Haydn</i> .	<i>Eve.</i>	The coolness of ev'n, O how she all restores!
<i>Adam.</i> Graceful consort! at thy side, softly fly the golden hours, ev'ry moment brings new rapture, ev'ry care is put to rest.	<i>Adam.</i>	How grateful is of fruits the sa- vour sweet!
<i>Eve.</i> Spouse adored! at thy side, purest joys o'erflow the heart; life and all I am is thine, my reward thy love shall be.	<i>Eve.</i>	How pleasing is of fragrant bloom the smell!
<i>Adam.</i> The dew-dropping morn, O how she quickens all!	a 2.	But without thee what is to me the morning dew, the breath of ev'n, the sav'ry fruit, the fragrant bloom? With thee is ev'ry joy enhanced, with thee delight is ever new, with thee is life incessant bliss, thine it whole shall be.

### Patronage

Significant among the patrons of the Schuncke family is the house of Hohenlohe-Oehringen, particularly Prince August zu Hohenlohe-Oehringen, shown in Fig. 3. Not only were Johann Gottfried and Johann Michael invited into their home, but the Prince also wrote letters of recommendation and helped with the education of the children. Ludwig's second brother Gustav was awarded a well-paid post as a clergyman under Prince August. The Prince financed Carl's pianistic training and his move to Paris. He also arranged two marriages into the Schuncke family. Although it cannot be proven, Michael Schuncke assumes that the father of Marie Heuber Schuncke (1822-1894), who married Ludwig's brother Ernst Schuncke, was an illegitimate son of one of the Prince's predecessors, owing to the then-prevalent practice of the right of the first night.<sup>18</sup> Financial assistance to the Schuncke-Heuber family continued up until World War I, underscoring this hypothesis. An ornately inlaid secretary shown in Fig. 4 is believed to have been a gift from the Prince to the Schuncke family.

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<sup>18</sup>Michael Schuncke, interview by author, 10 July 1993. The right of the first night gave men of royalty the right to take sexual liberties with women who were to be married.



Fig. 3. Prince August zu Hohenlohe-Oehringen. Patron of the Schuncke family of musicians. Lithograph, ca. 1820. Schuncke-Archiv, Baden-Baden. Reproduced by permission.



Fig. 4. Secretary in the Possession of Michael and Dorothea Schuncke, Baden-Baden. This piece is believed to have been a gift to the Schuncke family from Prince August zu Hohenlohe-Oehringen. The inlay-work on the sides indicate that it was made for a person of royalty; pieces for burghers were generally inlaid only on the front. Photograph by the author.



The several generations of hornists in the family played *Gebrauchsmusik* of their own composition consisting mostly of horn concertos and horn duos. Many of these existed until 1945, when they burned in Crailsheim during an air raid; among the more than 400 documents lost were family letters, concert programs, furniture and other mementos. The Schunckes also played contemporary works of Schubert, Ludwig Spohr (1784-1859), Gaspare Spontini

(1774-1851), and Peter von Lindpaintner (1791-1856). Other composers whose music was held in high regard by the Schuncke family were their short-lived friend from Kassel Johann Sigmund Huzler (1772-1808)<sup>19</sup> and Johann Wenzel Stich, also known as Giovanni Punto (1746-1803).

Prior to their engagement in Stuttgart, Johann Gottfried and Johann Michael were court musicians in Kassel under King Jérôme of Westphalia. So excited was the king by the brothers' du-playing that he promised them a golden horn. The kingdom, however, collapsed before he could make good on his promise, leaving the brothers unemployed and without the golden horn. They proceeded to Stuttgart in 1815. London and Petersburg made them offers, but Johann Michael's ill health did not allow them to accept. Johann Michael died of tuberculosis on 9 October 1821.

### **Michael Schuncke and the Schuncke Family Today**

With the help and encouragement of the Schumann-Gesellschaft's chairperson Gisela Schäfer, it became possible for this author to initiate contact with Ludwig Schuncke's great-grand-nephew, Michael Schuncke of Baden-Baden.

Michael Schuncke is a noted musicologist and writer. Born in Dresden in 1929, he was trained in organ, violin and piano. He studied in Dresden, Baden-Baden and Heidelberg. His life goal was a professorship in music history; however, circumstances of World

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<sup>19</sup>Michael Schuncke, "Ludwig Schuncke und seine Familie," 102.

War II forced him to break off his studies and to pursue a different career. For over forty years he has worked as an advertising and marketing consultant. This has not prevented him from pursuing several important projects in musicology, including the aforementioned articles in *Sammelbände I and II* of the Robert-Schumann-Gesellschaft in Zwickau and the Ludwig Schuncke exhibition in Düsseldorf. Michael Schuncke has proven an invaluable source of information and material, as well as an enthusiastically supportive friend. Not only has he provided anecdotes and countless letters, but he also has graciously given copies of (1) musical scores, both published and in manuscript, (2) photographs, (3) facsimiles of period documents and (4) concert programs. Figs. 5 and 6 show Michael Schuncke in 1953 and with the author in 1994.

Fig. 5. Michael Schuncke at the Organ. Ludwigshafen, 1953. Photo courtesy Michael Schuncke.



Fig. 6. Michael Schuncke and the Author. Baden-Baden, November 1994. Background: Baroque wardrobe, a gift of the descendents of Minister von Winter, who was Minister of Baden in Karlsruhe, to the Schuncke family. Two generations of the von Winter family were patrons of the Schunckes. Ludwig's father Gottfried and his uncles Michael and Christoph made music in front of this piece. Photo by Dorothea Schuncke née Czibulinski (b. 1927).



Among the many treasures in the Schuncke family's collection is a caricature drawing of Felix Mendelssohn (1809-47) made in 1835 by Johann Peter Lyser (1803-70). Lyser, who had been a musician as a young man, lost his hearing at an early age and devoted himself to drawing and writing novels. His best known drawing is one of Beethoven walking down the street. As a member of the *Davidsbündler* and frequent guest at the Kaffeebaum, Schumann's favorite tavern in Leipzig, Lyser met Schumann, Schuncke and Mendelssohn. Lyser gave a copy, after the original,

of this caricature to Ludwig's brother Ernst. The copy was discovered and published by Ernst's great-grandson Michael Schuncke in 1957 and is reproduced here in Fig. 7.<sup>20</sup>

Fig. 7. Felix Mendelssohn-Bartholdy, After an 1835 Caricature Pencil Drawing by Johann Peter Lyser. Staatsbibliothek zu Berlin--Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Reproduced by permission.



A large part of the Schuncke legacy now rests in the Mendelssohn-Archiv in the Staatsbibliothek in Berlin. Michael Schuncke gave the collection to them in 1973. Michael and Dorothea Schuncke are the caretakers of the remaining documents, which are in the Schuncke-Archiv, housed in their home in Baden-Baden, shown in Fig. 8.

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<sup>20</sup>*Frankfurter Allgemeine Zeitung* 126 (1 June 1957).

Fig. 8. Heschmattweg 11, Baden-Baden/Lichtental, Home of the Schuncke-Archiv. Photo courtesy Michael Schuncke.



CHAPTER III  
CHILDHOOD AND ARTISTIC DEVELOPMENT

**Early Years: 1810-1822**

The *Kasseler Kirchenbuch* reports as follows:

In the year eighteen hundred ten, the twenty-first of December, between nine and ten o'clock in the morning was born and baptized the third of January 1811: Christian Ludwig.<sup>1</sup>

Johann Gottfried, Jr. and Elisabeth Strottkamp Schuncke (1793-1869) are pictured here in Fig. 9. Within the family, their eldest son Ludwig was always called by his name's French equivalent, Louis. The French influence was particularly strong; Ludwig's mother Elisabeth Strottkamp Schuncke spoke French fluently. The family often spoke French at home and there are letters from Ludwig to his parents in French.

**Stuttgart**

In January 1815, Johann Gottfried and Johann Michael were engaged by the Stuttgart Court Orchestra, where the former complained of the narrow Swabian mindset.<sup>2</sup> Ludwig began early on to learn the piano. His first teacher was his mother, who was

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<sup>1</sup>Michael Schuncke, "Die Künstlerfreundschaft," 75. See Appendix D.2, p. 218.

<sup>2</sup>Michael Schuncke, "Ludwig Schuncke und seine Familie," 99.



Fig. 9. Johann Gottfried and Elisabeth Strottkamp Schuncke. Photo taken on the day of their golden wedding anniversary, 11 April 1860. Schuncke-Archiv, Baden-Baden. Reproduced by permission.



also a pianist. Later his governess in Kassel and his cousin Carl instructed him. Two of Ludwig's earliest letters to his father, among them one from November 1817, mention lessons with his cousin Carl:

As yet I have not been very diligent [*fleißig*] at the piano . . . I usually play after dinner and after breakfast. As yet Carl has had no time to give me lessons.<sup>3</sup>

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<sup>3</sup>Ludwig Schuncke, Stuttgart, to Johann Gottfried Schuncke, November 1817, quoted in *Catalog*, 7. Original, Staatsbibliothek Preußischer Kulturbesitz, hereafter referred to as *D:B*. See Appendix D.3, p. 218.

Ludwig's earliest surviving composition is the song "Mutterliebe," written for his mother's birthday, 11 August 1819. A notice in the *Allgemeine Musikzeitung*<sup>4</sup> from 28 March 1821 reports on a "musical entertainment in the museum" in Stuttgart:

The young hopeful ten-year-old son of the Kammermusiker G. Schunke the elder, himself played recently Mozart's Piano Concerto in D major No. 20 [probably K. 537] quite well and nicely; he justifies further greater artistic achievement, as he possesses much talent, and his father, known as a great artist on the horn, will know to protect him from the damaging influences of incense prematurely strewn over accomplishments.<sup>5</sup>

On 15 April 1821, Ludwig performed a piano concerto of the famous and fashionable Daniel Steibelt (1765-1823) with the Royal Court Orchestra in the Royal Redouten-Saal.

On October 9, 1821 Ludwig's uncle Johann Michael died of tuberculosis. A benefit concert was held to raise money for his survivors. The *AMZ* of 5 December 1821 reports on the concert as follows:

The following pieces were contained therein: *Rondo brillant für das Fortepiano*, by Hummel [probably op. 56] played very well by the young Louis Schuncke (who was recognized in an earlier essay).<sup>6</sup>

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<sup>4</sup>Hereafter referred to as *AMZ*.

<sup>5</sup>*AMZ* (28 March 1821), quoted in *Brochure*, 7. See Appendix D.4, p. 218.

<sup>6</sup>*AMZ* (5 December 1821), quoted in *Brochure*, 7. See Appendix D.5, p.

On New Year's Day 1822, Ludwig played Hummel's Piano Concerto, probably op. 85, with the Royal Court Orchestra in the Redouten-Saal.

### First Concert Tours: 1822-1827

Ludwig made his first concert tour, accompanied by his father, to Darmstadt, Kassel, Hannover and Leipzig in spring 1822. On 26 February 1822 they gave a concert at the Grand Ducal Opera Court Theater in Kassel. Ludwig played the first movement of Hummel's Piano Concerto in a, op. 85, and the *Rondo brillant*, op. 56, and accompanied his father in a divertimento for horn and piano by Nicholas Charles Bochsa (1789-1856). While on this journey, Ludwig wrote in French to his mother as follows:

It seems to me that the spectators in Darmstadt were pleased with my playing, but I received nothing from the Grand Duke . . .<sup>7</sup>

Because of their success, the tour lasted longer than planned, prompting Johann Gottfried to request extension of his leave from the director of the Stuttgart Court Orchestra in a letter from 28 March 1822:

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<sup>7</sup>Ludwig and Johann Gottfried Schuncke, Kassel, to Elisabeth Schuncke, Stuttgart, 4/5 March 1822, quoted in *Catalog*, 9. Original, *D:B*. See Appendix D.6, p. 219.

I was unexpectedly delayed for over fourteen days in Darmstadt and Hannover, where I was paid the highest honor of being asked to play in both courts with my son Louis. Also in Cassel, where I gave a concert, nearly 14 days passed . . . <sup>8</sup>

Ludwig performed on 10 April 1822 with his father in Stuttgart. He played the same Hummel concerto and rondo he had played in Kassel, and assisted in a *Gesang mit Pianoforte- und Horn-Begleitung* by one Knapp and a *Notturmo für Horn und Pianoforte* by Bochsä. On 4 June 1823, the *AMZ* reported that “the young L. Schunke played the great, wonderful Piano Concerto in C [*sic*] by Hummel quite well” [ . . . spielte das grosse herrliche Klavierkonzert aus C-dur von Hummel recht brav].<sup>9</sup>

In 1824, Ludwig, his brother Ernst and their father undertook a tour to Vienna, Munich and Augsburg. Johann Gottfried and Ernst both performed on the horn, with Ludwig at the piano. On 5 December 1824 they gave a concert in the Representative Hall [Landständischen Saale] in Vienna. The review in the *AMZ* states the following:

The Hummel Pianoforte Concerto in a [op. 85] was played by the thirteen-year-old Ludwig Sch. His playing was cultivated and solid, worthy of an artist of marrying age; he was outstanding in the Allegro and Adagio, and the distribution of light and shadow and the expression very praiseworthy.<sup>10</sup>

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<sup>8</sup>Johann Gottfried Schuncke, Braunschweig, to the director of the Court Orchestra, Stuttgart, 28 March 1832, quoted in *Catalog*, 9. Original, Staatsarchiv Ludwigsburg, hereafter referred to as *D:Lsa*. See Appendix D.7, p. 219.

<sup>9</sup>*AMZ* (4 June 1823), quoted in *Brochure*, 7.

<sup>10</sup>*Brochure*, 7. See Appendix D.8, p. 219.

The traveling trio reported positive reviews and lavish gifts in a letter from Ludwig to his mother of 21 December 1824:

We were presented with abundant gifts on the trip: In Augsburg I received a small whalebone walking-stick with a silver crook and around 6 pieces of music, in Munich 1 sonata, in Vienna 3 sets of variations by Czerny from Frau Eskeles, 4 parts of Clementi's School and such. Furthermore we have from Fr. Eskeles 3 beautiful vests and from Frau von Wertheim née Kaula 2 vests of black silk.<sup>11</sup>

He continued, complaining that they had been too busy to see the "world-famous Prater," a large forest and park, with a *Riesenrad* [ferris wheel] long cherished as a symbol of the city, between Vienna and the Danube.<sup>12</sup>

In July and August 1825, Johann Gottfried went to Bad Ems on the Mosel to take the waters. Ludwig later joined him there, hoping to benefit his weak chest, which from early years plagued him with coughing and colds. While there, Johann Gottfried met Carl Maria von Weber; the two struck up a cordial friendship, speaking of their common interests in folk songs and discussing Ludwig's future. Gottfried wrote to his wife in a surviving fragment of a letter:

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<sup>11</sup>Ludwig Schuncke, Munich, to Elisabeth Schuncke, Stuttgart, 21 December 1834, quoted in Erich Flinsch, "Ludwig Schuncke: Schumanns Freund und Mitbegründer der *Neuen Zeitschrift für Musik*," *NZM* 6-7 (1960), 199. Original, *D:B*. See Appendix D.9, p. 219.

<sup>12</sup>Catalog, 10. Original, *D:B*.

I learned from H. K. M. (Herrn Kapell-Meister) Maria von Weber (who is quite a friendly man and who looked through Louis' compositions with great interest and praised them but that remains between us--) that friend Fesca is to be in Koblenz . . . if you have the time, write to my brother in Karlsruhe and let him know that I am here in Ems and am quenching my thirst, as though I were an amphibian, with 10 to 11 glasses of water a day, with some milk in them--in the morning I drink 7 glasses and in the evening 3 glasses . . .<sup>13</sup>

In September 1825 Ludwig played Carl Czerny's (1791-1857) *Introduction, Variations and Rondo on Roland's March*, op. 59.<sup>14</sup> In July of the following year, his performance of a set of variations by Friedrich Kalkbrenner (1785-1849) on a concert of the Stuttgart Royal Court Orchestra was called "precise and praiseworthy" by the *AMZ*.<sup>15</sup> In March 1827 Ludwig performed Kalkbrenner's Piano Concerto, probably op. 61. The *AMZ* complimented the ease of Ludwig's execution, saying that "played [*gespielt*] is the greatest compliment, when speaking of such difficulties."<sup>16</sup> On 8 April 1827, he performed a rondo by Hummel, probably the *Rondo brillant*, op. 56.

On returning home from his tour, Ludwig practiced and taught up to seven hours a day and regularly played new compositions in frequent *Hausmusik*. His diaries from 1827 report on his activities, his dedication to his craft and his frugality:

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<sup>13</sup>Michael Schuncke, "Ludwig Schuncke und seine Familie," 103. See Appendix D.10, p. 219.

<sup>14</sup>*AMZ* (28 September 1825), quoted in *Brochure*, 7.

<sup>15</sup>*AMZ* (12 July 1826), quoted in *Brochure*, 7.

<sup>16</sup>*AMZ* (27 March 1827), quoted in *Brochure*, 7.

Monday 1 October . . . played piano 6 hours. In the morning there was quartet at our house. Began composing Körner's poem "Abschied vom Leben" but did not finish it. In the evening was at "Kritik und Antikritik," a comedy by Raupach. . . . 3 October . . . played piano 6 hours, gave one lesson. Composed a song "Erster Verlust" by Göthe. . . . 4 Oct. . . began composing the Erlkönig . . . 7 Oct. . . . finished composing the Erlkönig. . . .8 Oct. this morning we had quartet here. . . .10 Oct. . . . evening at Barber of Seville. . . .18 Oct. From today on I promise on my honor to allow nothing to keep me from practicing six hours every day, even if I compose nothing, however I will copy something out and learn by memory a Prelude and a Fugue of Bach (the first 12 of which I already know). Likewise to play chess no more, but rather to spend all my time on music. Furthermore I will spend not a farthing more money, but save everything.<sup>17</sup>

Apart from music, reading aloud was a favorite pastime in the family, particularly Johann Wolfgang von Goethe (1749-1832), Friedrich Schiller (1759-1805), and William Shakespeare (1564-1616). Contemporary authors such as Wilhelm Hauff (1802-27) also played a role. Hauff was a distant relative of the clergyman Gustav Hauff, who published the results of his research on Schiller and Christian Daniel Friedrich Schubart (1739-1791) in several books. Hauff was related to the Schuncke-Heuber family by marriage. Reinhold Köstlin (1813-1856), later a professor of criminal law in Tübingen, was also closely allied to the family. A song fragment, dated 22 January 1828, set to music by Ludwig, is a three-verse poem by Köstlin, "Die entschlafene Liebe" [Deceased love] of which only the first strophe survives:

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<sup>17</sup>Catalog, 8, original, *D:B*. See Appendix D.11, p. 220.

*Die entschlafene Liebe*

*Ich zog in die Ferne  
Da kehrt ich zurück  
Und grüßte die heimischen Gauen.  
Kommet, euch sucht der liebende Blick  
Ihr Lieben, kommt laßt Euch erschauen.*

I went far away  
Then I came back  
And greeted the home territory.  
Come, the loving glance looks for you.  
Dear ones, come let yourselves be seen.

A marginal note in Ludwig's handwriting states that "Reinhold Köstlin was only 12 years old when he wrote this touching poem, which sighs at the heart, soul and spirit."<sup>18</sup>

**Paris: 1827-1830**

In late 1827, Ludwig went to Paris where he had room and board in the home of the piano maker Duport in exchange for demonstrating pianos in the showroom. A letter from Paris reports on his activities, which included hearing such excellent contemporary musicians as the violinists Baillot and Laffont:<sup>19</sup>

I have to do nothing more than to play the pianos when someone comes. If I want to, I can go into a room where I am

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<sup>18</sup>Michael Schuncke, "Ludwig Schuncke und seine Familie," 104.

<sup>19</sup>Pierre Baillot (1771-1842), French violinist and composer and professor at the Paris Conservatory, premiered late Beethoven quartets in Paris in 1829. Laffont (1781-1839), French violinist.



alone, and I have the advantage of hearing Baillot and Laffont every Thursday.<sup>20</sup>

Ludwig's hotheaded temperament and impulsive manner caused his parents frequent embarrassment, as a letter (in French) from Johann Gottfried to Duport suggests. In this letter, dated 28 January 1830, Gottfried tries to excuse his son's tactless behavior toward his host and mentor. The exact nature of Ludwig's transgression is not clear.<sup>21</sup>

He met important personages in the musical and social circles of Paris including one Princess Gontard in whose salon he played, and the influential Surintendant des Beaux-Arts Vicomte Sosthène de la Rochefoucauld (1785-1864). He also met Kalkbrenner, whose music he had already performed frequently. Ludwig was cordially received by the famous virtuoso, who invited him to dinner, referred students to him and accepted his dedication of the *Variations quasi fantaisie*, op. 2. The pianist and composer Johann Peter Pixis (1788-1874) helped Ludwig with the publication of some of his works. A letter to his parents from 4 January 1828 reports on their encounter:

Herr Pixis proved himself a friend and a man of honor in this affair; to whom could I better have turned than to him, who has so much experience . . . <sup>22</sup>

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<sup>20</sup>Ludwig Schuncke, Paris, to Johann Gottfried and Elisabeth Schuncke, Stuttgart, (date?), quoted in Flinsch, 199. See Appendix D.12, p. 220.

<sup>21</sup>*Catalog*, 2, Original, D:B.

<sup>22</sup>*Catalog*, 10, Original, D:B. See Appendix D.13, p. 220.

In December 1827 he played a concert in Orléans which barely broke even financially. The following month he played at a musical event at the Duports', whereupon a concert for March was planned in which father Johann Gottfried and brother Ernst also participated. The program reads as follows:

Soirée musicale donnée par M. G. Schuncke, premier Cor de S. M. le Roi de Wurtemberg, et ses deux fils, le Dimanche 30 mars 1828.<sup>23</sup>

They played the overture to *Les Mystères d'Isis*,<sup>24</sup> arranged for three pianos, twelve [!] hands by one M. Payer.<sup>25</sup> The sixteen-year-old Franz Liszt also took part in the performance. Ludwig played Czerny's *Introduction and Variations* [op. 59?] and accompanied his father and brother in Johann Gottfried's *Variations concertantes* for two horns and piano.<sup>26</sup>

In April Ludwig was paid a visit by the dancer Marie Taglioni (1804-1884) and her father, the dancer and choreographer Filippo Taglioni (1777-1871), who were friends of the Schuncke family in Stuttgart. Marie Taglioni, "la plus fameuse danseuse de son temps,"<sup>27</sup> began her career, which was to take her throughout

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<sup>23</sup>*Catalog*, 10, Original, *D:B*.

<sup>24</sup>*Les Mystères d'Isis*, an unauthorized arrangement of Mozart's *Die Zauberflöte* by Ludwig Wenzel Lachnith (1746-1820), Bohemian composer and horn player. The *pasticcio* was nicknamed 'Les misères d'ici,' although it was a public success; Berlioz condemned it forcefully when it was performed at the Paris Opera, saying that "Mozart was murdered by Lachnith." Cf. Ethyl L. Will, "Lachnith," in *New Grove*, 10:350-51.

<sup>25</sup>Not the Italian opera composer Ferdinando Paer (1771-1839).

<sup>26</sup>Flinsch, 199-200.

<sup>27</sup>*La Grand Encyclopédie*, 1902 ed., s.v. "Taglioni."

Europe, in Paris. Ludwig, impressed that the Taglionis had arrived in their own carriage, wrote a letter in French to his parents. He was eagerly striving to perfect his command of French and often wrote in that language for practice. In this letter, which was delivered to the Schunckes by the Taglionis, Ludwig reported on his studies of fugue with Anton Reicha (1770-1836) and on his composing of variations to be performed in public. In another letter, he mentioned the Taglionis and his outings to the opera:

I received several opera tickets from the Taglionis, and the Stuttgarters will be glad to hear that the Parisians like Mme. T. better than the other dancers.<sup>28</sup>

Eventually Ludwig began his lessons in composition, counterpoint, and fugue with Reicha, which started out well. Ludwig's excitement about the lessons is evident in a letter of 15 April 1828. The letter also contains a postscript in French by Duport. Ludwig also wrote a nearly identical letter to his mother the same day, which says, among other things, the following:

It is extraordinary how this lively man can make everything understandable through a well-organized lesson plan and through extraordinary practice. I only wish the lessons lasted as long as the first one, since he gave me one and a half hours instead of one.<sup>29</sup>

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<sup>28</sup>Flinsch, 200.

<sup>29</sup>*Catalog*, 11. Original, *D:B*. See Appendix D.15, p. 220.

He sent compositions home to his parents, including a setting of Schiller's "Würde der Frauen" for four voices, in honor of his mother's birthday on 7 August 1828. They were glad to receive them and expressed their pleasure. Naturally, his parents' approval was important to him, as the following passage from a letter of 9 June 1829 indicates:

Dearest best parents!

You made me very happy with your last letter: I see from it that my compositions have given you joy, and this is what I have so long striven for, this is my greatest reward, the most beautiful encouragement which kindles me, to be worthy of your love and praise.<sup>30</sup>

The letter continues, explaining Ludwig's wish to remain longer than expected in Paris. He wanted to continue his studies with Reicha, to give his own concert and to make his compositions better known before changing locale. He was especially impressed by a performance of Beethoven's *Fidelio* by a German theater group which he heard in spring 1829. Among the performers were the German soprano Wilhelmine Schröder-Devrient (1804-1860) [Eleonore] and the Austrian tenor Anton Haizinger (1796-1869) [Florestan], a close friend of the second generation of Schunckes. A letter to his parents from 9 June 1829 already shows Ludwig's passionate feelings about high art which were later to bond him and Schumann:

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<sup>30</sup>*Catalog*, 13. Original, D:B. See Appendix D.16, 221.

My daily occupation is the following: 4 hours piano, composing, reading scores, giving lessons, memorizing and writing French. I give the little Reicha girl lessons and take one every week with Herr Reicha. I go to all concerts and quite often to the theater; I have seen Fidelio three times. Herr Haitzinger sings in this opera with a feeling which enchants everyone. Fidelio is the most beautiful opera I know, and one can at best compare it with Don Giovanni; it is strange that the poor Germans must have their masterworks brought to their attention by foreigners; every day I understand more that the Germans have no nationalistic feeling, otherwise they would not have allowed the greatest genius of his time, Beethoven, to die of hunger, but would have instead worshipped him like a god.<sup>31</sup>

Ludwig's health was a concern to him and to his parents from early on, especially since tuberculosis was widespread in those days and common in his family. He continually tried to put his parents' minds at ease, writing in April 1829 that he was "doing extraordinarily well" and that he had "had no coughs at all" that winter.<sup>32</sup> The letter continues, mentioning the publication of his first works and his encounter with his cousin Carl, who also lived in Paris but had fallen out with Ludwig's side of the family. He honored his parents' instructions to shun all contact with Carl.

In spite of Ludwig's respect for Reicha, he occasionally yielded to the temptation of mischief; he intentionally gave his teacher a piece with mistakes, to see if he was paying attention:

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<sup>31</sup>Ibid. See Appendix D.17, 221.

<sup>32</sup>Ibid.

Herr Reicha is an extraordinarily good contrapuntist, but he cannot, since he has no taste, make modern music or correct it; I will give you an example: I gave him a piece, told him I was going to have it printed, and asked him to look through it; in this piece I had intentionally left many big mistakes of all kinds, nonetheless he found this piece good and said I could have it printed.<sup>33</sup>

He later admitted however, that he could profit from Reicha in the area of vocal music.<sup>34</sup> The lessons were interrupted when Ludwig suddenly left Paris to give a concert in Boulogne-sur-Mer without telling Reicha. The trip took three weeks, since Ludwig was asked to play a second program and had to prepare it. Johann Baptist Cramer (1771-1858) attended the second concert. Reicha was offended and lost no time in complaining to Johann Gottfried in a letter of 27 September 1828:

My dear Herr Schunke,

I thank you for the last letter you wrote me. Your son Ludwig began superbly, made rapid progress, and got up to the fugue; then he came to a stop; his zeal has ceased completely; and now he has left me entirely, so that I do not know what he is doing, why he does not come, and why he has not let himself be seen at my house for a month; because he told me nothing; all this has hurt me, because I treated him like my son and took him into my home. It gives me sorrow that I must share this sad news with you. I am with respect and friendship

Your most devoted Reicha<sup>35</sup>

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<sup>33</sup>Ibid. See Appendix D.18, p. 221.

<sup>34</sup>Flinsch, 200.

<sup>35</sup>Ibid. See Appendix D.19, p. 222.

The “unfortunate misunderstanding” with Reicha was later cleared up, and Ludwig wrote to his parents on 3 October 1828 that Reicha was “now very sorry to have written [them] somewhat too hastily.”<sup>36</sup>

Although it is not mentioned in any of the surviving letters, Ludwig probably met Berlioz. A copy of the *Irish Melodies*, op. 2 bears the following inscription in light pencil in Berlioz’s handwriting, “A Mr L Schuncke, l’auteur H. Berlioz.”<sup>37</sup> Berlioz had planned a concert for the end of May 1830 on which Haizinger was to sing and the *Symphonie fantastique* was to be premiered. The concert had to be canceled because of lacking time, which fact is mentioned in Ludwig’s last letter to his parents from Paris, dated 4 July 1830. The concert was postponed to 5 December 1830, after Schuncke had left Paris. On it, Haizinger sang “le chant sacré” and “le chant guerrier.” Erich Flinsch surmises that Berlioz may have intended for Schuncke to play the piano part in the *Irish Melodies*. Several facts bear out this theory: (1) Schuncke’s autographed copy of the score, (2) the prominence of the piano accompaniment, (3) Ludwig’s mention of the canceled concert with Haizinger, and (4) the concert on 5 December with Haizinger.<sup>38</sup>

The same last letter from Paris again reassures Ludwig’s parents that his “health [is] in the best condition,” and reinforces

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<sup>36</sup>*Catalog*, 12. Original, D:B.

<sup>37</sup>Flinsch, 200.

<sup>38</sup>*Ibid.*

their condemnation of Carl, saying that he “know[s] this selfish person, who only sees his own *ich* in the whole world.”<sup>39</sup>

### Stuttgart: 1830-1832

In late July 1830, Ludwig returned to Stuttgart, where he continued studies with the then-renowned composer and Hofkapellmeister Peter von Lindpaintner. Ludwig also prepared the piano arrangement of one of Lindpaintner’s ballet scores, *Danina oder Joko, der Brasilianische Affe*.<sup>40</sup> At his father’s urging, he took an examination for *Clavierspieler und Componist* under Lindpaintner and other members of the court orchestra. This examination, which Ludwig underwent at the end of January 1831, was intended to free him from military service.

After his return from Paris, Ludwig’s performances made a sensation in Germany. On 11 March 1831, at the age of 20, he performed on a *große musikalisch-deklamatorische Abendunterhaltung* organized by his uncle Christoph Schuncke, first horn in the Karlsruhe Court Orchestra, in the Karlsruhe Court Theater. He played a piano concerto of Kalkbrenner [no. 2 in e, op. 85 or no. 3 in a, op. 107], Kalkbrenner’s *Variations on a theme from Bellini’s Il Pirata* [op. 98] and his own *Phantasie für das Forte-Piano, über den beliebten; Sehnsuchts-Walzer von Beethoven [sic]*.<sup>41</sup>

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<sup>39</sup>*Catalog*, 13. Original, D:B.

<sup>40</sup>Peter von Lindpaintner, *Danina oder Joko, der Brasilianische Affe: Idealisches Ballet in 4 Acten von Ph. Taglioni . . . Seiner Majestät dem König Wilhelm von Würtemberg allerunterthänigst gewidmet. Vollständiger von seinem Schüler Ludwig Schuncke gefertigter Clavier-Auszug* (Mannheim: Ferd. Heckel, 1826[?]).

<sup>41</sup>*Brochure*, 8.



An effusive review in the *AMZ* reports on a concert in  
Stuttgart:

Then we heard the pianist Louis Schuncke, the eldest son of the local chamber musician and first hornist, who, during a three-year sojourn in Paris was soundly educated in composition by the highly accomplished Reicha, and also found the opportunity to perfect himself in the areas of performance and taste through the example, encouragement and friendly teaching of the well-known Kalkbrenner, and to give multiple public proofs of his iron diligence and his advanced judicious studies. In a large, masterfully-created concerto of Beethoven the concert-giver, just 20 years old, and who can stand beside the greatest pianists of the time because of his absolute perfection and clarity, his unusual power, his precise touch and the appropriate use of light and shadow, and the admirable sureness in tempo, even in the most difficult passages unfolded his undeniable calling to art, and earned repeated stormy applause. A fantasy [possibly the unpublished *Fantasie in a/A* of 1831] of his own composition also earned and found general recognition, and proved his ambition to make a good name for himself in the artistic world as a composer as well. It is the editor's pleasure to note as well, that the young, excellent artist is free of all arrogance and commonplace repellent conceit, and has a modest, amiable character. It is said that he will make a grand artist-tour [*eine große Kunstreise*], and we wish him in advance the best and most friendly reception, which he will certainly not lack.<sup>42</sup>

It was during this spring of 1831 that Chopin came to Stuttgart on his way from Vienna to Paris and played his Piano Concerto in e, op. 11 (1830) for Lindpainter and Schuncke.<sup>43</sup>

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<sup>42</sup>*AMZ* (23 March 1831), quoted in *Brochure*, 8. See Appendix D.20, p. 222.

<sup>43</sup>Flinsch, 200.

Ludwig later dedicated his posthumous *Second Caprice*, op. 10 “à son ami Frédéric Chopin.”<sup>44</sup>

On 28 April 1832, Ludwig gave a farewell concert in Stuttgart before leaving for Augsburg. The program included Weber’s *Oberon* Overture arranged for twelve hands, songs by Mozart and Beethoven, a *Concertant für das Pianoforte* of his own composition, and a *Fantasie über zwei Lieder aus dem Fest der Handwerker*, which he also composed himself.<sup>45</sup>

### Augsburg and Vienna: 1832-1833

From May until November 1832, he spent several months in Augsburg as the house guest of Caroline von Hoeslin, a music-lover and patroness of the arts. Ludwig’s “highly virtuosic but musically extraordinarily flat”<sup>46</sup> *Divertissement brillant*, op. 12, a potpourri on German folk songs, including “Du, Du, liegst mir am Herzen,” is dedicated to her.<sup>47</sup> He was comfortable with his hostess, calling her “an extraordinary friend of music and a smart, clever woman,” and composed several works, including his best one, the Sonata in g, op.

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<sup>44</sup>Schuncke, *Second Caprice composé pour le Pianoforte et dédié à son ami Frédéric Chopin* (Leipzig: Julius Wunder, 1836[?]). Cf. *Brochure*, 16.

<sup>45</sup>*Fest der Handwerker*, by Louis Angely [dates unknown], is a *vaudeville*, a theatrical entertainment similar to a musical comedy or variety show. Performances spanning several decades have been documented, confirming the work’s popularity. A score from 1834 is in the *D:Sl*. The author acknowledges the assistance of Felix Heinze of the *D:Sl*, whose findings were communicated to him by Michael Schuncke.

<sup>46</sup>*Catalog*, 14.

<sup>47</sup>Schuncke, *Divertissement brillant sur des motifs allemands pour le pianoforte seul composé et dédié à Madame Caroline de Hoeslin née Baronne d’Eichthal . . . Oeuvre 12* (Leipzig, Friedrich Kistner, 1834, reprint, Moscow: C. L. Lehnhold, n.d.).

3, which he later published with a dedication to Schumann. While in Augsburg, Schuncke also met the Augsburg publisher Gombart, who later published his *Air suisse varié*.<sup>48</sup>

Several years later, the pianist and composer Stephen Heller (1813-1888) was to become Hoeslin's house pianist. In Augsburg, Ludwig composed the Sonata in g, op. 3, which a letter to his father from 6 June 1832 describes as "an entire sonata in 4 movements with a fugue in the first Allegro."<sup>49</sup> The letter continues, reporting on his friendship with the pianist Delphine von Schauroth (1813-1887), to whom Mendelssohn's Piano Concerto no. 1 in g, op. 25 is dedicated:

I have quite a lot of nice things to tell you about a very kind pianist. Who can that be, think, now guess, go back in time a decade, perhaps you will think of Fräulein Schauroth who at that time played in an unexceptional way, but now quite extraordinarily. Since that time she has had lessons with Streicher, Clementi, Kalkbrenner, Moscheles, Hummel and combines a man's strength and daring with a woman's delicacy; in the 8 days that she was here we played together every day; when she got back to Munich, she asked for me to send her some of my compositions.<sup>50</sup>

An unpublished work, the *Due Divertimenti per il Piano Forte*<sup>51</sup> was also composed during the Augsburg days. The time in

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<sup>48</sup>Schuncke, *Air suisse varié. Pour le Pianoforte, dédié aux jeunes Elèves* . . . No opus no. (Augsburg: Gombart, bef. 1844).

<sup>49</sup>*Catalog*, 14. Original, D:B.

<sup>50</sup>*Catalog*, 14. Original, D:B. See Appendix D.21, p. 223.

<sup>51</sup>Schuncke, *Due Divertimenti per il Piano Forte*, (Augsburg, 1832), MS, D:Sl.

Augsburg was exceptionally fruitful for Ludwig, although his “weakened breast” gave him trouble.

On 4 November 1832, Ludwig gave a concert in Augsburg, which, according to a letter to his father of the following day, was successful:

I am very happy to be able to report to you that my concert of yesterday can in every respect be counted among the better ones . . . and the applause of the audience and even more my own satisfaction prove to me that I gave the Augsburgers a good memory of myself.<sup>52</sup>

Subsequently, in early November 1832, Ludwig traveled to Vienna via Munich, reporting in a letter to his mother of 8 November 1832 that he would be traveling from Munich to Vienna with then-noted violinist Thomas Täglichsbeck (1799-1867).<sup>53</sup>

Ludwig remained in Vienna for a year, from November 1832 until November 1833. He spent his time teaching, composing, going to the theater and to concerts, and trying to further his performing career. He was particularly impressed by the “glorious ensemble of talent” at the Burgtheater.<sup>54</sup> He expressed frustration at the social-climbing he was forced to do in order to promote himself, as a letter to his father of 25 March 1833 reports:

One can expect no other audience here other than the acquaintances at whose homes one has already played and

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<sup>52</sup>*Catalog*, 15. Original, *D:B*. See Appendix D.22, p. 223.

<sup>53</sup>While on this journey, Ludwig also met the famous comic actor Ferdinand Raimund (1790-1836). *Catalog*, 15. Original, *D:B*.

<sup>54</sup>Flinsch, 201.

who are thereby almost obligated to attend the concert. Therefore I play extraordinarily much in society, which besides being time-consuming, also causes expenditures. Nowadays this is the only way to get anything accomplished, and on the other hand, I came here so shy of people from Stuttgart and Augsburg, that the social life and activity, in which every artist must eventually take part, was quite healing for me.<sup>55</sup>

One of the performances this letter refers to is the musical evening-entertainment he gave at the Gesellschaft der Musikfreunde on 28 March 1833. The program included his own variations, probably the *Variations quasi fantasia*, op. 2.<sup>56</sup> The letter continues, reporting on plans for an upcoming concert, which was to include Ludwig's now-lost Piano Concerto in e:

I will play an entire concerto in E minor composed here, as well as an almost entirely new fantasy. I am still working on the instrumentation of the rondo of the concerto. I am really very curious how it will work out with the whole orchestra.<sup>57</sup>

While in Vienna, he also composed an unpublished work, the *Rondino précédé d'une Introduction* in e/E.<sup>58</sup> Among the important persons Ludwig met in Vienna were Liszt's arch-rival Sigismund Thalberg (1812-1871) and the music publisher Anton Diabelli

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<sup>55</sup>Flinsch, 201. See Appendix D.23, p. 223.

<sup>56</sup>Schuncke, *Variations quasi fantasia*, op. 2 (Paris: Henry Lemoine, 1829).

<sup>57</sup>Flinsch, 201. See Appendix D.23, p. 223.

<sup>58</sup>Schuncke, *Rondino précédé d'une Introduction composé pour Piano Forte seul . . .*, Vienna 1833. MS, D:Sl. This work is technically unchallenging and has "pleasing charm" (cf. Catalog, 17). Although never published, it was passed down through several Schuncke-generations in hand-copied form.

(1781-1858), whom Beethoven immortalized in his *33 Variations*, op. 120. Ludwig's *Allegro passionato pour le pianoforte seul*, op. 6 is dedicated to Thalberg.<sup>59</sup> This work and Ludwig's *Fantaisie brillante*, op. 5<sup>60</sup> were published by Diabelli in 1833. Diabelli also apparently intended to publish Ludwig's *Divertissement brillant*, op. 7,<sup>61</sup> as the manuscript bears the markings "D. & C. No. 4783" and "9 Platten." According to Draheim and Michael Schuncke, the manuscript, which is obscured by numerous cuts, "shows a musically flat virtuoso-piece."<sup>62</sup>

A concert which had been planned for 21 April had to be postponed until 12 May, as Ludwig's health took a turn for the worse. The program appears in Fig. 10.

Ludwig's performance was not up to his standard; the critic excused this with the pianist's weakened condition. The *AMZ*, reporting on musical activity in Vienna during the second quarter of 1833, wrote as follows:

A private concert of Herr Schuncke had to be canceled, as the main person received an unwelcome visit of influenza; it was postponed until May's balsam-fragrant, lovely time, and the guests did not come. We know Herr Schuncke from earlier

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<sup>59</sup>Schuncke, *Allegro passionato*, op. 6 (Vienna: A. Diabelli & Comp., 1833/Stuttgart: G. A. Zumsteeg, n.d.).

<sup>60</sup>Schuncke, *Fantaisie brillante*, op. 5 (Vienna, A. Diabelli & Comp., 1833). MS in *D:Sl*.

<sup>61</sup>LS, *Divertissement brillant pour Piano seul, composé et dédié à Mad. de Zentner . . .*, op. 7. MS in Österreichische Nationalbibliothek, Musiksammlung, Vienna, hereafter referred to as *A:Wn*.

<sup>62</sup>*Catalog*, 16.

Fig. 10. Program of Ludwig Schuncke's Concert at the Gesellschaft der Musikfreunde in Vienna, 12 May 1833. Original in Archiv der Gesellschaft der Musikfreunde, Vienna. Copy in Schuncke-Archiv, Baden-Baden. Reproduced by permission.

Mit hoher Bewilligung  
 mit  
 Sonntag den 12. May 1833,  
**Louis Schuncke**  
 Pianist,  
 eine musikalisch-declamatorische  
**Academie**  
 im Saale der Gesellschaft der Musikfreunde,  
 unter den Tuchlauben Nos. 558,  
 um die Mittagsstunde zu geben die Ehre haben.

**Vorkommende Stücke:**

1. OVERTURE aus Prometheus, von L. van Beethoven.
2. GROSSES CONCERT für das Pianofort, bestehend aus einem Allegro, Adagio und Rondo, componirt und vorgetragen von Louis Schuncke.
3. ARIE aus der Oper: NITOCRI, von Mercadante, gesungen von Fräulein Karolina Metzgerstörck.
4. SOLO für die Harfe, vorgetragen von Fräulein Krings.
5. DECLAMATION, vorgetragen von Mad. Sophie Schröder, k. k. bayrische Hoftheaterdichterin.
6. FANTASIE für das Pianoforte, componirt und vorgetragen von Louis Schuncke.

Sämmtliche Mitwirkende haben aus besonderer Gefälligkeit für den Concertgeber ihre Leistungen, und Herr Math. Strebingen die Leitung des Orchesters übernommen.

Sperrefige à 4 fl. W. W. und Eintrittskarten à 3 fl. W. W.

Sind in den Kunst- und Werkhallenbestellungen der Herrn Diabelli et Comp. und F. Haslinger am Graben, Weichseln am Michaelerplatz, in der Kanzlei der Gesellschaft der Musikfreunde, und am Tage des Concerts an der Kasse zu haben.

Der Anfang ist präcise um halb 1 Uhr.

Druck von J. M. Neumann.

times as a capable master of the pianoforte and note today that he, still in a convalescent state, was by no means the absolute master of the artistic means otherwise at his command.<sup>63</sup>

In a letter to his father of 28 October 1833, Ludwig made his intention to leave Vienna known. His plan was to go to Leipzig via Prague:

How long I will stay in Leipzig depends entirely upon circumstances . . . P.S. In any case, I will remain in Leipzig for some time.<sup>64</sup>

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<sup>63</sup>AMZ (28 August 1833), quoted in *Brochure*, 8. See Appendix D.24, p. 224.

<sup>64</sup>*Catalog*, 17. Original, *D:B*. See Appendix D.25, p. 224.



CHAPTER IV  
LEIPZIG: 1833-34

Although he was conscious of his labile condition, Ludwig had no way of knowing that 1834 would be the last year of his life. 1834 proved to be the most eventful year as well, bringing with it the close artistic and personal friendship with Robert Schumann and with their mutual friend, the highly gifted and intelligent friend of music Henriette Voigt (1808-39).

At that time, Leipzig was a center of German musical life and the center of the German publishing industry. This provided opportunity for young musicians, but it also led to a certain decadence. An established elite was in control of music publishing and music journalism. This shallow mentality infuriated Schumann and Schuncke and the war against it united the two inextricably.

Up until this point, Schuncke had found it necessary to publish flashy, virtuosic variations, capriccios and divertimentos in order to sell his works. The word *brillant* appears noticeably often in many of the titles. However, change was imminent, and his *Grande Sonate* would soon be published. First, however, he had to play his *Variations on Schubert's Sehnsuchtswalzer*, op. 14 in the Leipzig Gewandhaus in order to make himself known. On Christmas Eve, 1833, newly arrived in Leipzig, he reported to his mother on his plans and hopes for the future:

By the way I arrived here with the best recommendations, and already know the entire musical city. [He had already met Schumann on 4 December]. I have been here just three weeks, have already sold several compositions and hope to sell all the others I have as well. 1 January I will play in the subscription concert big variations of mine with orchestral accompaniment, whereupon I am getting the beautiful Gewandhaus hall for free for my concert on 13 Jan. . . . On the way I played in Prague and Dresden in the theater. P.S. I will stay here for 3 weeks in any case and then probably go to Berlin and Petersburg. For my big sonata in g and 2 capriccios which I sold to the owner of the musical *Pfennig-Magazin* I received precisely on my birthday 80 thalers, and I was very glad that my 23rd [24th] year began with such a good omen.<sup>1</sup>

The program of the aforementioned concert on 1 January lists "Brillante Variationen mit Orchesterbegleitung, über den Schubert-schen Sehnsuchts-Walzer, für das Pianoforte, comp. und vorge-tragen von Herrn H. Louis Schunk [*sic*]. (Neu.)"<sup>2</sup>

### Henriette and Carl Voigt

Schuncke had met the rich Leipzig merchant Carl Voigt at the home of Friedrich Wieck (1785-1873) and was soon a regular guest in his home. Voigt's wife Henriette née Kuntze was herself a pianist. She had studied in Berlin with Ludwig Berger (1777-1839), who also taught Mendelssohn. Voigt remained in cordial contact with both Berger and Mendelssohn until she died in 1839 at the age of 31. She is pictured here in Fig. 11.

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<sup>1</sup>Flinsch, 202. Original, *D:B*. See Appendix D.26, p. 224.

<sup>2</sup>Program, "Eilftes [*sic*] Abonnement-Concert im Saale des Gewandhauses, Mittwochs, den 1sten Januar 1834."

Fig. 11. Henriette Voigt ca. 1839. Staatsbibliothek zu Berlin--Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Reproduced by permission.



*Henriette Voigt ca. 1839*

Henriette Voigt wielded her influence to organize the concert in the Gewandhaus, which was postponed due to Ludwig's illness from 13 to 27 January 1834. Schumann and Schuncke had already met in Krause's Keller, and Schuncke introduced him to Henriette Voigt during the intermission. Schumann, according to Jansen, had heard Henriette Voigt described as a *Beethovenerin*, and probably

imagined some kind of a pedantic woman in blue stockings, a *Blaustrumpf*.<sup>3</sup> Schumann's misgivings were soon dispelled, and the three soon became inseparable friends. The Voigts was a place in which music played the main role. Their home had an extensive music library and musicians were always welcome. The most notable example of the Voigts' boundless generosity was the way they cared for Schuncke as he lay dying; not even Schumann could do that for him. Schuncke and Schumann played many of their compositions at the Voigts' home for the first time. In his obituary for her, Schumann wrote as follows:

Her piano playing showed the excellence of L. Berger's teaching: she played correctly, delicately, with pleasure, but not without fearfulness when others were listening. She clung long and with strictness to her training, so that it was only with great difficulty that she was persuaded to use the enlivening damper pedal. We never heard her play a poor composition, and poor works never impressed her; as a hostess perhaps she had to endure them, but then she preferred to be silent, otherwise though completely attentive to the artist as a person.<sup>4</sup>

The program of the Gewandhaus concert, on which Ludwig played Beethoven's Piano Concerto in E-flat, op. 73, his own *Fantaisie brillante für das Pianoforte allein über deutsche Thema's*, op. 12 and his *Rondo brillant*, op. 11, is reproduced in Fig. 12.

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<sup>3</sup>Jansen, 125.

<sup>4</sup>Schumann, *Gesammelte Schriften über Musik und Musiker: Reprint der Ausgabe Leipzig 1854*, 4 vols., with an afterword by Gerd Nauhaus and an index by Ingeborg Singer (Wiesbaden: Breitkopf & Härtel, 1985), III:176. See Appendix D.27, p. 224.

Fig. 12. Program of Ludwig Schuncke's Concert in the Leipzig Gewandhaus, 27 January 1834. Original in Stadtgeschichtliches Museum, Leipzig. Copy in Schuncke-Archiv, Baden-Baden. Reproduced by permission.

**C O N C E R T**  
 im Saale des Gewandhauses,  
 gegeben von  
**Louis Schuncke**  
 Montag, den 27<sup>ten</sup> Januar 1834.

*Erster Theil.*

- 1) *Ouverture*, aus: „la villanella rapita,“ von Mozart.
- 2) *Grosses Concert für das Pianoforte*, m. Orchesterbegleitung, (Es dur), v. Beethoven, vorgetr. von dem Concertgeber.
- 3) *Arie*, aus: „Mathilde di Shabran,“ gesungen von Dem. Grabau.
- 4) *Fantaisie brillante für das Pianoforte allein*, über deutsche Thema's, comp. und vorgetragen von dem Concertgeber.

*Zweiter Theil.*

- 5) *Ouverture*, zu Prometheus von Beethoven.
- 6) *Concertstück für das Pianoforte*, mit Orchester-Begleitung, componirt und vorgetragen von dem Concertgeber.
- 7) *Arie*, aus dem Freischütz „Wie nahte mir der Schlummer,“ gesungen von einer Dilettantin aus Dresden.
- 8) *Rondo brillant für das Pianoforte allein*, componirt und vorgetragen von dem Concertgeber.

Einlass-Billets zu 16 Groschen sind bei dem Bibliothek-Aufwärter Winter und am Eingange des Saals zu bekommen.

Der Saal wird um halb 6 Uhr geöffnet, und der Anfang ist um halb 7 Uhr.

The concert was given a lengthy review in the AMZ:

On 27 January Herr Louis Schuncke's special concert, which was among the best-attended ones, finally took place after some hindrances and postponements. Besides the two Overtures to *Villanella rapita* by Mozart and to *Prometheus* by Beethoven and several beautifully-performed vocal pieces by Fräulein H. Grabau, the concert-giver delighted us with Beethoven's great Piano Concerto in E-flat and with his own compositions. As a pianoforte-player the ca. 22-year-old

pianist belongs to the important ones; his skill, especially in the right hand, is great, the way of playing amiable, the delivery delicate, and one can feel that his efforts have the worthiest goals as their example. The Beethoven Concerto in E-flat is known to be the most difficult that the master wrote, especially in timing and in playing together with the orchestra. In the last respect, some things were left to be desired, for which we blame neither the orchestra nor the concert-giver, as the divided parties usually have done right and left in such cases. There is no way to perform a concerto such as this one of Beethoven's perfectly beautifully on all sides after a single rehearsal, least of all when it has not been performed for such a long time. The piano player must either sharpen certain passages with hard accents, and that does not sound good, or it must depend on luck, as it were. We also found the bass of the instrument which Herr Schunke played not strong enough. The final movement might have been taken a little more slowly. The young man is also very admirable as a composer, and there will soon be more talk of him in this respect. The *Fantaisie brillante* for solo piano on German themes was excellent, was well-liked generally and was successful in spite of its difficulty. The concerto-movement with orchestra had a certain uniqueness and was received with lively applause. Even more than this movement, which left us somewhat uncertain, perhaps as part of an unknown whole, a friendly, difficult, very beautifully-played *Rondo brillant* for solo piano spoke to us, and will certainly win many friends for itself, as the young artist himself, who remains within our walls and seems to like it here. May he be successful in his active efforts to find recognition soon in his best works, and may his good sense keep him from the misguided ways which are now more dangerous than ever!<sup>5</sup>

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<sup>5</sup>AMZ (19 February 1834), quoted in *Brochure*, 9. See Appendix D.28, p. 225.

**Robert Schumann: "Das ist der, den wir suchen"**

Schumann described the first meeting with Schuncke in his flowery obituary published in the *NZM*:

The previous winter a young man approached us in K.'s Keller. All eyes were fixed upon him. Some saw in him the figure of [St.] John, others thought that if one excavated a similar head of a statue in Pompeii, one would declare it as one of a Roman emperor. Florestan said in my ear, "There goes the true Schiller by Thorwaldsen, but in true life there is much which is more Schillerian." All agreed that he must be an artist, so sure was his pose in its outward form marked by nature--now, you all knew him, the rapturous eyes, the aquiline nose, the finely ironic mouth, the rich falls of curly hair and a light, slight torso under it, which seemed more to be carried than to carry. Before he told us his name on that day of first sight, "Ludwig Schunke from Stuttgart," I heard a voice in me: "That is he, whom we seek," --and in his eyes was something similar.<sup>6</sup>

Regarding his appearance, Schuncke wrote to his mother that everyone in Leipzig claimed he bore "a striking resemblance to Schiller," but that his "very long hair may [have contributed] to that."<sup>7</sup> This similarity to Schiller's profile is corroborated in Lyser's recollection of Schuncke as well, where he referred to him as "a young man whose profile clearly reminds one of Schiller's bust." Lyser also compared his maniacal dedication and earnestness of

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<sup>6</sup>Schumann, *Gesammelte Schriften* I:104. See Appendix C.10, p. 196.

<sup>7</sup>Ludwig Schuncke, Leipzig, to Elisabeth Schuncke, Stuttgart, 1834, quoted in Flinsch, 202.

purpose to Beethoven.<sup>8</sup> Schumann later declared that the young Liszt reminded him of Schuncke not only in appearance but also in the manner of playing.<sup>9</sup>

Schumann's essay continues, recounting a comical encounter with a musician born the same year as he and Schuncke, Otto Nicolai (1810-1849). This incident brought them closer:

A few weeks after Schuncke's arrival, a composer from Berlin [Otto Nicolai] was passing through, who was invited with him [Schuncke] to a party. Ludwig was proud of the famous name of his family of virtuosos, namely the hornists. God knows, the conversation during dinner turned to the horns. The Berliner remarked briefly: "Truly, one should give them nothing more to blow than C, G, E," and whether the first horn theme of the C-minor Symphony, which is very easy, wasn't played horribly enough everywhere? Ludwig did not budge; but an hour later he burst hastily into our room and said the situation was thus and so, he had written the Berliner a letter, his family name had been insulted, and he had challenged him to a duel with either daggers or pistols, and Florestan was to be his second. We burst out with loud laughing, and Florestan said that the famous old lutenist Rohhaar had said that a musician, who had courage, was a --, "Truly, dearest Louis Schuncke, you shame the lutenist." But he took the joke amiss and the whole thing seriously and looked intently for a weapon shop on the street. Finally, after 24 hours, an answer written on wrapping paper came from the Berliner: he (Sch.) must not be in his right mind--he (the Berliner) would be glad to shoot with him, but by the time Sch. would read the answer, the posthorn would have long since blown him out of the gate by express mail to Naples, etc. How lovable he was, standing before me with the letter in his hand, angry as an

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<sup>8</sup>Johann Peter Lyser, "Tode und Lebende," in *Wiener Zeitschrift für Kunst, Literatur und Mode* 75 (1845): 298-99. Transcript in Schuncke-Archiv, Baden-Baden. Also quoted in Flinsch, 203.

<sup>9</sup>Schumann, *Gesammelte Schriften*, III:234.



Apollo and agitated, so that one could count the veins on his white hand--and yet he was smiling so mischievously that one wanted to put one's arms around his neck; but Florestan liked the story so well and they told each other like a couple of children about everything from their favorite dishes on up to Beethoven.<sup>10</sup>

Up until then, Schumann had thought of Schuncke primarily as an accomplished technician on the piano and as a player of brilliant variations of his own composition. It was not until he heard Schuncke play his Sonata op. 3 that Schumann became convinced of the virtuoso's worth as a composer who deserved to be initiated into the *Davidsbund*:

I still see it all before me, the dim light, the mute walls which seemed to be listening, the friends gathered round, barely able to breathe, Florestan the contemplative master's pale face and in the middle this Ludwig who kept us spellbound in the circle. And when he had finished, Florestan said: "You are a master of your art and I call the sonata your best work, especially when you play it. Truly, the *Davidsbündler* would be proud to count such an artist among their ranks." Ludwig became ours.<sup>11</sup>

Ludwig's only surviving letter to Schumann was written in Halle, the night before Ludwig's concert in that city. The euphoric, impassioned tone of the prose and the alternating use of the formal *Sie* and the familiar *Du* bespeak an intense personal symbiosis:

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<sup>10</sup>Ibid., I:105-6. See Appendix C.10, p. 196.

<sup>11</sup>Ibid., 107.

Dear friend, gentle Robert,

What good it does my heart, that I can give you the beautiful name [friend], the mere thought of it fills my heart with that gentle joy which only the satisfaction of the loving, longing heart can bring. I hope that when you receive these lines, that your spirit will have gained that freshness which you were missing a little today, for which reason my trip today seemed to me doubly inconvenient, oh, if only you were with me! . . . May these lines find you in good and happy spirits; I myself will embrace you again tomorrow or more probably the day after. Farewell, good night.

Your friend  
Louis Schunke

In the same letter, Schuncke wrote of a far-fetched plan to travel frequently to Prussia in order to take advantage of the favorable exchange rate. At first he figured he could make a living from the profits; it was later explained to him that this would not work. He also asked Schumann to be sure to lock his room, "as otherwise things might be stolen from him."<sup>12</sup>

### **Personality: Der Feuerkopf**

Ludwig's impulsive temperament and his tendency to lash out ruthlessly at those who offended him often incurred the wrath of others. On one occasion he verbally attacked a traveling companion of Friedrich Wieck upon learning that the former had never heard of Schumann. Ludwig's elder and mentor Wieck was angered by

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<sup>12</sup>Wolfgang Boetticher, *Briefe und Gedichte aus dem Album Robert und Clara Schumanns* (Leipzig: VEB Deutscher Verlag für Musik, 1979), 172. See Appendix D.29, p. 226.

the young hothead's lack of tact. Although he was unable to admit fault, Ludwig tried to explain and justify his rash behavior in a letter of 14/15 March, 1834. The letter reads as follows:

Most honored Herr Wiek [*sic*]!

It is 12 o'clock at night, but I could not go to bed without writing you these lines, which come from my innermost soul, and which I hope will regain for me the esteem of a man whom I regard highly in every respect, and one of the very few whose opinion matters to me at all.

Here is the solution to the riddle, if it still is one to you: The other day you were going with Clara to Gonnewitz. Herr Weisse met you and accompanied you part of the way. When you noticed Schuman [*sic*] and me, you told Herr Weisse our names, whereby you were quite right to be astonished when same spoke of Schumann as someone whose name he had not yet heard. I put myself very easily in your position and shared your indignation wholly, I would have to despise myself if I did not, in the presence of others to whom I present myself as I am or who have a sense of beauty, spontaneously speak of that which gives me all my bliss, but I ask you, think about it, is one or the other the case with H. Weisse?

I admit to you, the company of you, Schuman, Clara is a beautiful world for me, but why should I profane this beautiful, glorious youthful world in the company of an everyday person of the commonest sort? And do you seriously think that I would not rather be with people who are not that--from the divine Schuman whom I consider myself lucky to call friend, or from Clara whose sublime talent and temperament I so recognize against all persecution--that I would not prefer to have my intimate conversations with them? If that indeed be the case, then I hope that you, if not by these lines, will be convinced by the deeds of a better person!

We have just come from Kärsten where Schuman told me everything, and as you see I lose no time in imploring you not to do me such injustice. Because this I can say uprightly: the opinion of the world matters nothing to me, but to be rebuked by men such as you, that hurts, and believe me, the fewer like you there are, the more the loss of one hurts! All these words seem very meager compared to the spirit in which I write them, but I address same to you, and then I am confident that you will reconcile them with your soul and thereby understand. Come back soon, very soon, and then one request, most honored Sir, consider me worthy of your trust and tell me openly my mistakes. You will see how much I value your judgment. I ask you to remember me to your daughter Miss Clara. By the way, we are diligently working on the musical newspaper. The brochure will be ready tomorrow and we are longingly awaiting your return.

Your most obedient servant,  
Louis Schunke

Leipzig  
in the night  
of 14 and 15 March 1834.<sup>13</sup>

As Schumann mentioned in his review of Ludwig's *Second Caprice*, Ludwig was tormented by feelings of inadequacy and insecurity which resulted in his highly volatile temper and disdain for his audiences.

His prejudice against public and performance . . . stemmed from a fear of not being properly appreciated, which

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<sup>13</sup>*Catalog*, 18-19. See Appendix D.30, p. 226.

gradually built up to an aversion and naturally had an effect on his work.<sup>14</sup>

In a letter preserved in the Robert-Schumann-Haus in Zwickau, Ludwig confided in detail to his beloved friend Henriette Voigt his distaste for playing in society because "it makes one superficial," and were it not for his playing, he assumed his presence in company would be unnecessary. The letter reads as follows:

Honored friend,

As pleasant as it would have been to go to Grimma with you on Sunday, it is in the same way impossible for me after our conversation regarding playing. I am following here certain principles, which you will allow me to share with you here.

- 1) I play on no piano which I do not already know.
- 2) I never play, when I do not have to, for people whom I so scarcely have the honor of knowing as Herr Amtshauptmann [prefect of a district] Welk from Grimma and the company who will be gathered at his house.
- 3) It is unpleasant to me to have to assume that, without my playing, I would not be invited at all, and for that reason I prefer to forgo a pleasure for which I am considered worthy only through the practice of art.
- 4) I play as little as possible in society, because one thereby becomes superficial.

Fortunately I am turning to a woman, who herself strives for the higher things in art, a friend of mine, who can lovingly understand these reasons and will forgive me. Then I am not

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<sup>14</sup>Schumann, *Gesammelte Schriften*, I:326-27. See Appendix C.12, p. 203.

afraid of the other persons. I ask this of you, honored Henriette.<sup>15</sup>

As he had previously done with Nicolai and Wieck, Schuncke easily felt offended or insulted, and displayed his indignation openly. In the diary fragment, again from 15 August, he remarks that Gustav Schlesier, one of the many writers and learned men who were occasional guests at the Kaffeebaum,<sup>16</sup> had “intentionally tried to insult” him, whereupon he gave him a box on the ears.<sup>17</sup> Schumann explained Ludwig’s temper further, saying:

Unfortunately this suspicion of not being appreciated gave him unreasonable ideas; once he said his accomplishments were too few and spoke excitedly of new *Paganini-Idealen* which he felt in himself and that he would “lock himself up for half a year and study technique;” then again, once he wanted to abandon music completely, etc.<sup>18</sup>

The writer and caricature artist Johann Peter Lyser, in a tribute in prose to the deceased Ludwig, recounted another apocryphal story about Ludwig, “who was always in an agitated state.”<sup>19</sup> He, Bank and Glock<sup>20</sup> worked together with the four editors of the *NZM*. Lyser allegedly played a trick on Schuncke by

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<sup>15</sup>Ludwig Schuncke, Leipzig, to Henriette Voigt, Leipzig, September 1834. Transcript in *Catalog*, 26. See Appendix D.31, p. 228.

<sup>16</sup>Jansen, 226.

<sup>17</sup>Michael Schuncke, “Die Künstlerfreundschaft,” 78.

<sup>18</sup>Schumann, *Gesammelte Schriften*, I:328. See Appendix C.12, p. 203.

<sup>19</sup>Lyser, “Todte und Lebende,” 298.

<sup>20</sup>Dr. med. Christian Gottlob Glock (d. ca. 1860), Bürgermeister of Ostheim.

coming home with Schumann late one evening and playing the theme from Ludwig's *Second Caprice*, which was also known as *Beethoven: Scène dramatique*. The joke did not amuse Ludwig, who became angry. Lyser wrote as follows:

I was frightened, hugged him, asked him for forgiveness, and then he apologized for his vehemence. The next morning we laughed and he expressly asked me to draw a caricature of the night-scene.<sup>21</sup>

Although Ludwig could often be impatient with others and overly critical of them, he also had a compassionate side. He wrote in his diary of a particularly shy student whom he was sure was being tyrannized by her parents. He wrote in his journal an imaginary letter to the girl's siblings and parents, begging them to show mercy on the poor girl:

Parents and siblings! Will you never stop making people unhappy with your tyranny? Can you give account to the Almighty Creator for the powers--mental and physical--of your children which you have stamped into the dust? And then you usually have the goodwill to want the best for them. But your moods and your misfortune with which you should not burden their tender spirits pollute your children's loveliest peaceful years, and the loss of these leaves behind a desolate emptiness for all their lives.<sup>22</sup>

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<sup>21</sup>Lyser, "Tode und Lebende." See Appendix C.14, p. 207.

<sup>22</sup>Michael Schuncke, "Die Künstlerfreundschaft," 78. See Appendix C.5, p. 186.

Thus he expressed his pain and sense of powerlessness, and in a remarkable moment of self-scrutiny, said that “egoism springs from this feeling of powerlessness.”<sup>23</sup>

**Under One Roof: the Kaffeebaum, the *Davidsbündler* and the *Neue Zeitschrift für Musik***

By March 1834, Schuncke and Schumann were already sharing their apartment in Helfer's Haus, Burgstraße 21, at the corner of Sporergäßchen. Ludwig's last rental agreement has been preserved in the Schuncke-Archiv and is reproduced in Fig. 13.

Fig. 13. Ludwig Schuncke's Last Rental Agreement. The text reads as follows: “Unterzeichneter bescheinigt, ein Zimmer bey Madame Herrmann für 12 Thaler 12 Groschen vierteljährig gemiethet zu haben. Leipzig, d. 26. September 1834, Ludwig Schuncke.” (The undersigned certifies that he has rented a room at Madame Herrmann's for 12 Thalers 12 Groschen). Schuncke-Archiv, Baden-Baden. Reproduced by permission.

*Unterzeichneter bescheinigt, ein Zimmer bey Madame Herrmann für 12 Thaler 12 Groschen vierteljährig gemiethet zu haben.*

*Ludwig Schuncke*  
*Leipzig*

*Leipzig, d. 26. Sept. 1834.*

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<sup>23</sup>Ibid.



The friendship with Schumann had by this time developed into an intense personal and artistic symbiosis. Jansen refers to Schumann's passionately beloved [*schwärmerisch geliebter*] Schuncke.<sup>24</sup> Schuncke's letter to Schumann certainly bespeaks an intense attachment if not, as Ostwald suggests, a romantic one.<sup>25</sup> In his obituary, Schumann insinuated at the intimate, highly personal nature of their relationship, the particulars of which he wished to keep to himself:

Do you want me to tell you about the happy days which followed this hour? Leave me the memories! We wish to lock them away like wreaths of roses in the most secret compartment because the high festival days when one might display them are few.<sup>26</sup>

Schuncke's letter to Schumann cited above might, by today's standards, be called "mushy."<sup>27</sup> It is important to remember that the language of the nineteenth century was freer and more effusive than that of today. Also, homosexual relationships, especially between young men, were not uncommon in those times, even when eventual marriage and procreation were taken for granted. As the Swiss psychologist Peter Schellenbaum writes:

The crass separation of society into exclusively homosexual and exclusively heterosexual people, that is, into persons who

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<sup>24</sup>Jansen, 123.

<sup>25</sup>Ostwald, 109.

<sup>26</sup>Schumann, *Gesammelte Schriften* I:107. See Appendix C.10, p. 196.

<sup>27</sup>See p. 59.

can only feel erotic and sexual feelings for either women or for men, is a phenomenon new in history and probably comes, in addition to Judeo-Christian influences, from the pressure toward normalcy in an increasingly technologized, standardized, dehumanized society . . . <sup>28</sup>

To label either Schumann or Schuncke homosexual or heterosexual would be to forget that historically, this terminology is relatively new.

What attracted the two young men to each other so magnetically? In late 1833, Schumann was in a state of emotional collapse and depression, being estranged from Clara and having only recently suffered the deaths of his brother Julius and of his sister-in-law Rosalie. It is clear from his diaries that in mid-October 1833, he feared for his sanity:

During the night, from October 17 to 18, 1833, the most terrifying thought that a person can ever have suddenly occurred to me, the most terrible with which heaven can punish you, that of "losing my mind."<sup>29</sup>

Schuncke was a stranger in a strange place; both he and Schumann needed friends. Schumann credited Schuncke in his diary for rescuing him from his despair in the following passage: "Dan[n] im

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<sup>28</sup>Peter Schellenbaum, *Homosexualität im Mann: Eine tiefenpsychologische Studie* (Munich: Deutscher Taschenbuch Verlag, 1994), 12. See Appendix D.56, p. 235.

<sup>29</sup>Ostwald, 101.

Dezember Ludwig Schunke wie ein Stern" (then in December Ludwig Schunke like a star).<sup>30</sup>

Apart from the immediate attraction which Schumann described, their artistic achievements and needs complemented each other beautifully. Schumann was a composer of genius who aspired to become a pianist; he found in Schuncke a pianist, much more accomplished than he, who wished to reach greater heights as a composer. The chemistry was right; they had much to offer and to give to each other. Schuncke had studied Bach's *Well-Tempered Clavier* with fervor, whereas Schumann was only superficially familiar with Bach. Their mutual hatred of all which is shallow in art united them.

Some of Schumann's notes on concerts in Leipzig, recently published by Bodo Bischoff and Gerd Nauhaus, shed light on Ludwig and Robert's shared musical views.<sup>31</sup> They spoke about Weber's style of instrumentation, which Schumann called "paltry compared to Beethoven." He also noted that Schuncke disagreed with him about a performance by the Leipzig orchestra of Beethoven's *Pastoral Symphony*, expressing his disgust by "shaking his head more than once." The passage shows that Schuncke formed strong opinions independent of others, even Schumann.

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<sup>30</sup>Robert Schumann, *Tagebücher*, vol. 1, 1827-1838, ed. Georg Eismann (Leipzig: VEB Deutscher Verlag für Musik, 1971), 419.

<sup>31</sup>Bodo Bischoff and Gerd Nauhaus, "Robert Schumanns Leipziger Konzertnotizen von 1833: Faksimile, Übertragung und Kommentar (Erstveröffentlichung)," in *Schumann-Studien 3/4* (Zwickau: Robert-Schumann-Gesellschaft, 1995), 65-66.

On 19 March, Schumann wrote of Schuncke to his mother as follows:

He is a splendid person and friend, who always shows the heart and desire to want and achieve the most beautiful and the best. A blue eye in the sky often pleases more than the whole blue; I would give up all friends for this one.<sup>32</sup>

They made regular outings to the Kaffeebaum, the tavern which was the favorite meeting place of the *Davidsbündler*. The proprietor was Maximilian Poppe (1804-1877), a cultivated and versatile man who had studied architecture at the Kunstakademien in Dresden and Leipzig. His substantial personal library is now part of the Stadtgeschichtliches Museum in Leipzig. Poppe's colorful, gregarious personality was surely one of the reasons the *Davidsbündler* and Mendelssohn preferred the Kaffeebaum over Leipzig's many other taverns. The facade of the Kaffeebaum, which still operates today, is shown in Fig. 14.

Among the regular guests were the musicians Wenzel, Stegmayer, the pianist Julius Knorr (1807-1861), Friedrich Wieck, Ferdinand Böhme, and Bank. Out of the passionate desire, which they all shared, to do something about the deplorable direction music was taking, the *NZM* was born.

The first page of the contract for the publication of the *NZM*, dated 26 March 1834 and signed by the four editors Friedrich

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<sup>32</sup>Robert Schumann, *Jugendbriefe: Nach den Originalen mitgeteilt von Clara Schumann*, 2d ed. (Leipzig: Breitkopf & Härtel, 1886), 232. See Appendix D.32, p. 228.

Wieck, Robert Schumann, Ludwig Schuncke and Julius Knorr appears in Fig. 15. The text reads as follows:

The parties agree to the above; they declare and accept such among themselves as their earnest will and renounce all objections to be made against it, whatever they may be, and have signed in their own hand and exchanged the present article in two identical copies.

The first issue of the new periodical *Neue Leipziger Zeitschrift für Musik*, renamed simply *Neue Zeitschrift für Musik* in 1835, appeared on 3 April 1834. It was published by C. H. F. Hartmann in Leipzig with the subtitle, "Herausgegeben durch einen Verein von Künstlern und Kunstfreunden" (published by a society of artists and friends of art).<sup>33</sup> The various authors were identified with numerical symbols; Schuncke's contributions were signed with the numeral "3."

On 12 April, Ludwig played his *Variations on Schubert's Sehnsuchtswalzer*, op. 14 again; he had played them in January as well. The review in the *AMZ* was positive:

Herr L. Schuncke played his already-heard, however, if we remember correctly, somewhat modified *Variations on the Sehnsuchtswalzer* with great bravura and repeated applause.<sup>34</sup>

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<sup>33</sup>*Neue Leipziger Zeitschrift für Musik* 1 (3 April 1834): 1. See Appendix D.33, p. 228.

<sup>34</sup>*AMZ* (23 April 1834), quoted in *Brochure*, 10. See Appendix D.34, p. 229.

Fig. 14. The Kaffeebaum in Leipzig. Robert-Schumann-Haus, Zwickau. Reproduced by permission.

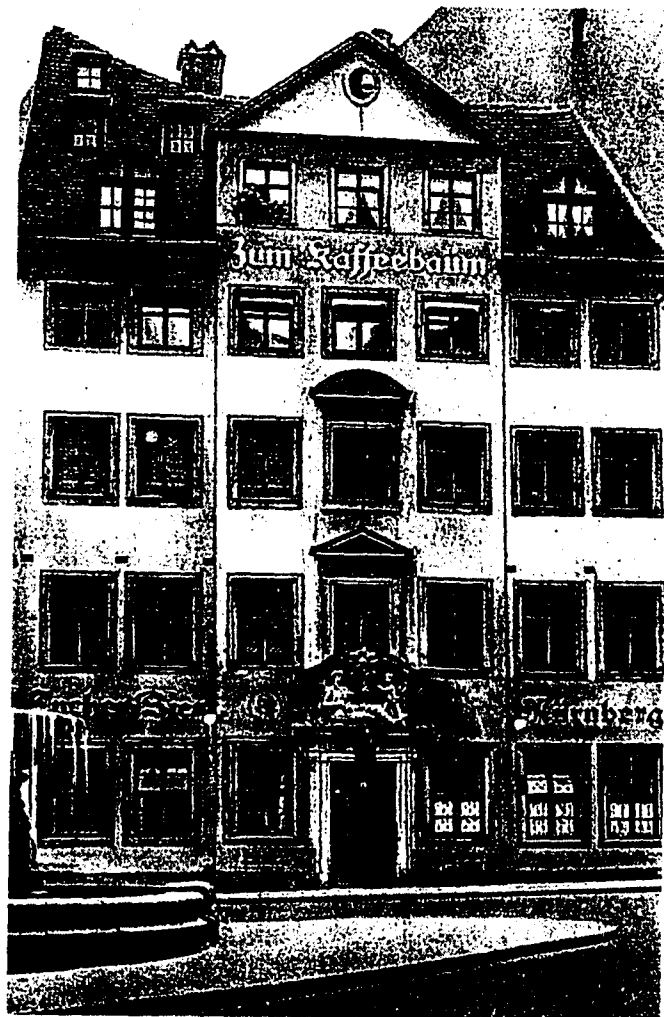


Fig. 15. First Page of the Contract for the Founding and Publication of the NZM.<sup>35</sup>

Mit unserm Einverständnis sollen die  
 Freunde gegenständig einander  
 für allezeit in. vereinigen sich  
 alle in der weltlichen Welt  
 gegenständig bey dem in. vereinigen  
 sollen dagegen zu vereinigen  
 wir sollen Namen geben müssen, d.  
 geben darüber den gegenständig  
 dasselbe in zwei gleichzeitigen  
 Formeln gegenständig in demselben  
 in. vereinigen.

Leipzig, d. 26. März 1834.

Friedrich Wink  
 Robert Schumann  
 Louis Schunke  
 Julius Knorr.

Vertraggeber.

<sup>35</sup>Private collection, Wilhelm Heyer, Cologne. Reproduced in Georg Kinsky, "Zur Geschichte der Gründung der Neuen Zeitschrift für Musik," in NZM 87 (1 March 1920): 1-4.

In a letter from Leipzig of 19 April 1834, Schumann's older brother Eduard reported meeting and liking Schuncke: "Robert's friend Schuncke is a first-rate person who appeals to me greatly."<sup>36</sup>

On 19 May, Ludwig's scathing review of Kalkbrenner's *Variations brillants sur une Mazourka de Chopin*, op. 120 appeared in the *NZM*. The review takes the form of an imagined conversation à-la-Schumann between Schuncke himself and another musician-friend. The former attacks the then-fashionable composer and his composition while the latter vainly tries to come to their defense. Schuncke wrote that Kalkbrenner's principal concern seemed to be mechanics and technical brilliance:

Form and character are usually lost; often we get nothing more than a plain sample sheet of Kalkbrennerian passages and figures which he might just have been practicing.<sup>37</sup>

Schumann's Toccata op. 7 was published during May of 1834 with the inscription, "dédiée à son ami Louis Schuncke." Friedrich Hofmeister of Leipzig was the publisher. Later, after Schuncke's death, Schumann referred to the dedication of his Toccata, "possibly one of the most difficult pieces," in his review of Schuncke's *Second Caprice*.<sup>38</sup> Schumann stressed Schuncke's awe-inspiring pianistic talent, thereby detracting the reader's attention from any weaknesses in the composition. As for the Toccata, he recalled being

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<sup>36</sup>*Brochure*, 10.

<sup>37</sup>Ludwig Schuncke, Review of Kalkbrenner's Variations, op. 120 in *NZM* 1/14 (22 May 1834): 55-56. See Appendix C.1, p. 174.

<sup>38</sup>Schumann, *Gesammelte Schriften*, I:327. See Appendix C.12, p. 203.



annoyed that Schuncke apparently did not immediately set to work on it. Schumann later realized that Schuncke had been silently at work on it all the while:

Since I always heard every note he played, I was quietly annoyed that he did not set to work on it, and I played it so he could hear it in his room, perhaps to spur him to study. Still, everything was quiet as a mouse. Then, much later, another person came to hear Schuncke. How astonished I was, when he played him the Toccata perfectly, and told me he had listened to me and had studied it silently without the piano, and practiced it in his head.<sup>39</sup>

On September 11, Clara Wieck performed the Toccata on a concert in Leipzig. Ernst Ortlepp, a critic from *Der Komet* compared her performance to Schuncke's. Although it is not known whether Schuncke performed the work in public, the critic may have heard Schuncke play it privately:

Schumann's Toccata is so difficult that hardly anyone here except Schuncke and Clara Wieck can play it well. They both play it differently. The former plays it as an etude with great mastery; the latter conceives it poetically and breathes a soul into it through and through.<sup>40</sup>

One of the *Davidsbündler's* missions in their new journal was to promote the piano works of Franz Schubert, who then, as now, was best known for his songs. A footnote to Ludwig's review of

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<sup>39</sup>Ibid., I, 325-328.

<sup>40</sup>Ernst Ortlepp, review of Clara Wieck's concert of 11 September 1834, in *Der Komet*, (26 September 1834), quoted in *Brochure*, 11. See Appendix D.35, p. 229.

Schubert's op. 107, the *Großes Rondo für das Pianoforte zu 4 Händen*, states that the editors of the journal planned to present the entire opus of this "rich spirit" to their readers.<sup>41</sup>

Ludwig's review is florid and poetic. Although it is not clear how great Schumann's editorial role was, the essay shows clear signs of Romantic style. Schuncke's interpretation of the music is programmatic, glorifying love and nature.<sup>42</sup>

Soon thereafter, on 2 July 1834, Schumann wrote to his mother, complaining that most of the work for the journal fell upon him, mentioning that Schuncke's prose-writing needed significant editing:

For now I must devote all my energy to the newspaper--one cannot depend on the others. Wieck is always on trips, Knorr sick, Schunke doesn't really know how to handle the pen--who is left?<sup>43</sup>

In a letter to Theodor Töpken of 18 August, Schumann again referred to Schuncke's lack of writing skill:

"3" is not me, but Schunke--but I have a large part in his essays, since his command of the feather is a thousand times worse than that of his piano hand.<sup>44</sup>

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<sup>41</sup>*NZM* 1/20 (9 June 1834): 78.

<sup>42</sup>See Appendix C.2, p. 177.

<sup>43</sup>Robert Schumann, Leipzig, to Christiane Schumann, Zwickau, 2 July 1834, quoted in *Brochure*, 10. See Appendix D.36, p. 229.

<sup>44</sup>*Robert Schumanns Briefe: Neue Folge. Zweite vermehrte und verbesserte Auflage*, ed. F. Gustav Jansen (Leipzig: Breitkopf & Härtel, 1904), 52.

Schumann and Schuncke met often at the Voigt's home to play four-hand piano music, particularly Schubert's. Schumann mentioned Schuncke in several of his letters to Henriette Voigt, whom he called Eleonore and an "A-flat soul [*As-Dur Seele*]."

On 2 July, Schumann sent Henriette his Toccata and four-hand music of Schubert, the "lovely pale boy, on whose lips always plays a hint of near death," saying that she should not play the Schubert until either he or Schuncke came:

Yes! In the Divertissement there waits the entire last funeral with long veiled men, like the tomb and obsequies of a fallen French marshall. But I don't want to frighten you and it is good that four hands must be there--otherwise you might look through everything now. But this way you must wait until friend Ludwig comes or even

Your R Schumann,  
who honors you highly.<sup>45</sup>

The *As-Dur Seele* is a reference to Schubert's *Sehnsuchtswalzer*; Schuncke composed and performed variations on this theme, his Variations op. 14. Schumann also sketched variations on the "Sehnsuchtswalzer," possibly under the spell of Schuncke's work. Julius Gensel surmises that the first pieces in A-flat of *Carnaval*, op. 9 were written during these days as well.<sup>46</sup> A

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<sup>45</sup>Julius Gensel, "Schumanns Briefwechsel mit Henriette Voigt, mitgeteilt von Julius Gensel," in *Die Grenzboten: Zeitschrift für Politik, Literatur und Kunst* 51 (2d Quarter, 1892): 269.

<sup>46</sup>*Ibid.*, 276.

passage from Schumann's letter to Henriette of 4 September 1834 follows:

I really have nothing to tell you today--this letter is to be only a handshake, nothing more. This morning I was thinking about my wealth which consists of three names [Henriette, Ludwig, Ernestine]. I thought, "you should write that to our Henriette right now." So the pulse is still going.

I am sorry about the ring! Jewels elicit sparks from the soul, they say; many musical names, which I want to call "Scenes," are among them. It is really love-lilies which the *Sehnsuchts-walzer* holds together. Only an A-flat soul can deserve and appreciate the dedication, only someone like you, only you alone, my dear friend.<sup>47</sup>

Two entries in Henriette Voigt's diary in July 1834 report on their four-hand diversions. On 14 July, she wrote, "In the evening, Schumann, Mother and Schunke here--I played the Octet of Mendelssohn with the latter." And on 27 July, she "played many lovely *quatre-mains* of Schubert" with Schumann and Schuncke.<sup>48</sup>

The three of them enjoyed walks through Leipzig as well as games of billiards and *Vielliebchen*, a party game popular at the time.<sup>49</sup> During this time, Schumann's love-affair with Ernestine von Fricken was developing, and she joined their circle when she was in Leipzig. Other companions were Wieck, Bürck, Bank and the *Musikdirektor* Johann Christian Lobe (1797-1881) from Weimar. Lobe was in Leipzig to conduct his opera, *Die Fürstin von Grenada*,

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<sup>47</sup>Ibid. See Appendix D.39, p. 230.

<sup>48</sup>*Schumanns Briefe*, 494.

<sup>49</sup>Gensel, 273.

which they attended. Henriette Voigt wrote in her diary that after the performance, she “dined with Schuncke, Schumann, Lobe and Wiecks in the Hotel de Pologne,” and that she lost a game of *Vielliebchen* to Schumann.<sup>50</sup>

The most substantial surviving fragment of Ludwig’s diary spans from 15 to 21 August 1834. On the 20th, he reported on the opera he had attended with his friends. Although he cared neither for the opera nor for the singers, he admired Lobe’s success “in spite of his not-great talent.”<sup>51</sup>

Ludwig enjoyed a cordial relationship with the elderly former editor of the *AMZ* from 1798 until 1818, Privy Councilor [*Hofrat*] Friedrich Rochlitz (1769-1842), whom he knew through the Voigts. Rochlitz was a highly educated, intelligent and creative man, and the two shared a mutual sympathy and respect. Ludwig’s diary mentions him several times, calling him the *ehrwürdiger, gesprächiger Greis* [venerable, talkative old man]. They had long, detailed conversations about music of various kinds, including the histories of keyboard and violin playing.<sup>52</sup>

At the Voigt’s, Rochlitz told Ludwig a *ganz allerliebste Anekdote* [*sic*] about Beethoven, with whom he had been acquainted. Ludwig, who was charmed by the story, summarized it in his diary.<sup>53</sup>

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<sup>50</sup>Ibid.

<sup>51</sup>Michael Schuncke, “Die Künstlerfreundschaft,” 78. See Appendix C.5, p. 186.

<sup>52</sup>Ibid. See Appendix C.5, p. 186.

<sup>53</sup>Ibid. See Appendix C.5, p. 186.

Ludwig worked with enthusiasm and commitment on the music journal. He wrote in his journal on 16 August that a “zealous spirit” dwelt in them all, and that with “the proper use of the strengths of each person, there [could] be no doubt of a great success.” That the *NZM* still exists today, some 160 years later, proves he was right. One of his assignments was to write several letters to important musical figures, among them *Musikdirektor* Friedrich Silcher (1789-1860) at the University of Tübingen. Schuncke encouraged Silcher to submit Swabian folksongs to the *NZM* and to help make the paper more widely known. The letter reads as follows:

My dear Silcher

As one of the editors of the new *Leipziger Zeitschrift für Musik* I have been commissioned by my colleagues Mssrs. Friedrich Wieck, Robert Schumann, Julius Knorr to recruit you, my dear *Musikdirektor*, as co-worker for this youthful blooming enterprise. It is the true, pure love of art which has moved the artists of Leipzig to found this paper. It should comprise the area of musical art in all its great versatility. Its tendency is to make the musician aware of the ideal, of the poetic in his art. In criticism, there is relentless severity against all that is superficial, against vapid scribbling, and famous names never stop us from showing bad works in their nakedness. On the other hand, works in which artistic calling is evident, or ones carrying the seeds of future musical blossom-days, are emphasized, and the public is made aware of excellent works through repeated discussion of one and the same work.

If I know you, with your active, energetic enthusiasm for good things, I hardly doubt that you will from time to time

consent to provide the editors of the new journal with musical articles. The themes (how would the Swabian folksong be?), the form, the length (only in exceptional cases more than one proof sheet for an essay); all this you may determine yourself. Our publisher, Herr Hartmann will honor the proof sheet with two golden louis. At the same time we ask you, since poems especially suited to composition are to be taken into the new journal--if you have the opportunity--to create such songs by one Swabian poet or another--to send these to the editors! At the address "To the editors of the n. Zeitschr. f. Musik c/o Herr Buchhändler C. H. F. Hartmann in Leipzig," the editors will receive all your mail in good order. Should you prefer to write me personally, I will certainly receive your letter with the address: "Ludwig Schunke, through H. Buchhändler C. H. F. Hartmann." Send your mail by post or by other safe and not-too-slow means. Greet your dear wife and [my] brother Gustav in the seminary from your upright friend

Ludwig Schunke.

At the same time I beg you to support this enterprise as much as possible through vigorous distribution. Several sample issues enclosed.<sup>54</sup>

Schuncke died before Silcher was able to respond. More than three years passed before Schumann received a letter from Silcher dated October 1837. Silcher explained that he had been unable to contribute to the paper because of lack of time, but that he had asked a colleague of his to send articles and had made a request in the local museum to subscribe to the journal.<sup>55</sup>

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<sup>54</sup>Ludwig Schuncke, Leipzig, to Friedrich Silcher, Tübingen, August 1834. Facsimile and transcript in *Catalog*, 23-24. Original, *D:Sl*. See Appendix D.40, p. 230.

<sup>55</sup>Friedrich Silcher, letter to Schumann of 1 October 1837, quoted in *Catalog*, 24. See Appendix C.6, p. 192.

On 25 August, Ludwig's last, very critical review of Henri Herz's *Rondo militaire sur un Air du Serment*, op. 69 appeared in the *NZM*. By this time, Ludwig's health had deteriorated alarmingly, and his fear of imminent death surely intensified his passion, which took the form of scathing criticism. He made a reference to death, saying that asking a critic to treat Herz's music as works of sentiment and art rather than as ones of "insipid greed," would be tantamount to "pulling a dying man's teeth, so that he could not bite anyone before he went to his rest." The review closes with the following acerbic paragraph:

They say that H. Herz has understood his time; o yes; he has fittingly celebrated its shallowness and the masses have indulged him. May he understand his times now as well; let him not mistake a sunset for a sunrise, and may he forgive them for laying laurels on him which he did not at all deserve.<sup>56</sup>

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<sup>56</sup>Ludwig Schuncke, review of Henri Herz's *Rondo militaire sur un Air du Serment*, op. 69, in *NZM* 1/42 (25 August 1834): 166-67. See Appendix C.4, p. 182.



## CHAPTER V

## THE FINAL MONTHS: SEPTEMBER-DECEMBER 1834

On 25 August, Schumann wrote to Henriette Voigt:

Ludwig is very, very sick. The doctor speaks of only one more winter--those are horrible prospects! Heaven give me the strength to lose [him].<sup>1</sup>

That same day, however, Schuncke managed to find the strength to take an evening stroll with Henriette, Schumann and Ernestine von Fricken, to whom Schumann was secretly engaged.<sup>2</sup>

Ludwig was lax in his letter-writing to his parents, who were continually anxious about their son's health. A sketch of a letter from his mother to him expresses this concern:

Dear Louis!

We have almost no more doubt that you must be ill and unfortunately very ill; my love for you will not permit me to believe that you have forgotten your parents . . . <sup>3</sup>

Ludwig played down his illness and excused his lack of letters with his work. On 1 September he wrote to his mother as follows:

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<sup>1</sup>*Schumanns Briefe*, 55. See Appendix D.41, p. 231.

<sup>2</sup>Henriette Voigt's diary, quoted in Gensel, 276.

<sup>3</sup>Elisabeth Schuncke, Stuttgart, to Ludwig Schuncke, Leipzig, sketch, 24 August 1834, quoted in *Catalog*, 5. Original, *D:B*. See Appendix D.42, p. 231.

To your letter of 27 August I must reply with the excuse that I am at present very busy, but otherwise am doing well, partly on account of the good climate in Leipzig. I am, as you probably already have found out from the newspaper, one of the editors of the *Neue Zeitschrift für Musik*, which has been appearing since last Easter and already enjoys a wide readership due to its extremely low price.<sup>4</sup>

On 15 September, the music publisher Breitkopf and Härtel confirmed receipt of Ludwig's *Variations on Schubert's Sehnsuchtswalzer*, op. 14, and slated their publication for November.<sup>5</sup>

Henriette must have convinced Ludwig to alter his predisposition against her brother-in-law Kreishauptmann Welk,<sup>6</sup> because Ludwig spent several days in Grimma at his home in September. Schumann wrote to his fiancée Ernestine's father, Hauptmann von Fricken that he planned to go to Grimma and bring Schuncke back to Leipzig. In the letter Schumann wrote as follows:

Schuncke has been a guest at Kreishauptmann [Amtshauptmann] Welk's for the last few days, where I will pick him up later. He has but a few springs left on his face, maybe not even one. Had you stayed longer, you would have met this splendid person.<sup>7</sup>

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<sup>4</sup>Ludwig Schuncke, Leipzig, to Elisabeth Schuncke, Stuttgart, 1 September 1834, quoted in *Catalog*, 20. Original, *D:B*. See Appendix D.43, p. 231.

<sup>5</sup>Breitkopf & Härtel, Leipzig, to Ludwig Schuncke, Leipzig, 15 September 1834, quoted in Flinsch, 203. Original, *D:B*. See Appendix C.7, p. 193.

<sup>6</sup>Gensel, 326.

<sup>7</sup>Schumann, Leipzig, to Hauptmann von Fricken, Asch, September 1834, quoted in *Brochure*, 11. See Appendix D.44, p. 232.

They returned to Leipzig on 23 September. Ludwig's last surviving letter is to his father, dated 15 October, asking for documents needed for the extension of his Leipzig passport.<sup>8</sup>

By October his health was so poor that his physician advised him to give up all musical activity and to audit some lectures at the University of Leipzig. A statement from one Dr. Joh[ann] Christ[ian] August Clarus survives, which asks permission for Ludwig to enroll at the university without the normally prerequisite *Maturitäts-examen*.<sup>9</sup>

In November Schumann left Leipzig and went to Zwickau; he could no longer bear the sight of his dying friend. By this time Schuncke had moved in with the Voigts, who cared for him until his death. On 7 November Schumann wrote to Henriette Voigt asking for news of Ludwig, and begging her not to tell him if he should die:

Write to me what you know of Ludwig. I will write my letter accordingly. How can I bear the thought of giving him up? If he dies, for heaven's sake do not write it to me, or have it written to me. The first I need not have said at all.<sup>10</sup>

Schumann was in a state of emotional collapse, as he wrote to Fricken on 20 November:

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<sup>8</sup>*Brochure*, 11.

<sup>9</sup>Certificate from the University Physician Dr. Clarus for Ludwig Schuncke of 13 October 1834. Transcript in *Catalog*, 20. Original, *D:B*. See Appendix C.18, p. 214.

<sup>10</sup>Schumann, Zwickau, to Henriette Voigt, Leipzig, 7 November 1834, quoted in *Brochure*, 11. See Appendix D.45, p. 232.

Schunke's progressing illness, which haunts me in a horrifying way, drove me away from Leipzig. A noble person is being buried there. Frau v. Fricken would want to press such a friend's eyes shut--but I can hardly rise above my own illness, which is a most oppressive melancholy. Since then everything in Leipzig has turned out as I had predicted--there was no soul-stability [*Seelenhalt*] in it all, Schunke can already no longer leave his room.<sup>11</sup>

Then, eight days later, Schumann wrote:

Schunke is still alive. I am thinking already of an obituary in our paper--is that not dreadful? But I want to erect a monument to him, as high and as beautiful as I am able. What the Voigts have done for him will not go unrewarded; it is not just that they give, but how they do it in glances and words--it proves their sentiments are genuine.<sup>12</sup>

Ludwig died of tuberculosis on 7 December 1834. That Schumann felt it necessary to justify his absence from Leipzig in the midst of his friend's suffering suggests that his friends may not have understood his motives. Although he had asked Henriette not to inform him in the event of Ludwig's death, she did so immediately, an hour and a half after his heart stopped beating. She had a great compassion for Schumann's suffering and sensibility, but she could not embrace his wish to flee completely from reality:

I write you with trembling hand, my dear friend--our Ludwig has passed away--an hour and a half ago his noble soul soared heavenward--he departed quietly and without pain, I

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<sup>11</sup>*Schumanns Briefe*, 58. See Appendix D.46, p. 232.

<sup>12</sup>*Ibid.*, 60. See Appendix D.47, p. 232.

saw his mortal frame and squeezed the cold hand once again. He is to be buried Wednesday morning, oh come, my friend, not to be absent in the procession--leave at once, he will be carried, but his friends will walk, since it is not possible that they should carry the coffin themselves.

Farewell, my friend, may heaven give us strength to bear it with serenity--it is well with him, he departed this life in peace and happiness.

Your true friend,  
Henriette Voigt<sup>13</sup>

Carl Voigt remembered Schuncke's last moments in a report quoted in Jansen's *Die Davidsbündler*:

It was touching to see how the dying one, with eyes growing dim, extended to her his emaciated hand in thanks. In the last night I watched together with my wife at his bed, and we pressed his dear eyes shut after he was gone.<sup>14</sup>

Elisabeth Schuncke wrote to Henriette Voigt during November and December, expressing her distress at losing her son and thanking Henriette for her care of him:

Most honored friend,

Your heartfelt letter has distressed us all unspeakably, apart from the great consolation it contains for us to know our dearly loved ill son Louis is being cared for by such a noble, magnanimous person. Often we are completely inconsolable and our heart is fully rent by the certainty that our dear good

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<sup>13</sup>Henriette Voigt's letter to Schumann in Zwickau, Leipzig, 7 December 1834, quoted in *Brochure*, 12. See Appendix D.48, p. 233.

<sup>14</sup>Jansen, *Die Davidsbündler*, 133. See Appendix D.49, p. 233.

Louis will soon depart from the earth and we shall see him, press him to our heart no more.<sup>15</sup>

Schumann and Voigt remained in cordial contact until her death in 1839 from the same disease that had taken Ludwig's life. The surviving letters suggest, however, that their friendship lost some of its earlier intensity. She complained of Schumann's reluctance to write; the knowledge that he was about to lose yet another dear friend may have caused him to withdraw from her as well. Earlier in the year he had written to his mother as follows:

Since the mere thought of others' suffering is so devastating for me that it takes all my strength, take care not to tell me anything which could upset me in the least--otherwise I must forgo your letters completely.<sup>16</sup>

**Funeral: "Was vergangen, kehrt nicht wieder"**

The following day, the *NZM* appeared with the following death-notice with a black border, in place of the usual poetic motto:

Ludwig Schunke, unique as an artist and as a human being, co-founder of this journal, has ended his time on Earth. The editors dedicate this sad notice to the faraway friends of the deceased.

Leipzig, 7 December 1834<sup>17</sup>

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<sup>15</sup>Sketch of two letters from Elisabeth Schuncke to Henriette Voigt, written shortly before and after the death of her son, November/December 1834, quoted in *Catalog*, 29. Original, *D:B*. See Appendix D.50, p. 233.

<sup>16</sup>Schumann's letter to his mother from early in 1834, quoted in Gensel, 329. See Appendix D.51, p. 233.

<sup>17</sup>*NZM* (7 December 1834), 1. See Appendix D.52, p. 234.

The funeral took place on 10 December, organized and paid for by the Voigts. Schumann did not attend, remaining in Zwickau until 15 December. A large group was present at the memorial services, including prominent figures and music patrons from Leipzig society. The casket was decorated with a laurel crown at the head of the deceased and a golden lyre wrapped with laurel at his feet. There was music performed by an ensemble of singers, with texts composed by Henriette Voigt and set to music by a fellow *Dauidsbündler* named Böhme. The text of one of the songs reads as follows:

*Hört ihr nicht die düstern Klänge,  
Die am Hügel dort erschall'n?  
Seht ihr nicht der Freunde Menge,  
Die zum Grabe langsam wall'n?*

*Welcher Geist mag wohl entschweben  
Welches Herz gebrochen seyn?  
Sicher war's ein edles Leben,  
Dem sie eine Stätte weihn.*

*Seht, es glänzt die gold'ne Leier,  
Die man auf das Grabmal legt,  
Die so oft ertönt zur Feier  
Durch das Herz, das nicht mehr schlägt.*

*Tönet leise, Grabeslieder,  
Traget sanft den Geist zur Ruh',  
Weckt ihn dort im Himmel wieder,  
Ruft den Morgengruss ihm zu.*

Hear you not the dark tones  
 Which sound there on the hill?  
 See you not the many friends  
 Who slowly make their way to the grave?

What soul may pass away,  
 What heart may be broken?  
 Surely it was a precious life,  
 For whom they consecrate this place.

See, the golden lyres shine,  
 That they lay on the tomb,  
 Which so often play for  
 The heart which no longer beats.

Play softly, dirges,  
 Carry gently the soul to rest,  
 Wake him there in heaven again.  
 Call to him a morning greeting.<sup>18</sup>

On 11 December, the *NZM* remembered Ludwig again, praising him as a friend and recognizing what the Voigts had done for him, rejoicing in his music in happy days and caring for him when he was dying. The *NZM* also reported on the funeral and burial.<sup>19</sup>

Several of Schumann's letters written after Ludwig's death bespeak the profound loss he felt. On December 14, one day before his return to Leipzig, Schumann wrote to Joseph Fischhof in Vienna:

Our Ludwig Schunke has died, or better said, quietly passed away. I believe I must notify you, of whom he spoke so often and in such a friendly way. If I say nothing else about this loss for art and the world, then the friend of the blessed

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<sup>18</sup>D. Bönecke, "Vaterlandschronik," report on Ludwig Schuncke's funeral on 10 December 1834, in *Sachsenzeitung* (18 December 1834), 300.

<sup>19</sup>*NZM* (11 December 1834), quoted in *Brochure*, 12.



youth will not blame the younger one for it. Should you wish to find in me, the one remaining behind, some restitution, then I extend first my hand to you in a bond, which the departed one established and blessed. My first request is this. I would like to erect a monument to our Ludwig in our newspaper, and even if my heart breaks, I will do it, as best I can that it not be unworthy of him. Would you perhaps as soon as possible pass on to me everything you know about his life, namely of his sojourn in Vienna with Hofrath S.? Then--I think I hardly need mention it--I ask you for a death notice in Haslinger's newspaper. He died on 7 December. Among the works he left are an excellent piano concerto and (his last work) twelve waltzes, in which a quiet premonition of death is present in spite of the life-freshness.<sup>20</sup>

#### Mendelssohn on Schuncke

One of Schuncke's dying wishes was that Felix Mendelssohn, whom he had never met, be sent some of his compositions. Two of Mendelssohn's letters to Henriette Voigt discuss Schuncke and his music. The first, dated 10 January 1835, expresses Mendelssohn's regret at never having met Schuncke, and that he hoped to receive some of his compositions soon, since he had "a true longing to get to know a right good new piece of music."<sup>21</sup> Henriette sent him the Sonata op. 3, the Variations op. 14, the *Deux pièces caractéristiques*, op. 13 and the *Twelve Waltzes*, now lost, mentioned in Schumann's letter to Fischhof. In his second letter of 15 March, Mendelssohn thanked Henriette for sending him Ludwig's compositions, praising the sonata as the most serious of the works,

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<sup>20</sup>Schumann, Zwickau, to Joseph Fischhof, Vienna, 14 December 1834, quoted in *Brochure*, 12.

<sup>21</sup>Mendelssohn to Henriette Voigt, Leipzig, 10 January 1835, quoted in *Brochure*, 12. See Appendix C.8, p. 194.

especially the first and third movements. In the remaining movements, Mendelssohn noticed too much of “the piano-player who made the A-flat Variations [op.14].” Mendelssohn could not bring himself to like the Variations; however, the *Deux pièces caractéristiques*, op. 13 had much which appealed to him, as did the *Twelve Waltzes*, sent to him by Schumann.<sup>22</sup> This correspondence facilitated Schumann’s first meeting with Mendelssohn.

**“Ein Mensch, ein Künstler, ein Freund sonder Gleichen.”  
Friends Remember Schuncke**

On 6 February 1835, Schumann wrote a letter to Theodor Töpken with the famous words about Schuncke, “that was a man, an artist, a friend without equal.”<sup>23</sup>

Schumann’s review of the Sonata in g, op. 3 appeared in the *NZM* on 5 May 1835 with the account of his first meeting with Schuncke, the planned duel with Nicolai, and hearing Schuncke play his own sonata. Although the work at hand is only superficially discussed, the review deserves to be called “a masterpiece of Romantic essay-writing.”<sup>24</sup>

A week later, on 15 May, Schumann’s review of the *Deux pièces caractéristiques*, op. 13 appeared in the *NZM*, which included the following passage:

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<sup>22</sup>See Appendix C.9, p. 195.

<sup>23</sup>*Schumanns Briefe*, ed. Jansen, 62. See Appendix D.57, p. 235.

<sup>24</sup>Joachim Draheim, preface to Ludwig Schuncke’s Sonata op. 3, 4.

With the following composition our departed friend Ludwig Schuncke trod once again the road which he was destined by nature to follow, and from which he had for a short time strayed, owing to external circumstances. What he would have accomplished yet, ah, who knows! But never could death extinguish a flame of genius more prematurely and painfully than this one. Just hear his melodies, and you will lay wreaths on the young gravemound, even if you did not know that with the high artist a man higher still left the earth, which he loved so immensely.<sup>25</sup>

The Voigts contracted Leipzig artist Emil Kirchner (1813-1885) to draw Ludwig's likeness on his deathbed. The original drawing is in red chalk; a charcoal-pencil copy in the Schuncke-Archiv is reproduced here in Fig. 16. The Voigts then had an iron cross erected at Ludwig's gravesite, shown in Fig. 17 in the Johanniskirchhof. The poetic inscription on the back of the cross is excerpted from the 1814 poem "Muttersprache, Mutterlaut" by Karl Förster (1784-1841); the same inscription later appeared on Henriette's grave:

On the front:  
*Ludwig Schuncke*  
*geb. zu Cassel, d. 21. Dec. 1819,*  
*gest. zu Leipzig d. 7. Dec. 1834*

On the back, the verse by Karl Förster:  
*Was vergangen, kehrt nicht wieder;*  
*Aber ging es leuchtend nieder,*  
*Leuchtet's lange noch zurück.*

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<sup>25</sup>Schumann, *Gesammelte Schriften*, II:285. See Appendix C.11, p. 202.

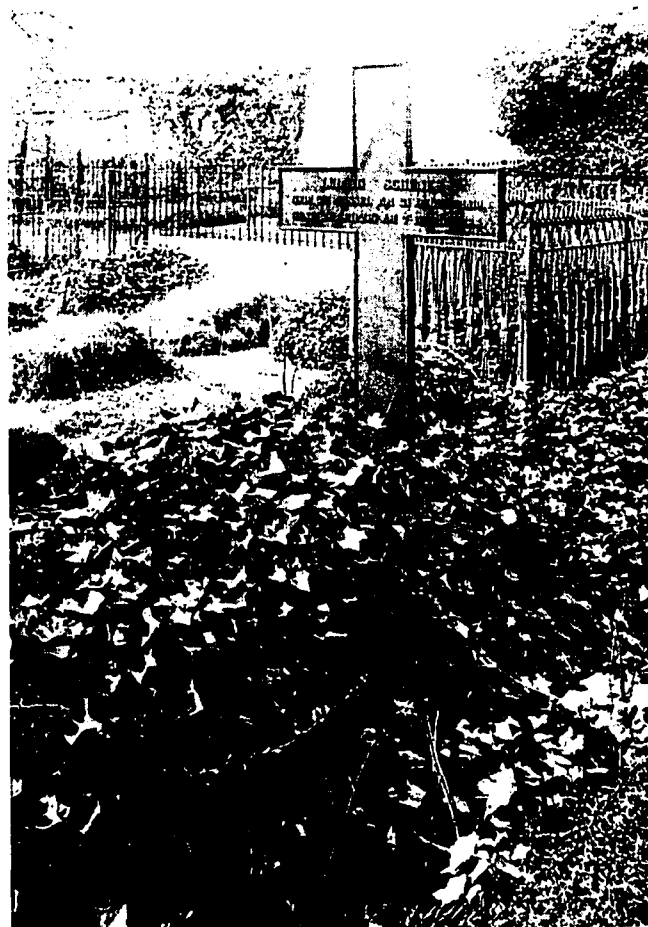
What is past, returns no more,  
But if it went down radiantly,  
It shines on long thereafter.

Fig. 16. Ludwig Schuncke on his Deathbed. Copy of the original red chalk drawing by Emil Kirchner. Schuncke-Archiv, Baden-Baden. Reproduced by permission.



In 1836 Schumann published two additional reviews discussing Schuncke and his compositions. On 31 May, the review of the *Caprices* opp. 9 and 10 appeared in the *NZM*. The *Second Caprice* recalls Beethoven heavily, especially the Sonata op. 27, no. 2, last movement. Schumann suggested in jest that Schuncke call

Fig. 17. Ludwig Schuncke's Grave. He was buried in the Johanniskirchhof in Leipzig, where J. S. Bach also lay until 1950. The monument is no longer standing. Photograph before 1913. Robert-Schumann-Haus Zwickau. Reproduced by permission.



the work *Beethoven: scène dramatique*. Schumann actually abhorred affected French titles, saying that “*composées* and *dédiées* should be done away with.”<sup>26</sup> Schuncke, however, took Schumann’s joke seriously, as he often tended to do, and programmed the work

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<sup>26</sup>Schumann, *Gesammelte Schriften*, I:51.

thus. Schumann qualified his esteem of his friend, saying that the piece “only sketches out a thousandth of Beethovenian soul-life, just a small dark line in the forehead.” However, Schumann confirms that Schuncke was far more than an accomplished keyboard technician:

With him, everything grew from his soul and from there into life; I enjoyed hearing him practice for a hour, hearing him play the keys C D E F G back and forth, more than some artists' concerts. Even if he did not reach the same heights as a composer as he did as a virtuoso (the security and daring of his playing, especially in the last months before his death, rose to unbelievable heights and had something morbid about it), after this second Caprice, a fruitful and glorious future would surely have been his.<sup>27</sup>

This review continues with the anecdote about Schumann's dedication of the Toccata op. 7 and Schuncke's amazingly rapid mastery of it. It concludes with a discussion of Schuncke's inferiority complexes and their effects on his personality and work. These feelings of being insufficiently appreciated occasionally made him become unreasonable, as the passages quoted above confirm.<sup>28</sup> However, at his life's end music won out, and on his deathbed he asked those caring for him to bring him a flute.<sup>29</sup>

Schumann's last review of Schuncke's works appeared on 6 September 1836, this time of the *Variations on Schubert's*

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<sup>27</sup>Schumann, *Gesammelte Schriften*, I:326. See Appendix C.12, p. 203.

<sup>28</sup>See pp. 61-63.

<sup>29</sup>*Ibid.*

*Sehnsuchtswalzer*, op. 14. Schumann had never considered this piece among Schuncke's best, and made no secret of his opinion:

They are indeed not as rich in ideas as his other works and he knew my opinion very well; it always seemed inappropriate to me to transform such a heartfelt theme as that of Schubert's "Sehnsuchtswalzer" into a war-horse.<sup>30</sup>

Still, Schumann says, they are "musically superior to most of the newer bravura pieces,"<sup>31</sup> and prove that their creator was a brilliant player.

Schuncke remained present in his friends' minds long after his death, as is evident in letters and musical quotations by both Robert and Clara Schumann. In 1839, Clara wrote to Ludwig's mother Elisabeth Strottkamp Schuncke, asking her to send some of Ludwig's compositions, which she planned to perform on her concerts. The letter, dated 27 April 1839, reads as follows:

Most honored lady and friend,

Your dear, dear letter pleased me very much, and especially, that you care a little for me. The most heartfelt thanks for sending me the picture of your son so loved and so honored by us all; I have it hanging in my room, somewhat hidden behind a curtain; I look at it often, and I always think of you, dearest friend; but not only you feel this great loss--you do not know how often his name is mentioned in our home with love and honor . . . I will certainly play his works as often as the opportunity presents itself; would you not send me

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<sup>30</sup>Schumann, *Gesammelte Schriften*, II: 57. See Appendix C.13, p. 206.

<sup>31</sup>*Ibid.*

perhaps a few of the manuscripts he left behind? And especially those best suited for performance? It would give me great joy . . . would you not do me the favor of sending me a small leaf in Louis' hand for my album? In his lifetime he always promised me this, but then forgot it. I have so many famous autographs in my album; Louis' is still missing . . . <sup>32</sup>

Clara later sent Robert the picture mentioned in the preceding passage. It hung in Robert's studio over his piano next to Bach, Beethoven and Clara, as a young pianist named Amalie Rieffel, who visited Schumann shortly before his marriage to Clara, reported.<sup>33</sup> Schumann wrote to Clara, thanking her for the picture on 25 May 1840:

I received the picture of Ludwig Schuncke the day before yesterday. I thank you, my dear Clara; it gives me great joy to have it. If only he were still living--how much lay in him, also as a composer, I believe . . . <sup>34</sup>

On 24 June 1842, Schumann recorded in his diary that Clara had decorated Schuncke's portrait with a wreath. Schumann wrote that he wished Schuncke were still alive: "Auch der könnte noch leben."<sup>35</sup>

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<sup>32</sup>Clara Schumann to Elisabeth Strottkamp Schuncke, 27 April 1839, quoted in Michael Schuncke, "Ludwig Schuncke und seine Familie," 110. See Appendix D.54, p. 234.

<sup>33</sup>Amalie Rieffel's diary, quoted in Robert Haven Schauffler, *Florestan: The Life and Work of Robert Schumann* (New York: Dover, 1945), 153-54.

<sup>34</sup>Wolfgang Boetticher, *Robert Schumann in seinen Schriften und Briefen* (Berlin: Hahnfeld, 1942), 340. See Appendix D.55, p. 235.

<sup>35</sup>Schumann, *Tagebücher*, vol. 2, 230.



Schumann kept in touch with Ludwig's brother Ernst, who appears in a list of his personal contacts from August 1836 through October 1837. He also noted in his diary that they agreed to say *Du* to each other, an indication of mutual fondness.<sup>36</sup>

It is not known whether Clara ever actually performed Ludwig's works. However, she maintained contact with the family. On 29 January 1839 in Stuttgart, she accompanied a *Fantasie über Schweizerlieder* by the violinist and composer Bernhard Molique (1802-1869), "performed by Herr Hugo Schuncke, student of Herr Musikdirektor Molique." The program also contained a *Lied mit Horn-Begleitung* performed by a bass named Dobler and by Ernst Schuncke.<sup>37</sup>

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<sup>36</sup>Ibid., vol. 2, 22-24.

<sup>37</sup>Program, "Stuttgart: Musikalische Soirée in dem Saale des Museum, Dienstag, den 29. Januar 1839, gegeben von Clara Wieck, K. K. Oesterreichische Kammer-Virtuosin," courtesy Michael Schuncke.

CHAPTER VI  
DISCUSSION OF SELECTED PIANO WORKS

**Style**

A number of Schuncke's earlier compositions fall into the category of salon music. The salon works are brilliant rondos and variations which he composed in the taste of the times for use in his own concerts and to sell to publishers. Yet there are a few works which can be called serious compositions. The following discussion is weighted toward the latter category.

Schuncke's sonorities tend to be stark, with frequent open fifths and sudden, unexpected harmonic changes. His melodic style is expressive and richly ornamented, often incorporating fioratura into the melodic line, a technique widespread in Hummel's music and later perfected by Chopin. Accompanimental figures are usually simple, often restricted to repeated chords in root position. He favors the middle register of the piano. When he ventures into the extreme upper or lower registers, it is usually with both hands; passages using the opposite ends of the keyboard simultaneously are rare. The influence of Ludwig's intense Bach study is unmistakable, particularly in works such as the Sonata in g, op. 3 and the *Second Caprice*, op. 10, where fugal and imitative passages are prevalent. Beethoven's mark is evident in Schuncke's predilection for the working-out of short motifs and using these as unifying

elements for entire works. Certain pianistic figurations, combined with the serious character of many of the works, also reveal a profound exploration of Beethoven's music.

Leon Plantinga evaluates Schuncke's compositional style, speculating that had he lived longer, he would certainly have developed into a composer of import:

On the basis of his surviving music we can scarcely consider Schuncke a significant composer who was somehow overlooked by posterity--even Schumann would not claim that for him. But, like Burgmüller, he could easily have become important; his supercharged, appassionato rhythms and brusque modulations, modeled on Beethoven, and quite unlike anything in the usual piano styles of the salon or parlor, showed strong promise.<sup>1</sup>

#### **Adagio and Rondo in G, "Zum Geburtstage des Vaters"**

This youthful work was composed in 1823, when Schuncke had just turned twelve. The title page reads "zum Geburtstage meines lieben Vaters Gottfried Schuncke von seinem gehorsamen Sohn" [for the birthday of my dear father from his obedient son]. It is a naive, pleasing piece in G major, clearly in a Classically influenced style recalling Mozart and Haydn. The manuscript is in a clear, careful hand, the composer's youth showing through in notational mistakes such as stems on the wrong sides of the noteheads and in voice leading errors such as parallel fifths. The simple harmonic progressions and the pleasing, tastefully

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<sup>1</sup>Leon B. Plantinga, *Schumann as Critic* (New Haven: Yale University Press, 1967), 260.

ornamented melody make this piece ideally suited for young players and dilettantes. The opening melody of the Adagio calls to mind Mozart's Sonata K. 576, second movement, as shown in Examples 1 and 2.

Example 1. Schuncke, Adagio and Rondo "Zum Geburtstage des Vaters," I, mm. 1-2.

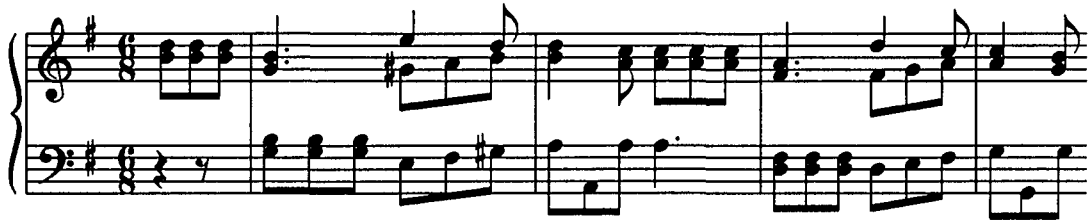


Example 2. Mozart, Sonata K. 576, II: Adagio, mm. 1-2.

Adagio

The Rondo already shows Ludwig's predilection for repeated note motifs, to which he returned later in the Sonata op. 3 and in the *Allegro passionato*, op. 6. Example 3 shows the opening.

Example 3. Schuncke, Adagio and Rondo, II, mm. 1-4.



“Das Heimweh”

This short lyric piece, marked *Andante, wehmüthig* (melancholy) recalls Beethoven in structure and motivic content, while looking forward to Chopin in harmony and expression. It is a binary form with coda, fifty-four measures long. The opening phrase, shown in Example 4, recalls a classical Germanic minuet such as Beethoven’s Sonata op. 31, no. 3, third movement. The dotted rhythms, the vertical chordal structure and the absence of an arpeggiated accompaniment create an effect of halting breathlessness. The expressive leaps, the quasi-improvisando ornamentations and the rich, widely-spaced chords are signs of early Romanticism. The repetition of the first phrase modulates to the relative major, and a repeated eighth-note accompanimental figure in the right hand prepares the second phrase, played in octaves by the left hand. After two bars, the right hand resumes the melody, climaxing on a V-6/4 chord and cadencing in the subdominant, D-flat. A prolonged French sixth leads to V,

preparing what the listener expects to be a return to the tonic; however, the return is delayed by an unexpected five bars in A minor. When the opening theme returns at bar 28, the texture is enriched with a repeated eighth-note figure in the left hand, building to a *fortissimo* on a widely spaced ii 6/5 diminished chord at bar 33. This time, the opening theme is not repeated, and the B-section appears in the tonic, then the parallel major. The coda begins at bar 43. At bar 49, an extended, written-out ornamental V-I cadence in improvisational vocal style cadence over a tonic pedal ends the movement in the deep register of the piano.

Example 4. Schuncke, "Das Heimweh," mm. 1-6.

Andante Wehmüthig

The musical score for Example 4, Schuncke's "Das Heimweh" (mm. 1-6), is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 6. The piece is in 3/4 time, key of A minor (three flats), and marked "Andante Wehmüthig". The first system begins with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic. The second system begins with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic. The music features a mix of chords and melodic lines in both hands.

### Sonata in g, op. 3

Although his health was worsening, the publication of his *Grande Sonate* in g, op. 3 in August 1834 with the Leipzig publisher Julius Wunder must have given him joy. The Sonata, having been composed two years prior in Augsburg, had already appeared in a periodical called *Pfennig-Magazin für Pianoforte-Spieler*, probably in March 1834. The cover pages of both editions of the Sonata appear in facsimile in Figs. 18 and 19.

Schuncke belongs to a group of composers who struggled with a key problem that faced artists and musicians of the early nineteenth century: whether to aim for the highest in poetry and art, or to please the masses. Few succeeded in doing both. Schuncke's Sonata in g, op. 3 is a product of this conflict, as Joachim Draheim writes:

The virtuoso elements gleaned in the wake of Weber, Hummel and Kalkbrenner are partly melted into a poetic and elegiac style and are governed by a stringent formal concept. The fact that Schuncke included a fugato in the coda of the first movement and conceived the Scherzo as a character piece with demonic traits sets this work mile-high above the typical productions of his time. Moreover, this betrays the influence of Bach and Beethoven, whom Schuncke had admittedly studied with great intensity.<sup>2</sup>

Certainly, however, virtuosity is not incompatible with great art, nor is a fugato a guarantee of same. Schuncke builds the entire

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<sup>2</sup>Schuncke, Sonata in g, op. 3, ed. Draheim, 4.

Fig. 18. Cover Page of the Sonata in g, Op. 3 (Wunder). Robert-Schumann-Haus, Zwickau. Reproduced by permission.



Oeuv. 3.

*Propriété de l'éditeur*  
 Enregistré aux Archives de l'Union.

Fr. 1 Th. 8 Gr.

*Leipzig,*  
*chez Jules Wunder.*





Fig 19. Cover Page of the Sonata in g, Op. 3 (*Pfennig-Magazin*). Robert-Schumann-Haus, Zwickau. Reproduced by permission.

Sonata op. 3 on the three repeated notes which are stated in the opening, shown below in Example 5.<sup>3</sup>

Example 5. Schuncke, Sonata in g, op. 3. I, Allegro mm. 1-3.

Allegro

*p con espressione*

The angular second theme, shown in Example 6, reappears in delicately undulating chords, marked *dolcissimo*, at m. 33. This figure is repeated at m. 43 in the remote key of D-flat, culminating in a prolonged diminished chord at mm. 49-50 which recalls the introduction to the last movement of Beethoven's Sonata op. 57, ("Appassionata").

<sup>3</sup>Helmuth Hopf, "Stilistische Voraussetzungen der Klaviermusik Robert Schumanns" (Ph.D. diss., University of Göttingen, 1957), 147.

Example 6. Schuncke, Sonata in g, op. 3. I, Allegro, mm. 25-27.

*a tempo*

Although the opening theme does not recur in the development, the three-note motif reappears in varied forms of augmentation and diminution, occasionally disguised within accompanimental figures, as shown in Example 7. The continual sequences tend toward tedium.

Example 7. Schuncke, Sonata in g, op. 3, I, Allegro, mm. 56-61.

*a tempo*

*pp*

*crescendo molto*

*f*

*legato*

*p*

*Ped.*

The fugato is in four voices with tonal imitation, as shown in Example 8.

Example 8. Schuncke, Sonata in g, op. 3. I, Allegro, mm. 130-134.

The musical score for Example 8 consists of two systems of piano music. The first system begins with a dynamic marking of *mf*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The second system continues the fugato, with the right hand playing a descending melodic line and the left hand playing a more active line with eighth notes and chords. The key signature is G major (one sharp) and the time signature is 3/4.

The episodic, sequential passage which follows utilizes the subject in inversion. Some of the contrapuntal writing, as in mm. 150-55, calls for awkward, un pianistic stretches owing to the distribution of the voices between the hands. The passage in Example 9 recalls Beethoven's Sonata op. 106 (I, development).

Example 9. Schuncke, Sonata in g, op. 3, I, Allegro, mm. 150-55.

The second movement evokes shades of the Scherzo from Beethoven's Symphony No. 9, op 125. The motif is varied through octave leaps and energetic quasi-dotted rhythm, as shown in Example 10.

The sweeping arpeggios and the contrasting light, scherzando melodies recall Schubert in his dances. In lieu of a trio, Schuncke chooses the term "Alternativo," which Schumann had used in his *Intermezzi*, op. 4 (1833). Although the Sonata was composed in 1832, Schuncke's diaries indicate that he discussed terminology

Example 10. Schuncke, Sonata in g, op. 3. II, Scherzo: Molto Allegro, mm. 1-8.

SCHERZO  
Molto allegro

The musical score for Example 10 consists of two systems of music. The first system shows measures 1-4, and the second system shows measures 5-8. The key signature is one flat (F major/G minor), and the time signature is 3/8. The piece is marked 'SCHERZO' and 'Molto allegro'. The dynamic marking 'f' (forte) is present at the beginning. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a rhythmic accompaniment with chords and eighth notes.

intensely with Rochlitz, and it is probable that Schuncke emulated Schumann by inserting the label “Alternativo” prior to publication. The Alternativo develops the repeated-note motif in the rumbling accompaniment and in the melody as well, as shown in Example 11.

Example 11. Schuncke, Sonata in g, op. 3, II, Scherzo: Molto Allegro, mm. 101-116.

Alternativo

The musical score for Example 11 is titled 'Alternativo'. It is in 3/8 time and G major. The dynamic marking 'fz' (forzando) is present. The score shows a melodic line in the right hand and a rhythmic accompaniment in the left hand, both featuring repeated-note motifs. The left hand accompaniment consists of chords and eighth notes, while the right hand has a more active melodic line with eighth and sixteenth notes.

The image displays three systems of musical notation for piano. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one flat (B-flat major or D minor).  
 - The first system shows a simple G-major scale in the right hand and a similar scale in the left hand.  
 - The second system shows the melodic line in the right hand ornamented with grace notes and slurs, and the left hand continues the repeated-note passage. A dynamic marking of *pp* is present in the left hand.  
 - The third system shows the melodic line in the right hand moving into higher registers, and the left hand moving into lower registers, marked '8vb'.

In the third movement, the motif is varied through upper and lower neighboring tones, as shown in Example 12. In this movement, ornamentation is incorporated into the melodic line à la Hummel. At m. 31, there is a cadenza which foreshadows Liszt. Example 13 shows the influence of Beethoven in the extended pulsating repeated-note passage and in the movement into the opposite extreme registers of the keyboard. The liberal use of the sustaining pedal recalls Beethoven's *Klangideal*. Following the simple G-major scales, a striking dissonance with delayed resolution

on the downbeat of the final measure adds poignancy to the otherwise innocuous conclusion.

Example 12. Schuncke, Sonata in g, op. 3. III, Andante sostenuto, mm. 1-5.

Andante sostenuto

Example 13. Schuncke, Sonata in g, op. 3. III, Andante sostenuto, mm. 48-52.

*a tempo*      *tr*

*una corda* -----

*p.*  
*Red.*



In the Finale, the organic cell is once again placed in the foreground, unaccompanied and with accents, as shown in Example 14.

Example 14. Schuncke, Sonata in g, op. 3. IV, Finale: Allegro, mm. 1-4.

The Finale is the most pianistic movement of the Sonata. It has a driving energy in the frequent written-out trills and turns, in the leaping, march-like accompaniment and in prominent syncopated rhythms. The middle section, shown in Example 15, is an expansive, expressive Mendelssohnian melody offset by accompanimental figures derived from the motivic cell. Sweeping Chopin-esque figurations in irregular groupings abound.

Example 15. Schuncke, Sonata in g, op. 3, IV, Finale: Allegro,  
mm. 92-107.

*Tranquillo*

*fz*

*con sentimento*

*p*

3 10

3 11



The recapitulation adds a rhythmic motif to the melody, as shown in Example 16. This figuration is similar to the one Beethoven uses in the first movement of his Sonata op. 106 (m. 226).

Example 16. Schuncke, Sonata in g, op. 3, IV, Finale: Allegro, mm. 142-145.

Musical notation for Example 16, showing two systems. The first system has two staves. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with a long slur over the final two measures. The lower staff is in bass clef with the same key signature. It features a rhythmic motif of eighth notes with beams, interspersed with rests. A small asterisk is placed below the first measure of the lower staff. The second system also has two staves. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with a long slur over the first two measures. The lower staff is in bass clef with the same key signature. It features a rhythmic motif of eighth notes with beams, interspersed with rests.

A brilliant coda concludes the work in the major mode and in *pianissimo*, a trait found in both Beethoven and Schubert.

### Influence on Schumann

Similarities to Schumann in the Sonata op. 3 have already been noted by other scholars, as for example the passage shown in Example 17, which is quoted by Schumann in his Piano Concerto op. 54, as shown in Example 18.<sup>4</sup> Schuncke's Sonata op. 3 (1832) predates Schumann's Piano Concerto by more than a decade. The first movement of Schumann's Piano Concerto op. 54, originally titled *Fantasie for Piano and Orchestra*, was composed in 1841; Schumann completed the other two movements in 1845.

Example 17. Schuncke, Sonata in g, op. 3. I: Allegro, mm. 80.

Example 18. Schumann, Piano Concerto op. 54. I: Allegro affetuoso, cadenza, mm. 1-4.

<sup>4</sup>Schuncke, Sonata in g, ed. Draheim, 4.

The likeness extends into the second movement, as shown in Example 19.

In the following passage deleted from the *NZM*, Schumann described hearing a voice in the rain outside his window calling, "Ludwig, Ludwig:"

At home, when I once again looked at the quickly moving clouds, an unknown, but comforting voice called under the windows, Ludwig-- -- Ludwig-- -- --. It may have been a stranger who knew nothing of what had happened. But I quickly pushed the window shut and my eye into deep, deep night. Outside there fell a gentle rain from the sky, as though it wished to weep.<sup>5</sup>

Example 19 may suggest Schumann's departed friend was present in his mind when he wrote it. The orchestra repeats a two-note motif (calling, "Ludwig?"), the piano answering with the motif from Schuncke's Sonata op. 3.

Schuncke, as an early Romantic and *Davidsbündler*, became less concerned with virtuosity than with structure and poetic and emotional content, particularly during the last two years of his life. This can be demonstrated in the Sonata op. 3, in which all four movements derive from a single *Schicksal*-like motif, still under the shadow of Beethoven.

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<sup>5</sup>Schumann, "Kritik: Sonaten für Pianoforte," in *NZM* 36 (5 May 1835): 145-46.

Example 19. Schumann, Piano Concerto op. 54. II, Intermezzo:  
Andante grazioso, mm. 87-95.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system (mm. 87-95) shows a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Dynamics markings include *f*, *p*, and *p*. The second system (mm. 96-100) features a *pp* Quart marking. The third system (mm. 101-105) continues the intricate piano accompaniment.

Schumann's Allegro in b, op. 8 was composed in 1831 but was not published until 1835. The work is the first movement of a projected sonata which was never completed. Schumann surely did

not consider it one of his best works; he sent the newly published work to Theodor Töpken with a letter dated 6 February 1835 which says there is not much to it “other than goodwill [es ist wenig daran, als der gute Wille]--and composed four years ago right after my return from Heidelberg.”<sup>6</sup> The work contains the four repeated notes so loved by the recently-deceased Ludwig Schuncke. Even though the work was conceived earlier, it is quite possible that Schumann incorporated this motif into the work before its publication as a remembrance to Schuncke, especially since the reference is only in passing and does not deal with a principal theme. Although Schuncke’s motif, shown in Example 20, is suggested earlier in Schumann’s op. 8 at m. 39, a clearer comparison can be drawn from the passage leading up to the key change at m. 80, as illustrated by Example 21. Schumann calls attention to the motif through the placement of accents.

Example 20. Schuncke, Sonata in g, op. 3, I, Allegro, mm. 16-17.

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<sup>6</sup>*Schumanns Briefe*, ed. Jansen, 44.

## Example 21. Schumann, Allegro op. 8, m. 79.

The musical score for Example 21 consists of two systems of piano music. The first system shows a piano introduction with a five-fingered chord in the bass and a melodic line in the treble. The second system includes markings for 'riten.', 'a tempo', 'pp', and 'segue', along with a 'Ped.' marking and a dashed line indicating a tempo change to 'Gua'.

**Influence on Clara Schumann and Mendelssohn**

A passage from the second movement Clara Schumann's Piano Concerto (1835 or 1836, published 1836) also recalls the same passage from Schuncke's Sonata op. 3 cited in Example 20.<sup>7</sup> The two-measure phrase, whose melody, harmony and texture foretell Robert's *Dichterliebe*, op. 48 (1840), is shown below in Examples 22 and 23.

<sup>7</sup>The author gratefully acknowledges the assistance of Jozef de Beenhouwer, whose findings regarding Clara Schumann's Piano Concerto were communicated to him by Michael Schuncke.



Example 22. Clara Schumann, Piano Concerto (1835/36), II, Romanze: Andante non troppo con grazia, mm. 32-34.

Example 23. Robert Schumann, *Dichterliebe*, op. 48, I: "Im wunderschönen Monat Mai," mm. 1-2.

Felix Mendelssohn also knew Schuncke's Sonata op. 3 and held it in high regard, especially the opening Allegro and the Andante sostenuto. Henriette Voigt sent him the work, along with some others, after Schuncke's death. Several of Mendelssohn's works reveal this admiration.

The Piano Concerto No. 2 in d, op. 40 (1837) exploits the technique originated by Schuncke of using a motivic cell of three repeated notes as a unifying device in all three movements. The principal theme of the first movement is shown below in Example

24. The secondary theme, shown in Example 23, transforms the motif into a melody strongly reminiscent of Schuncke's phrase quoted above in Example 20.

Example 24. Mendelssohn, Piano Concerto in d, op. 40, I, Allegro appassionato, mm. 32-37.

Musical score for Example 24, Mendelssohn's Piano Concerto in d, op. 40, I, mm. 32-37. The score is in G major and 2/2 time. It consists of two systems of piano accompaniment. The first system (mm. 32-34) features a right-hand part with chords and a left-hand part with a descending eighth-note pattern. The second system (mm. 35-37) continues the left-hand pattern while the right hand plays chords and a melodic line. Dynamics include *ff* and *Tutti* in the first system, and *f* in the second system.

Example 25. Mendelssohn, Piano Concerto in d, op. 40, I, Allegro appassionato, mm. 91-95.

Musical score for Example 25, Mendelssohn's Piano Concerto in d, op. 40, I, mm. 91-95. The score is in G major and 2/2 time. It consists of two systems of piano accompaniment. The first system (mm. 91-92) features a right-hand part with a melodic line and a left-hand part with a descending eighth-note pattern. The second system (mm. 93-95) continues the left-hand pattern while the right hand plays chords and a melodic line. Dynamics include *sf* and *dim.* in the second system.

*Allegro passionato, op. 6*

In this work one finds a young composer grappling with Beethoven and searching for a meaningful musical language. Ludwig's obsessive fascination with the motif of four repeated notes is in full evidence. The dissonance of the minor ninth in the second bar of the introduction is striking, and the first clue of tonality does not arrive until the fourth bar, as shown in Example 26.

Example 26. Schuncke, *Allegro passionato*, op. 6, mm. 1-4.

Here, a general weakness in Schuncke's piano writing is evident, namely a certain lack of imagination in accompanimental figures. He is clearly oriented to the right hand, and the left hand is

generally left with rather square, chordal accompaniment. However, the work is eminently playable and pleasing to the ear. The two measures in Example 27 appear to have been lifted from Mozart's Sonata in the same key (K. 310, I, m. 112).

Example 27. Schuncke, *Allegro passionato*, op. 6, mm. 44-46.

The well-intentioned lyrical second theme shown in Example 28 consists primarily of root-position chords and hence falls flat. Schumann's handling of a similar progression in the 1840 song, "Mit Myrthen und Rosen," shown in Example 29, however, shows "how much lay within [Schuncke], also as a composer."<sup>8</sup> It also shows that Schuncke's memory still lingered in Schumann's thoughts six years after his death.

Example 28. Schuncke, *Allegro passionato*, op. 6, m. 92-107.

<sup>8</sup>Boetticher, *Robert Schumann in seinen Schriften und Briefen*, 341.

Example 29. Schumann, "Mit Myrthen und Rosen," op. 24, no. 9, mm. 1-3.

A grand coda in A major, shown in Example 30, presages the final bars of Schumann's Piano Concerto op. 54, especially in the chords at mm. 297 and 301 and in the sweeping arpeggios.

Example 30. Schuncke, *Allegro passionato*, op. 6, mm. 297-309.

The musical score is presented in three systems. Each system contains a piano part (bass clef) and a violin part (treble clef). The piano part begins with a forte (*ff*) dynamic and features a series of chords and moving lines. The violin part enters with a fortissimo (*fz*) dynamic, playing a melodic line with slurs and accents. The score includes several instances of *8va* (octave) markings, indicating that the violin part is to be played an octave higher than written. The dynamics fluctuate between *ff* and *fz*. The piece concludes with a final chord in the piano part and a fermata over the final note of the violin part.

*Premier Caprice*, op. 9

Schumann used the words “cold” and “prosaic” to describe this work; he said it “gained only by Schuncke’s performance [of it].”<sup>9</sup> It is an introduction and rondo composed in the brilliant, extroverted

<sup>9</sup>Schumann, *Gesammelte Schriften*, I:326.

style of Hummel, although there is also clear influence of Beethoven. The introduction begins with dramatic chords in contrasting dynamics, followed by a florid cadenza, spanning the entire keyboard. The writing contains many wide leaps, awkward stretches and rapid figures. The conception is overtly pianistic. The opening theme is shown in Example 31. With its upward-reaching arpeggiated melody and repeated accompanimental chords, it recalls Beethoven's Op. 129, which had been published in 1828 as "Die Wut über den verlorenen Groschen, ausgetobt in einer Kaprixe." A contrasting second theme in F major, reaching downward and played by the left hand ends in A minor, with an abrupt return back to C major. A section in G major is prepared by a sixteenth-note figure with grace notes which give some grotesque dissonances, as shown in Example 32. This theme has also been supposed to presage Schumann's Toccata op. 7 (Example 31) with its play around a single note, the hammering quality and the use of the pedal point.<sup>10</sup>

Example 31. Schuncke, *Premier Caprice*, op. 9, mm. 15-22.

*Molto vivace* (M.M. ♩=126)

The musical score for Example 31 consists of two staves. The right-hand staff (treble clef) contains a melody of eighth and sixteenth notes, often beamed together in arpeggiated patterns. The left-hand staff (bass clef) contains a steady accompaniment of repeated chords, primarily triads and dyads. The tempo is marked 'Molto vivace' with a metronome marking of 126. The dynamic is marked 'mf'.

<sup>10</sup>Hopf, "Stilistische Voraussetzungen," 147.

8va

Example 32. Schuncke, *Premier Caprice*, op. 9, mm. 67-83.

*p e staccato*

*pp*



Example 33. Schumann, Toccata op. 7, mm. 3-4.

Allegro

The passage in Example 32, with its wispy, puckish character and woodwind-like texture also hints at Mendelssohn in his scherzo movements.

The coda, the end of which is shown in Example 34, contains rapid first-inversion triad passages which are quite inconceivable in the prescribed tempo (M.M. 126 to the quarter note). Schuncke probably executed them as glissandi, much more likely to succeed

on a light-action Viennese piano of the nineteenth century than on a modern one. Glissandi in contrary motion were later exploited by Liszt to great effect; the Hungarian Rhapsody No. 10, published in 1853, is one example.

Example 34. Schuncke, *Premier Caprice*, op. 9, mm. 213-218.

The musical score is presented in three systems. The first system shows a glissando in both hands, with fingering 1 2 3 1 in the right hand and 1 2 3 1 in the left hand. The second system continues the glissando, with fingering 5 2 1 in the right hand and 1 2 3 1 2 in the left hand. The third system shows the final chords, with a 'Fine.' marking.

### *Second Caprice, op. 10*

Next to the Sonata op. 3, this is Schuncke's most successful composition. As mentioned above, Schumann nicknamed the work "*Beethoven: scène dramatique.*"<sup>11</sup> It is an earnest, theatrical work with histrionic passion and sharp edges. In it one finds not only the influence of Beethoven but also that of Bach and of the work's dedicatee, Chopin.

There are three large sections in contrasting tempos: Allegro molto con fuoco, Andante and Allegro molto. Three of Beethoven's best-known sonatas, op. 27, no. 2, op. 13 and op. 53 come to mind on hearing the *Second Caprice*, op. 10. The opening arpeggios allude to the last movement of Beethoven's op. 27, no. 2, as shown in Example 35. The second phrase, beginning in m. 8, is transposed down a whole step, as in Beethoven's op. 53.

Example 35. Schuncke, *Second Caprice*, op. 10, mm. 1-14.

Allegro molto con fuoco

CAPRICE

pp

cresc.

<sup>11</sup>Schumann, *Gesammelte Schriften*, I:326.

The image displays a musical score for a piano piece, consisting of four systems of music. Each system contains two staves (treble and bass clef). The first system begins with a forte (*f*) dynamic and includes an octave-up marking (*8va---*). The second system starts with a pianissimo (*pp*) dynamic and features an octave-down marking (*8vb-*). The third system includes a crescendo (*cresc.*) marking and an octave-up marking (*8va---*). The fourth system concludes with an octave-up marking (*8va---*) and an octave-down marking (*8vb-*). The music is written in a key signature of two flats and a 3/4 time signature.

The arpeggios in contrary motion in mm. 31 and 33 recall Chopin's Etude op. 10, no. 1, which was composed in 1830 but not published until 1833. Schuncke was undoubtedly familiar with Chopin's op. 10 Etudes. Chopin certainly knew Schuncke's works as well, especially since this one was dedicated to him. The pianistic figuration used by Schuncke in m. 32 of Example 36 is virtually indistinguishable from the one used by Chopin in Example 37, from

his well-known Sonata in b-flat, op. 35, written in 1839. The arpeggios in contrary motion in mm. 31 and 33 bear a strong resemblance to Chopin's Etude op. 10, no. 1.

Example 36. Schuncke, *Second Caprice*, op. 10, mm. 31-39.

The musical score consists of three systems of grand staves. The first system (mm. 31-33) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (mm. 34-36) continues the melodic and rhythmic patterns, with a change in dynamics to *f*. The third system (mm. 37-39) shows a change in dynamics to *pp* and includes a final melodic flourish in the treble staff. The score is annotated with performance instructions such as *8va---, loco.*, *marc.*, *marcato*, *f*, and *pp*. There are also some handwritten-style annotations like "Red." and circled symbols below the staves.

The image shows two systems of musical notation for a piano piece. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with a 'Sua' marking above it. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The second system also consists of two staves. The upper staff is in treble clef and contains a melodic line with a 'Sua' marking above it. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, with a 'Ped.' marking below it.

Example 37. Chopin, Sonata in b-flat, op. 35, II: Scherzo, mm. 45-49.

The image shows two systems of musical notation for a piano piece. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with a 'Sua' marking above it and a 'sf' dynamic marking below it. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The second system also consists of two staves. The upper staff is in treble clef and contains a melodic line with a 'Sua' marking above it. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Schuncke's alternating measures of low rumblings and rising arpeggios (Example 36, mm. 35-39) are a clear reference to Beet-

hoven's Sonata op. 53 ("Waldstein"). The transition from the development to the recapitulation is shown in Example 38.

Example 38. Beethoven, Sonata op. 53 ("Waldstein"), I: Allegro con brio, mm. 142-145.

The image displays two systems of musical notation for Example 38. Each system consists of a grand staff (treble and bass clefs) and a separate bass line below. The first system is marked *pp* and shows a treble staff with a piano dynamic and a bass staff with a walking bass line in octaves. The second system shows the same two staves, with the bass line continuing and the treble staff entering with a melody.

The second section is in the remote key of B minor and begins with a mysterious walking bass in octaves, preparing the entrance of the melody, marked *con sentimento* (Example 39). Here Schuncke's lifelong fascination with Bach becomes evident; he borrows the motif which Bach used to signify the cross (Example 40). Incidentally, the hands must cross to play it, "la main droite dessous la gauche."

Example 39. Schuncke, *Second Caprice*, op. 10, mm. 46-48.

La main droite dessous la gauche.

*mf*  
*con sentimento*

Example 40. Bach, *WTC I*, Fugue 4, subject.

The final section is preceded by a lengthy sequential section based on the passage similar to Beethoven's Sonata op. 53 cited above in Example 38. After two pages of dominant preparation, there is a cadence in C minor at m. 116. A scalar passage for the left hand, which could easily have been written by Chopin in the Etude op. 10, no. 12, prepares the theme of the last section. Note the melodic similarities of this melody, shown in Example 41 and that of Chopin's aforementioned etude in Example 42.



Example 41. Schuncke, *Second Caprice*, op. 10, mm. 114-117.

Example 42. Chopin, Etude op. 10, no. 12, melody.

Contrasting with the *moto perpetuo* quality of the outer sections, a new, march-like theme à la Schumann in E-flat minor is introduced at m. 146. This theme is later fragmented and treated canonically at m. 160. The opening of the first section returns at m. 182, followed by a *Generalpause* on G at m. 188, after which the theme shown above in Example 41 is restated in fragmented form. The march-like theme reappears at m. 207, now in C minor. The coda begins at m. 211, with Chopinesque chromatically descending

diminished arpeggios. The dramatic close of the work, with sweeping parallel arpeggios and full chords, is derived from the opening, giving a cyclical continuity to the whole.

### *Deux pièces caractéristiques, op. 13*

This is a pair of pieces for piano four-hands. The first is a funeral march in b-flat and the second is an energetic movement in c. The former shares the tonality and the rhythmic motif ( ♩ ♩♩ ) with Chopin's famous funeral march. Although Chopin may well have known Schuncke's piece, it cannot be proven that he was influenced by it. To be sure, however, funeral marches in such lugubrious tonalities as B-flat minor with dotted motifs were no rarity at the time. The *Deux pièces* are a serious work of moderate difficulty with inventive melodies and striking sonorities.

### Variations

In the nineteenth century, variations were expected from every virtuoso and they were turned out *en masse*. A number of Schuncke's works fall into this category, and these contain some of his most pianistically inventive writing. Schuncke's variations tend to follow a general scheme:

- 1) Introduction, often in a key different from the theme;
- 2) Theme, either borrowed or original;
- 3) Three or four variations;
- 4) Transition, often in triple meter with dotted rhythms;
- 5) Finale in a quick dance meter.

The *Air suisse varié* in G is a technically easy work consisting of a prelude, theme, five variations and finale. In the Wagner edition which appeared prior to 1851, it was published with the subtitle, "dedicated to young students." The work is conceived as a series of melodic finger studies. The prelude begins with an arpeggio on the remote harmony of B7, which modulates upward to a 6/4 chord on D, preparing the entrance of the theme. The frequent leaps of major sixth and minor seventh recall yodeling. The harmonies are extremely simple, limited to tonic and dominant, in the character of folk music. The first variation fills out the theme with scales in sixteenth-note triplets. Following the second variation, marked *Poco più lento*, which moves in parallel tenths, the third variation is in the minor mode with scales for the left hand. Staccato articulations are the purpose of the fourth variation, again in the major mode. The fifth variation is a slow one, alternating dotted rhythms with sequential arabesque figurations. The finale is in 3/8 time, marked *giocoso*. Comparable in difficulty to a Clementi sonatina, the piece suits itself well to the intermediate player.

The *Variations quasi fantasia*, op. 2 are dedicated to Friedrich Kalkbrenner and were composed in Paris in 1829. Kalkbrenner was one of the most important virtuosos of his time and was also the dedicatee of Chopin's Piano Concerto no. 1 in e, op. 11. The variations are richly scored and fiendishly difficult. There is an expansive introduction, followed by the theme, a charming waltz in D major. There are three variations, the third of which is in F-sharp

major, and a finale preceded by an introduction. Among the technical demands are rapid arpeggios, scales, double notes, repeated notes combined with wide leaps, tremolos, and octaves. The work is obviously geared toward dramatic effect.

The *Fantaisie brillante*, op. 5 is a virtuosic set of three variations preceded by a grand, sweeping introduction and followed by a “Finale di Zampa.”<sup>12</sup> While the variations build to an effective climax, the finale seems stark and falls flat, consisting as it does mostly of repeated notes and alternating open octaves.

The *Divertissement brillant*, op. 12 is an entertaining pot-pourri on German themes, in the vein of comic opera. The introduction presents the German folk song, “Du, du, liegst mir am Herzen” in F-sharp major. This is followed by a Ländler-like theme in B-flat with three variations and a finale. The work is pleasing, if rather predictable.

The *Variations concertantes*, op. 14 are Schuncke’s most ambitious variations, the ones with which he made his sensational debut in Leipzig. The renowned Leipzig publisher Breitkopf & Härtel subsequently printed them. The theme is Schubert’s “Sehnsuchtswalzer,” or “Trauer-Walzer,” op. 9, D. 365, no. 2. Schumann thought these variations in poor taste, saying that it is inappropriate to make a bravura piece out of a melody that is perfect in its own right.<sup>13</sup> The variations can be performed solo or

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<sup>12</sup>The Finale was inspired by the comic opera *Zampa, ou La fiancée de marbre* (1831), composed by Ferdinand Hérold (1791-1833) on a libretto by Mélesville.

<sup>13</sup>Schumann, *Gesammelte Schriften*, II:57. See Appendix C.13, p. 206.

with orchestra; however, the orchestra's role is perfunctory. Here, as in the op. 2 Variations, the demands on the performer are colossal. There are pages of relentless passage work, octaves, double notes, and repeated notes. As Schumann points out, the third variation requires enormous flexibility and finesse, if it is to be performed coherently. The fourth number is beautiful as well, utilizing *arpeggiando* harmonies and hand crossings. The finale, marked *Alla polacca*, is a bow to Chopin and Weber. Although the work is dedicated to Henriette Voigt, it is doubtful whether anyone other than Schuncke himself ever performed the work. Indeed, its difficulty suffices to discourage all but the most determined players.

### **Rondos and Miscellaneous Concert Pieces**

It is not known when the 2 *Rondinos* were composed or published. They are simple and highly playable, but perfunctory and pedagogical, indicating that Schuncke may have composed them for beginning students.

The *Rondeau brillant*, op. 11 is another brilliant, virtuosic salon piece, which, according to his diary, Schuncke assigned to his student Poley.<sup>14</sup> The introduction shows Ludwig's liking for repeated-note motifs so often encountered in his other works. The rondo theme is a quick galop laden with tremolos and chromatic

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<sup>14</sup>Michael Schuncke, "Die Künstlerfreundschaft, 78. See Appendix C.5, p. 186.

passages. The themes of the introduction and the rondo alternate throughout.

The Rondo op. 15 is a minor work with stilted harmonies and little appeal. The *NZM* of 22 July 1847 labeled it “old-fashioned and prosaic.” Schumann was no longer at the helm, and the critic’s ignorance of Schuncke is scarcely comprehensible. He wrote, “The composer seems to have been reared in the last century. We would like to know if he is still among the living.” [Den Verf. scheint das vorige Jahrhundert groß gezogen zu haben, wir möchten wohl wissen, ob er noch unter den lebenden weilt.]<sup>15</sup>

The *Scherzo capriccioso*, op. 1 is a youthful, energetic dance in 3/4 with attractive themes. Dedicated to his father, pretentious virtuosity is absent; however, certain modulations seem contrived.

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<sup>15</sup>*NZM* (22 July 1847), quoted in *Catalog*, 29.

## CHAPTER VII

## CONCLUSION

Ludwig Schuncke's life and work embody the conflict experienced so acutely by all the great composers of the early Romantic era. Schumann, Mendelssohn and Chopin cherished the past amid a decadent, prosaic *juste milieu*. Out of this discord was born the hope of a poetic future. Schuncke, steeped from childhood in Bach and Beethoven, had to bow to the taste of the times in his early youth. As a young artist struggling to make a name for himself, he composed rondos and brilliant variations, war-horses geared toward public effect and intended to attract music publishers. By 1830, however, he began to "convert," grappling earnestly with his musical past and forging a new and original language in the process. Schuncke underwent a profound change as he matured, justifying all assumptions that he would have developed into an important composer, if not a great one.

In the second quarter of the nineteenth century, Rossini and Meyerbeer ruled in the opera houses; Herz, Kalkbrenner and Moscheles dominated the concert halls. Publishers were reluctant to accept sonatas, thinking that nothing more could be achieved in this genre after Beethoven. Schuncke and Schumann saw it as their duty to resist the general trend, not to follow a

comfortable path to prosperity. They cherished tradition, celebrating Bach, Schubert and Beethoven. Sharply critical of the current state of affairs, they harbored hope for a brighter future.

Much in the same way that naturalized citizens often become more patriotic than their native-born countrymen, Schuncke's first reviews published in the *NZM* show a vengeance even stronger than Schumann's. He was aware that the activities and products of his early youth put him in danger of being labeled a philistine, and he worked maniacally at ridding himself of all traces of superficiality.

The effect meeting Schumann had on Schuncke's life is obvious. Had the two young men never met, it is doubtful whether Schuncke would occasion significant comment today. His name would unlikely have found its way into Schumann's writings. The friendship was a strong factor in Schumann's opinions. But how did meeting Schuncke affect the course of Schumann's life? Had it not been for Schuncke, the *NZM* may not ever have been founded. In spite of Schuncke's inexperience as a journalist, it may have been the combination of his fiery temperament and enthusiasm with Schumann's vision which allowed the *NZM* to become a reality.

What would have become of Schuncke had he lived? It is certain that he would not have allowed himself to become another of the superficial showmen he so detested. Fate would not have it so; he arrived on the Leipzig music scene during one



of the most artistically and intellectually turbulent times. It can scarcely be claimed that Schuncke would have become a great composer on the same level with Mendelssohn, Chopin, or Schumann; he was blessed neither with these composers' imaginations nor their facility. He could, however, easily have become one of a group important persons whose names and music are marginally familiar to musicians and friends of music, if not part of the canon. Clara Schumann, Carl Loewe, Norbert Burgmüller and Stephen Heller are four such musicians; the better works in Schuncke's small surviving output earn him a place at their side.

During his tragically brief lifetime, Schuncke's principal successes were as a piano virtuoso. The Sonata op. 3 and the *Second Caprice* prove his seriousness as a composer as well. The arrogance and decadence prevalent in Germany during the 1820s and 30s motivated Schuncke to do something to make the world a better place. Since he never enjoyed good health, he surely knew that the only way to make a lasting difference was to write and to compose. As the German saying goes, "Wer schreibt, der bleibt." (He who writes will endure, or, "publish or perish").

Schuncke's profound personal and musical influence on Robert Schumann assures that his name will never be entirely forgotten. His role may seem small when one ponders Schumann's immensely complicated personality and genius. It is

hoped that this picture of Schuncke's brief life and musical output might contribute to a deeper understanding of the *Zeitgeist* which spawned the masterpieces of Romantic music.

Schuncke's music must, however, be heard in order to complete this picture. As Schumann wrote, "Hört nur seine Weisen . . ." <sup>1</sup> Without Schumann's words, the present image of Schuncke would be far less vivid. A love of Schumann's music and an interest in his life are this study's *raison d'être*, and it is to him that the author feels the most profound gratitude.

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<sup>1</sup>Schumann, *Gesammelte Schriften*, II:285. See Appendix C.11, p. 202.

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**APPENDIX A**  
**LIST OF WORKS**

**Note:**

This list is based in large part on the list compiled by Joachim Draheim appearing in the brochure which accompanied the 1984 exhibit, "Ludwig Schuncke und die Musikerfamilie Schuncke." It is presented here in translation and in modified format by kind permission. Editions and manuscripts marked with "\*" are mentioned in print for the first time here.

**Printed Compositions. Unless otherwise noted, for piano two-hands.**

With Opus Numbers

**Scherzo capriccioso**

[C] . . . dédié à son Père **op. 1.** Dresden: Wilhelm Paul, before 1833.

Review: G. W. Fink, in *AMZ* 36/42 (15 October 1834): 690.

Note: An edition published in Paris, possibly by Henry Lemoine, is mentioned in a letter to his parents of 1 June 1829. No copy has as yet been found.

**Variations quasi Fantaisie**

[d/D] . . . sur un Thème Original Dédiées à Mr. F. Kalkbrenner **op. 2.**

Paris: Henry Lemoine, 1829.

Review: G. W. Fink, in *AMZ* 36/42 (15 October 1834): 690.

**Grande Sonate**

[g] dédiée à son ami Robert Schumann **op. 3** (Augsburg 1832).

Leipzig: Julius Wunder, March 1834, in horizontal format as Book [Heft] 6/nos. 23-26 in vol. [Jahrgang] 1 of *Universalwerk für Freunde der Tonkunst: Pfennig Magazin für Pianoforte-Spieler. Sammlung ausgewählter Clavier-Compositionen für Anfänger, Geübte und Virtuosen*, cf. Schunckes letter to his father of 13 February 1834.

Leipzig: Julius Wunder, August 1834, in vertical format, cf.

Schumann's letter to Theodor Töpken of 18 August 1834.

Leipzig: Hofmeister, bet. 1841 and 1844, in the series "Sonates des Pianistes contemporains," using the plates of the Julius Wunder edition of August 1834.

Reviews: *Iris im Gebiete der Tonkunst* 5/52 (26 December 1834): 205-206; *NZM* 36 (5 May 1835): 145-146.

**op. 4 vacat****Fantaisie brillante**

[E] . . . dédiée [sic] à Mlle. Joséphine Eder **op. 5**. Vienna: A. Diabelli, 1833.

Paris: M. Schlesinger, n.d.

London: Cramer, Addison and Beale, n.d.

Review: G. W. Fink, in *AMZ*, 36/42 (15 October 1834): 690.

**Allegro Passionato**

[a] . . . dédiée à Monsieur Sigismond Thalberg **op. 6**. Vienna: A. Diabelli, 1833.

Paris: M. Schlesinger, n.d.

London: Cramer, Addison and Beale, n.d.

Reviews: *Iris im Gebiete der Tonkunst* 5/1 (3 January 1834) 3-4. G. W. Fink, in *AMZ* 36/42 (15 October 1834): 690-91.

**op. 7.**

See **Divertissement brillant** under **Compositions in Manuscript**.

**\*op. 8**

See **Five Songs** under **Compositions in Manuscript: Vocal Works**.

**Premier Caprice**

[C] . . . dédié à Mademoiselle Clara Wieck **op. 9**, Leipzig: Julius Wunder, 1836(?).

Leipzig: Friedrich Hofmeister, bet. 1841 and 1844.

Review: R. Schumann, in *NZM* 44 (31 May 1836): 182-183.

**Second Caprice**

[c] . . . dédié à son ami Frédéric Chopin **op. 10** (Oeuvre posthume, 1834). Leipzig: Julius Wunder, 1836(?).

Leipzig: Friedrich Hofmeister, bet. 1841 and 1844.

Review: R. Schumann, in *NZM* 44 (31 May 1836): 182-183.

**Rondeau brillant**

[E-flat] . . . dédié à Mademoiselle Charlotte Fink **op. 11**. Leipzig: Friedrich Hofmeister, 1834.

Paris: Simon Richault, n.d.

Review: G. W. Fink, in *AMZ* 36/42 (15 October 1834): 691.

**Divertissement brillant**

[B-flat] sur des motifs allemands . . . dédié à Madame Caroline de Hoeslin née Baronne d'Eichthal **op. 12**. Leipzig: Fr. Kistner, 1834.

Moscow: C. L. Lehnhold, n.d.

Review: G. W. Fink, in *AMZ* 36/42 (15 October 1834) 691.

**Deux pièces caractéristiques [sic]**

. . . dédiées à Monsieur de Fleischmann, Lieutenant-Colonel et Adjudant de S. M. le Roi de Wurtemberg, et Chevalier de plusieurs ordres etc. . . . **op. 13**. Andante con moto, b; Presto, c for piano 4-hands. Leipzig: Friedrich Hofmeister, 1834.

Paris: Simon Richault, n.d.

Review: *Iris im Gebiete der Tonkunst* 6/2 (9 January 1835): 6. R. Schumann, in *NZM* 38 (12 May 1835): 156.

**Variations concertantes**

[A-flat] sur la Valse funèbre de François Schubert [for piano 2-hands or piano and orchestra] . . . dédiées a Madame Henriette Voigt **op. 14** (1829-1834). Leipzig: Breitkopf und Härtel, 1834.

Edition for piano solo with orchestral reduction.

Edition with instrumental parts scored for 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 2 horns in A-flat, 2 trumpets in A-flat, timpani in A-flat and E-flat, violin 1, violin 2, viola, violoncello and bass. Leipzig: Breitkopf und Härtel, bet. 1841 and 1844.

Reprint with new title page.

Reviews: *Iris im Gebiete der Tonkunst* 5/52 (26 December 1834):

205-206. *Iris im Gebiete der Tonkunst* 6/41 (9 October 1835): 162.

R. Schumann in *NZM* 20 (6 September 1836): 79.

**Rondo**

[D] **op. 15**.

MS, *D:Sl*, Cod. mus. 2, Reihe. Fol. 102.a)4). Stuttgart: Bureau général de Musique, 1847.

Leipzig: Fr. Hofmeister, n.d.

Stuttgart: Ed. Ebner, n.d., using the plates of the Stuttgart edition of 1847.

Reviews: *NZM* 7/117 (22 July 1847): 44. "Beurtheilung neu erschienenen Compositionen.1," in *Wiener allgemeine Musik-Zeitung* 7/117 (30 September 1847): 470.

### Works Without Opus Numbers

#### **"Gretchen am Spinnrad"**

(Goethe), [voice and piano], ("Meine Ruh' ist hin"), in "Sammlung von Musikstücken alter und neuer Zeit," as supplement to *NZM*, 12 (December 1840): 5-7.

#### **2 Rondino [sic]**

[c, a] Stuttgart: Ernst Schuncke, n.d.

#### **Air suisse varié**

[G]. Augsburg: Gombart, bef. 1844.

Stuttgart: A. Wagner (with the subtitle "dédié aux jeunes Elèves [sic]"). Stuttgart: Ebner, bef. 1851.

Stuttgart: Ebner, before 1867, as "Variationen über ein Schweizer Lied."

#### **\*Three Waltzes**

[F, F, C] for the Piano Forte as Danced by Mademoiselle Taglioni, dedicated to Miss Sainsbury. London: Clementi, Collard and Collard, n.d.

3 copies, one by Marie Schuncke, as "Trois vales . . . dédée [sic] à Mlle. Marie Taglioni," in *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)16).

Note: possibly the same as the "Trois Vales" published in Paris and mentioned in the letter to his parents from 1. June 1829, but of which no copy has yet been located.

### Arrangements of Other Composers' Works

#### **Peter von Lindpaintner (1791-1856), Danina oder Joko, der Brasilianische Affe**

idealisches Ballet in 4 Acten von Ph. Taglioni . . . Seiner Majestät dem König Wilhelm von Württemberg allerunterthänigst gewidmet.



Vollständiger von seinem Schüler Ludwig Schunke gefertigter Clavier-Auszug. Mannheim: Ferd. Heckel, 1826(?).

Note: The attractive title page of this piano reduction appears in *Musikalische Erstaussgaben und frühe Drucke aus dem Besitz der Musikabteilung der Stadtbücherei Mannheim*, ed. Brigitte Höft. Mannheim: 1975, 21.

**\*Jan Nepomucen Bobrowicz [1805-1881] and Jean Baptiste Groß, Souvenir de la Pologne: Grand Pot-Pourri pour Guitare ou Piano et Violon . . .**

La partie du Piano est arrangée par L. Schunke. Leipzig: Breitkopf und Härtel, n.d.

Groß (dates unknown) was a cellist and contemporary of Bobrowicz.

### Compositions in Manuscript

#### Piano 2-hands

#### **Adagio and Rondo in G**

“Zum Geburtstage meines lieben Vaters Gottfried Schuncke von seinem gehorsamen Sohn Louis Schuncke.” (Stuttgart, 3 January 1823). MS, *D:Sl*, Cod. mus. 2. Reihe Fol. 102.a)5).

#### **Capriccio [sic]**

[G] . . . dédié au Comte Nicolas Cheremetieff (Stuttgart, 18 February 1832). MS, *D:Sl*, Cod. mus. 2. Reihe Fol. 102.a)8).

#### **Charakteristische Musikstücke**

. . . Allegro [f], Andante [f] (“Das Heimweh”). Order uncertain. MS, *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)15).

#### **Concert-Ouverture**

[c] (January 1826), piano reduction of an orchestral work, cf. *AMZ* (12 July 1826): 462, and copy by Hugo Schuncke (1857) in *D:Sl*, Cod. mus. 2. Reihe. Fol. 102.a)6).

#### **Due Divertimenti**

. . . No. II [E] (Augsburg, 11 May 1832) MS, *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)12).

**Divertissement brillant**

[F] . . . dédié à Mad. de Zentner op. 7. MS, A:Wn, Mus. Hs. 35.879.

Note: This work was accepted for publication by Diabelli et Comp.; it bears a plate number (D. et C. No. 4783), but was never issued.

**Fantasia**

(Fantasia) . . . Andante [a], Allegro molto [a], Andante con grazia [A], Allegretto [A] (1 January 1831). Copy by Hugo Schuncke, "Den Eltern des so frühe Entschlafenen zum Andenken von Sophie Vincke." *D:Sl*, Cod. mus. 2. Reihe. Fol. 102.a)7).

Note: The Allegro molto in a corresponds for the most part to the *Allegro Passionato* published as op. 6.

**Marcia funebre**

[d] (piano reduction of an orchestral work?) Copy by Hugo Schuncke. *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)17).

**Six Préludes**

. . . : No. 1: Allegro [g], no. 2: Andante con moto [G], no. 3: Molto vivace [a], no. 4: Moderato [e], no. 5: Allegro espressivo [E], no. 6: Allegro vivace [F]. Copy by Hugo Schuncke: *D:B*, N. Mus. Nachl. 25., 94.

**Rondino précédé d'une Introduction**

[e/E] . . . (Vienna 1833). MS, *D:Sl*, Cod. mus. 2. Reihe. Fol. 102.a)10).

**Rondo**

[e/E] . . . dédié à sa chère cousine Auguste Schuncke. Copy by Hugo Schuncke: *D:Sl*, Cod. mus. 2. Reihe. Fol. 102.a)22).

Note: This work is essentially the same as the aforementioned one, but without the introduction.

**Schnell-Walzer**

[E-flat, 12 waltzes in all with introduction and coda]. Copy by Hugo Schuncke with later entries (fingerings, corrections, cuts) by Hugo Schuncke. *D:Sl*, Cod. mus. 2. Reihe. Fol. 102.a)20).

### **Studien für das Piano-Forte**

. . . (begun 4 March 1834 in Leipzig) MS: *D:Sl*, Cod. mus. 2., Reihe. Fol. 102. a)11).

Note: this work consists of a large number of finger exercises and includes some highly virtuosic shorter piano etudes, also a sketch for the *Variations concertantes*, op. 14.

### **VII Variations**

[G] . . . dédiées à Mademoiselle M. Haeser. Copy by Hugo Schuncke, *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)21).

### Other Instrumental Works

#### **Duo concertant (Grand Duo)**

[F, for Horn in F and Piano]. 2 copies of the score and one copy of the horn part by Hugo Schuncke (one with later entries [fingerings, dynamics] from 1903 by Hugo Schuncke), *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)24).

#### **Petit Rondeau**

[C, for piano four-hands]. Copy by Hugo Schuncke and copy from the collection of Emilie Schuncke, *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)18). Copy by Marie Schuncke (1899): *D:B*, N. Mus. Nachl. 25., 95.

#### **Rondo brillant**

[G, for piano four-hands]. Copy by Hugo Schuncke, *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)14).

Note: This work employs some thematic material from the Finale of the *VII Variations* in G for piano two-hands.

#### **Leichte kleine Variationen**

[C, on the theme, "Ah, vous dirai-je maman" for piano and violin] . ("Seinen Geschwistern"). MS: (only title page), copy by Hugo Schuncke (piano with cue-notes, violin part), *D:Sl*, cod. mus. 2. Reihe. Fol. 102. a)23).

## Vocal Works (unless otherwise noted, for voice and piano)

**“Mutterliebe”**

[song] (11 August 1819) MS: *D:B*, N. Mus. Nachl. 25., 90.

Note: This is Ludwig Schuncke's earliest surviving composition.

**“Mutterliebe”**

Song (Losenmayer) for one voice, one-part choir and piano (1823).

MS: *D:B*, N. Mus. Nachl. 25., 91.

**“Mit goldner Saiten vollen Tönen”**

[Birthday song for his mother, for 3 voices and piano] (August

1825). MS: *D:B* N. Mus. Nachl. 25., 92.

**“Die entschlafene Liebe”**

Song (Reinhold Köstlin, 22 January 1828). MS: *D:B*, N. Mus. Nachl.

25., 93.

**Four Songs****“Gretchens Lied”**

from *Faust* (Goethe), (“Meine Ruh' ist hin”).

**“Frühlingslied”**

(Hölty), (“Grüner wird die Au”).

**“Der Jüngling am Bache”**

(Schiller), (“An der Quelle saß der Knabe”), [only one verse sketched].

**“Des Kindes Wunsch”**

(Dusch), (“Ich wollt', daß ich ein Vöglein wär”).

MS, *D:Sl*, Cod. mus. 2. Reihe. fol. 102. a)25).

Note: “Gretchens Lied” is apparently a study for “Gretchen am Spinnrad,” which was published as a supplement to the *NZM* in 1840. Only the first four strophes are set; the introduction is absent.

**\*Seven Songs****“Wiegenlied”**

(poet?), (“Schlafe, süß Kindlein, Mutter ist wach”).

**“Lied der Hirtin”**

(poet?), (“Wenn die Maien grün sich kleiden”).

**“Das Sehnen”**

(poet?), (“Wär ich ein Vögelein, grüsst’ ich im Morgenschein”).

**“Die Bethende”**

(Mattison), (“Laura bethet! Engelharfen schallen”).

**“Erster Verlust”**

(Goethe), (3 October 1827), (“Ach, wer bringt die schönen Tage”).

Mentioned in a diary fragment of October 1827.

Note: This song is listed by Draheim under “Lost Compositions.”

**“Erlkönig”**

(Goethe), (4-7 October 1827),

Mentioned in diary fragment of October 1827.

Note: This song is listed by Draheim under “Lost Compositions.”

**“Lebe wohl”**

(F. Z. v. Wassenberg), (“Lebe wohl, es scheiden unsere Herzen nicht”).

MS with the inscription, “Clavier-Compositionen von Ludwig Schuncke. C. Hübschmann.” In: Cassianeum, Donauwörth.

**\*Five Songs, op. 8****“Gretchens Lied”**

from *Faust* (Goethe). Essentially identical with the “Gretchens Lied” mentioned above, but with an introduction.

**“Erwartung”**

(poet?), (“Sanftes Licht, weiche nicht”).

**[illegible]**

(poet?), (“Nimmer werd’ ich, nimmer dein vergessen”).

**[illegible]**

(poet?), ("Ich möchte dir wohl gerne sagen").

**"Der Jüngling am Bache"**

(Schiller) Essentially identical with the "Jüngling am Bache" mentioned above.

MS, with the inscription in the composer's hand, "Gedichte von Goethe, Schiller, Höltz und Claudius [*sic*] für eine Singstimme mit Klavierbegleitung gesetzt von Ludwig Schuncke, **8tes** Werk," in *F: Pn*.

### Lost Compositions

**"Abschied vom Leben"**

Song (Theodor Körner), (1 October 1827).

Mentioned in a diary fragment of October 1827.

**Adagio und Rondo brillant**

For piano. Mentioned in letters to his parents from Paris of 9 June, 3 October, and 7 December 1828.

Possibly identical with the *Rondo brillant*, op. 12.

**Allegro caractéristique**

précédé d'une Introduction pour le Piano (dedicated to his father).

Mentioned in letter to his parents of 4 January 1828 and April 1829, possibly identical with the *Scherzo capriccioso* in C published as op. 1.

**\*Concertant für das Pianoforte**

Listed on the program of Ludwig's farewell concert in Stuttgart, 28 April 1832.

**Concerto in e for Piano and Orchestra.**

Mentioned in letters to his father from Vienna of 25 March and 15 May 1833, and in Schumann's letter to Joseph Fischhof of 14 December 1834.

Review: *AMZ*, 9 February 1834.

**\*Fantasie über zwei Lieder aus dem Fest der Handwerker**  
Listed on the program of Ludwig's farewell concert in Stuttgart, 28 April 1832.

**Three Songs**

on Texts by Hölty, for his mother's birthday.

Mentioned in letters to his parents from Paris of 6 August, 28 August 1829, and to his father of 23 October 1829. It has not been determined whether the surviving song "Frühlingslied" was one of these.

**Rondoletto**

For piano. Mentioned in letter to parents from Paris of April 1829, possibly identical to the Rondo op. 15 or one of the Rondinos in C and a.

**Sonata for Piano and Violin.**

Mentioned in letter to parents from Paris of April 1829.

**Little Piece for 2 Horns.**

Mentioned in letter to father of 26 January 1830.

**Little Piece for Piano.**

For Duport's daughter. Duport was Ludwig's host in Paris. Mentioned in letter to father of 26 January 1830.

**Trauermarsch**

Andante. On the death of his grandmother. Mentioned in letter to parents from Paris of 1 June 1829, possibly identical to the first of the *Deux pièces caractéristiques*, op. 13.

**Variations for Horn and Piano**

Mentioned in letter from Elisabeth Schuncke to Gustav Schuncke of 11 August 1825.

**Twelve Waltzes**

For Piano. (1834) Mentioned in Schumann's letter to Joseph Fischhof of 14 December 1834 and in Mendelssohn's letter to Henriette Voigt of 15 March 1835.

**“Würde der Frauen”**

(Schiller), (For his mother's birthday). First conceived as a song for 4 mixed voices a capella, then reworked for 4 male voices a capella. Mentioned in letters to his parents from Paris of 7 August and 3 October 1828.

**Transcriptions of Other Composers' Works. Songs for solo voice and piano.**

Konradin Kreutzer (1780-1849)

**“Des Knaben Tod”**

Ballad by Uhland. Published in 1812 as 3rd Supplement to *AMZ* and as No. 11 in “Lieder und Romanzen von L. Uhland,” op. 70. Leipzig: H. A. Probst, ca. 1825.

Franz Danzi (1763-1826)

**“Schäfers Klage”**

(Goethe) Published in “Délassement musical pour le Piano Forte, Cahier II./Erholungen beim Klavier, Iltes Heft.” Munich: Falter, n.d., as “Canzonette” with French and German text. Transposed in the transcription from E to C.

Philipp Röth (1779-1850)

**“Töffel”**

(Goethe)

August Ferdinand Häser (1779-1844)

**“An Mutter Natur!”**

On a text from Kotzebue's play *Die Erbschaft*.

**“Der Zypressenkranz”**

(Walter Scott)

MS in *D:Sl*, Cod. mus. 2. Reihe. Fol. 102. a)25).



**APPENDIX B**  
**LIST OF RECORDINGS**

Schuncke, Ludwig. "Gretchen am Spinnrad." Rosemarie Bühler, mezzo-soprano and Joachim Draheim, piano. Süddeutscher Rundfunk Stuttgart, Studio Karlsruhe.\*

Schuncke, Ludwig. Gregor Weichert spielt die Sonate op. 3, die Capricen op. 9 und 10, das Allegro Passionato op. 6 und das Andante f-moll ("Das Heimweh"). Accord 140 083.\*\*

Schuncke, Ludwig. Sonate g-moll, op. 3, Second Caprice op. 10, Andante f-moll ("Das Heimweh"). Jozef de Beenhouwer, piano. Südwestfunk Baden-Baden.\*

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\*Not commercially available.

\*\*Out of print.

**APPENDIX C**  
**SELECTED RELATED DOCUMENTS**

### Overview

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- C.2. Ludwig Schuncke, review of Franz Schubert's *Großes Rondo* for Piano four-hands, op. 107, *NZM* (9 June 1834). . . . . 177
- C.3. Ludwig Schuncke, review of Louis Maurer's *Symphony No. 1*, op. 67, *NZM* (7 July 1834). . . . . 179
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### The Sources

**C.1. Ludwig Schuncke, review of Kalkbrenner's *Variations brilliants sur une Mazourka de Chopin*, op. 120, *NZM* (22 May 1834).**

Wie? Opus 120?--

"Ja staune nur, du Ungläubiger; es ist das einhundertundzwanzigste Werk von Friedrich Kalkbrenner."

Wie das nur zugehen mag? Als ich vor mehren Jahren das D moll-Concert und die *Effusio musica* von ihm spielte, seine besten Werke, wie die späteren bewiesen, schien mir's, als ob er schon hier die musik. Gedanken durch forçirte, unschöne Modulation hätte wichtiger machen wollen; und daß es mit dem Ausströmen seine Richtigkeit haben möchte.

"Wie sehr Du Dich gerirt hast, werden Dir die seitdem erschienenen Werke des Meisters, beinahe sechszig and der Zahl, wohl zur Genüge bewiesen haben?"

Ach, ich verstehe. Wie er selbst über den Virtuosen den Componisten vernachlässigt, so hat auch Dich die Virtuosität Kalkbrenner's über die Gewöhnlichkeit der mehrsten seiner späteren Werke getäuscht. Ich nehme das A moll-Concert, die Etuden in der Methode, die Bearbeitung eines Thema's aus dem Pirat aus. Was hältst Du aber von den vielen Themen, Kindern anderer Componisten, die er so oft zu Rondo's, Variationen benutzend, den rechten Vätern nicht zur Freude, verzog?--Auch ich bin ein aufrichtiger Verehrer des rastlosen Fleißes, mit welchem K. nach möglicher Vollendung in der Mechanik des Clavierspiels strebt. Die Kunst selbst kan dadurch gewinnen, da er zumal seine Erfahrungen ohne Rückhalt veröffentlicht, die zu mancher neuen Ansicht, manchem nicht gekannten Standpunct zur Erleichterung des Studiums, Vielen zum Nutzen, führen werden. Aber eine solche Vollendung der Mechanik ist bei K. stets das Ziel selbst, nicht, wie sie es sein sollte, ein Weg zum Ziel. Während er bei der Composition sein Hauptaugenmerk darauf richtet, gehen Form und Charakter derselben meist verloren, ja oft erhalten wir nicht mehr als eine bloße Mustercharte Kalkbrenner'scher Passagen und Figuren, die er vielleicht gerade geübt.

“Dies Urtheil scheint mir einseitig und wird Dir Feinde genug machen.”

Warum nicht auch Freunde, die die Wahrheit des Gesagten fühlen werden oder schon selbst fühlten? Um auf Dein Opus 120 zurückzukommen, glaube ich nicht einmal, daß uns dasselbe, von K. selbst vorgetragen, befriedigen oder nur gefallen würde, da wir beim Meister, soll er es uns in der edelsten Bedeutung sein, neben dem schönsten Spiel auch Anforderungen an die Composition haben, als da sind ein durch's Ganze leuchtender Sinn und Charakter; bei Variationen insbesondere eine stetige Steigerung, Verherrlichung des Grundgedankens, bis er endlich im Finale siegend oder trauernd (je nach seiner Beschaffenheit) von unsern äußeren Ohren scheidet.

In den inneren wird ein in solchem Geist ausgeführtes Tonstück noch lange nachhalten; es ist der Eindruck den ein Kunstwerk macht. Jene Meister, die als Leuchten den steilen Pfad zum Ziel gezeigt haben, begannen so und führten es fort; die neuste Zeit selbst hat diese Form vervollständigt und vervollkommt. Findest Du in dem erwähnten Werk nur eine Ahnung solcher Bedingnisse?--

“Das nicht; aber warum den Maßstab des Höchsten an etwas legen, den der Autor vielleicht selbst nicht daran gelegt wissen will?”

Diese Vertheidigung wäre unter den ausgesprochenen Vorwürfen für ihn der größte!

How is that? opus 120?

“Yes go ahead and be astonished, you non-believer; it is the one hundred twentieth work of Friedrich Kalkbrenner.”

How can that be? Several years ago, when I played his D-minor Concerto and the *Effusio musica*, his best works, as the later ones proved, it seemed to me that he was already trying to make the musical thoughts more important through forced, ugly modulations, and that he would rightly fade out of sight.

“The works which have appeared since then, nearly sixty in number, have surely sufficiently proved to you how wrong you were?”

Oh, I understand. Just as he neglects the composer in favor of the virtuoso, so did Kalkbrenner's virtuosity mask the common nature of most of his later works. I exclude the A-minor Concerto, the method studies, and the *Variations on a theme from Il Pirata*. But what do you think of the many themes, children of other composers, which he so often spoiled, to their rightful fathers' displeasure, into rondos by using variations? I too am an upright admirer of the tireless diligence with which Kalkbrenner strives for the highest possible perfection in piano playing. Art itself can profit from his experience which he willingly makes public and which will be useful to many, providing them with new insights and unknown ways of facilitating study. But with Kalkbrenner, such perfection of mechanics is always the goal itself, not, as it should be, a means to an end. Since he fixes his eye mainly on this, form and character are usually lost, indeed, we are often left with nothing more than a sample sheet of Kalkbrennerian passages which he might just have been practicing.

“This judgement seems to me one-sided and will make you enemies enough.”

Why not friends as well, who will feel the truth of the aforesaid or who have already felt it themselves? To return to your Opus 120, I do not even think that we would like it if we heard Kalkbrenner himself play it since from a master, if he is one

in the true sense, we expect in addition to the most beautiful playing a beautiful composition as well, with radiant feeling and character throughout; especially in variations a constant intensification and glorification of the fundamental idea, until it leaves our outer ear victorious or mourning, as the case may be, in the finale.

In the inner [ear], a piece of music created in this spirit will remain long afterward; that is the impression made by a work of art. Those masters who have lighted the way to the goal began and continued thus; recent times have completed this form and perfected it. Do you find in the work at hand even a hint of such conditions?

“No, but why compare something to the highest standards which the author himself may not even have intended?”

This defense would be the greatest reproach among those expressed.

**C.2. Ludwig Schuncke, review of Franz Schubert's *Großes Rondo for Piano four-hands, op. 107, NZM, (9 June 1834).***

Der gemüthliche Künstler, Componist dieses Werks,--der dem größern Publicum meist nur durch Lieder und Gesänge bekannt,-- hat allen Musikern und zunächst den Clavierspielern in seinen zahlreichen Werken einen Schatz hinterlassen, der bis jetzt von zu Wenigen gehoben, von diesen aber nach seinem hohen Werth gewürdigt wurde.

Sei es nun, daß Schubert's Claviercompositionen in kommenden Tagen allgemeiner gespielt und verstanden werden, oder daß sie das Eigenthum des kleineren Theils gebildeter Künstler und wirklich ausgezeichneter Dilettanten bleiben (im ersten Fall wird er einen unmittelbaren, im andern einen mittelbaren Einfluß üben)--immer breiten sich, je mehr wir suchen, neue Schöpfungen in ungetrübter Schöne aus, unter ihnen das vierhändige A dur-Rondo, voll Lieblichkeit und von zartem Duft, den der Tondichter seinem Werk so verschwenderisch einhauchte, als der Schöpfer seinem Maimond.

Wie der Abendwind zum Gekose der Liebenden sanft dahinwogt, so begleitet eine ununterbrochene Sechszehnthelbewegung [*sic*] die Melodie. Ganz unmerkbar ist die Modulation



nach der Dominante. Alles, der Charakter der neuen Melodien, die fortgehende ruhige Bewegung der Begleitung, gibt uns das Bild einer abendlichen Landschaft, welche wir bei Beginn des Themas ahnten. Dieses tritt nach einem Zweigespräch zwischen Ober- und Unterstimme wieder ein, und wird ganz weich--und leis und leiser.-  
-Nun bricht der Sturm herein--Wolken überall und sich höher aufthürmend über der untergehenden Sonne--eine raschere Triolenbewegung im Forte verscheucht die vorhergehende--der Sturm kämpft mit den Wolken-- --zerstreut sind die finstern und der Besieger jagt ihnen nach.--

Die Strahlen der Sonne werden nur noch durch vorüberziehende Wölkchen--die wie junge Lämmer ihre Mutter ängstlich suchen, verdunkelt;--nur noch eine--jetzt--und die Brust athmet freier! Die erste Landschaft liegt wieder vor uns und erscheint noch schöner und jünger. Auf den Blättern zittern noch die Tropfen, so ruhig daß man ihr Herunterfallen hören könnte. Die Nachtigallen schlagen heller.

In zartem Reigen führt eine Melodie die andere an der Hand; jetzt schweben sie auf den Accorden der Tonika, wie früher auf der Dominante so leicht und grazienhaft--jetzt verschwinden sie wieder--in unbestimmten Tönen trägt der Wind die Melodien an das lauschende Herz--wie schön bezeichnen die im pianissimo angehauchten Accorde das Bangen der Liebenden, einen jener Wundertöne zu verlieren. Jene ferne Musik verstummt, und im Auge der Liebenden blickt man eine Thräne. Gehört sie der Freude? der Wehmuth?

Einen Zug rüstiger Landleute, der unter lautem Singen nah an ihnen vorüber tragt, bemerken sie kaum, so gar sind sie in holde Träumereien versunken. Wie schwer wird die Trennung--des Abschiednehmens ist gar kein Ende, und die Strahlen des Mondes umschweben den letzten Kuß.

The congenial artist, composer of this work--known to the greater public mainly through songs and vocal works--left all musicians and pianists a treasure in his numerous works, which until now has been exalted by too few, but which has been appreciated for its great value by them.

Whether Schubert's piano compositions are more generally played and understood in coming days, or whether they remain the possession of a few refined artists and truly excellent dilettantes (in

the first case he will have an immediate influence, in the second, a secondary one)--the more we search, the more creations spread themselves in unclouded beauty, among them the A-flat Rondo, full of loveliness and delicate fragrance, which the tone-poet lavished upon his work, like the Creator on his May-moon.

As the evening breeze caresses the lovers, so an uninterrupted sixteenth-note movement accompanies the melody. The modulation to the dominant is quite unnoticeable. Everything--the character of the new melodies, the continuous quiet movement of the accompaniment gives us the picture of an evening landscape, which we imagined when the theme began. This enters again after a dialogue between upper and lower voice, and becomes very soft--and softer and softer. Now the storm breaks in--clouds everywhere towering high above the setting sun--a quick triplet movement in forte frightens away the sun--the storm struggles with the clouds--the dark ones are scattered and the victor chases after them.

The rays of the sun are darkened only by small passing clouds--which like young lambs fearfully seeking their mother;--only one more--now--and the breast breathes more freely! The first landscape lies before us again and appears even more beautiful and younger. The drops tremble on the leaves so quietly that one might hear them fall. The nightingales are singing more brightly.

One melody leads the other by the hand in a gentle dance; now they float upon the chords of the tonic--as before on the dominant so light and graceful--now they disappear again--in uncertain tones the wind carries the melodies to the listening heart--how lovely the way the shaded chords in pianissimo portray the lovers' fear of losing one of those wonder-tones. That distant music grows mute, and one sees a tear in the eye of the lovers. Is it a tear of joy? of sorrow?

They barely notice a group of feisty peasants who pass closely by them with loud singing, so lost are they in their dreamings. How hard the separation will be--there is no end to the parting, and the beams of the moon surround the last kiss.

**C.3. Ludwig Schuncke, review of Louis Maurer's Symphony no. 1, op. 67, NZM (7 July 1834).**

Es liegt die Partitur der Symphonie eines talentvollen Mannes vor uns, das erste, was er in dieser Gattung veröffentlicht. Der Tondichter, welcher in unseren Tagen eine Symphonie schreibt, wird dazu von zwei verschiedenen Wegen, je nach seinem musikalischen Denk- und Gefühlsvermögen, den einen oder den andern wählen. Der erste geht durch einen blühenden Garten: die Meisterwerke bildender Kunst und edler Architektonik verherrlichen ihn--das Schönheitsgefühl wird erregt und auch befriedigt. Es ist der von Mozart bereits geebnete Weg, den Spohr, Fesca, Onslow, Kalliwoda verfolgen. Der zweite ist wilder, ungangbarer--Beethoven mit seiner genialischen Kraft war es gegeben, ihn zu wandeln. Hier schaute er die Natur in ihren Schrecken, ihrer Hoheit, und der Schmerz, der seine Brust durchströmte, schwand beim Anblick ihres beseligenden Lächelns! Die erstaunte Welt lauschte gläubig dem Meister, feurige Jünglinge wurden seine Jünger. Doch nur wenige legten bis jetzt ihre Versuche dem Publicum vor; wir nennen Ries, den Franzosen Berlioz, Franz Schubert.

Der Musiker, dem die anderen Compositionen Maurer's nicht fremd geblieben sind, wird leicht entscheiden können, welcher Richtung er gefolgt ist. Die Art seines durch Besonnenheit geleiteten Talents läßt ihn nach der Schönheit, der Abrundung Mozart'scher Formen streben; die Beethoven'schen Anklänge, die man an verschiedenen Stellen durchhört, sind dagegen der Tribut, den jeder neuere Instrumentalcomponist (auch im Hinblick auf ein anderes Vorbild) diesem großen Genius unwillkürlich zollt.

Die vorliegende Symphonie geht aus F moll. Eine Einleitung (Maestoso) mit gewandter Hand entworfen und ausgeführt, bereitet den ersten Satz, Presto agitato, vor. Dieses tritt sanft wogend ein und aus seinem Gesang entspinnt sich alles Nachfolgende auf eine wahrhaft ungezwungene, durch schöne Instrumentation wirksam gemachte Weise. Das Larghetto in Des dur, von edlem Bau, ist nicht sowohl durch musikalische Erfindung, als durch die klare Behandlung bedeutend, die den Meister des Stoffs verräth. Das Scherzo hat am wenigsten Hervorstechendes, bewegt sich aber mit Leichtigkeit, im Trio mit Anmuth. Die Anlage des Finales so wie die

darin entwickelten musikalischen Gedanken sind großartig und letztere voll Feuer. Der Effect steigt bis zum Schluß.

Das vierhändige Arrangement von Czerny ist gut. Der Verleger verdient wegen der vorzüglich correcten Herausgabe Dank.

We have before us the score of the symphony of a talented man, the first which he has published in this genre. The composer who writes symphonies in our time chooses one of two different ways, according to his capacities for musical thought and feeling. The first way leads through a blooming garden: the masterworks of the fine arts and noble architectonics glorify it--the feeling for beauty is awakened and satisfied. It is the road already smoothed by Mozart, followed by Spohr, Fesca, Onslow and Kalliwoda. The second is wilder, less passable--Beethoven had to take it with his ingenious might. Here he saw nature in her horrors and majesty, and the pain which pervaded his breast disappeared at the sight of her blissful smile. The astonished world listened devoutly to the master; fiery youths became his disciples. But until now only a few set their efforts before the public; we name Ries, the Frenchman Berlioz, Franz Schubert.

The musician to whom Maurer's other compositions are not unknown will easily be able to decide which direction he followed. His kind of talent, led by discretion, leads him to strive for the beauty and roundness of Mozartian forms; the Beethovenian sounds which are audible in various places are a tribute which every newer instrumental composer (also looking to other models) unwittingly pays to this great genius.

The composition at hand is in F minor. An introduction (Maestoso) designed and composed with a skilled hand prepares the first movement, Presto agitato. This begins with a gently rocking melody, and all which follows, effective yet unaffected in its fine instrumentation, evolves out of its song. The Larghetto in D-flat, which is nobly constructed, is meaningful not only through musical invention, but also through clear treatment, which bespeaks a master of the material. The Scherzo is the least remarkable movement, but it moves with lightness and the trio is pleasing. The layout of the Finale as well as the musical ideas developed therein are wonderful; the latter are full of fire. The effect builds until the end.

The four-hand arrangement of Czerny is good. The publisher deserves thanks for the particularly correct edition.

**C.4. Ludwig Schuncke, review of H. Herz's *Rondo militaire sur un Air du Serment pour Pianoforte*, op. 69, *NZM* (25 August 1834).**

Dies neue Pianofortestück von H. Herz enthält gar nichts Neues, man müßte denn gewisse störende Fortschreitungen, welche er dem Ohr zu lieb hätte vermeiden sollen, dafür gelten lassen. Hiervon abgesehen, fehlt diesem Werk so wie den späteren dieses Componisten außer dem frischen Glanz die Feile, welche an den früheren nicht zu verkennen war. Ganz natürlich! nachdem er sich durch die Pianofortemäßigkeit dieser und durch ihren allgemeinen Ton, in den Viele einstimmen, weil es ein recht alltäglicher ist, Renommée erworben hatte, war er den Musikhändlern als geschickter und beliebter Arrangeur sehr willkommen, und umgekehrt sah er ein, daß dies das eigentliche Feld sei, um durch die schon erlangte Routine schnell Glück zu machen, autrement dit: zu einem Vermögen zu gelangen. Dieser ganz gewöhnlichen, unkünstlerischen Speculation verdanken die meisten Sachen von Herz ihr Dasein. Wie? sollte sich die Kritik mit solchen Arrangements, den Auswüchsen einer luxuriösen Zeit, als wie mit Compositionen, mit solchen Werken schaalere Gewinnsucht als wie mit Werken des Gemüths und der Kunst beschäftigen müssen? Hieße das nicht einem Sterbenden die Zähne ausziehen, damit er Niemand mehr vor seinem seligen Ende beißen könne? Wir glauben Besseres zu thun, wenn wir den eigentlichen Standpunct solcher Vielschreiber zeigen, und die Verhältnisse, wodurch sie solches Glück machten, näher erörtern. Dadurch werden auf einmal mehre Stücke eines sich selbst copirenden Vielschreibers abgemacht, und Raum zur Besprechung von Werken, worin eine bessere Zukunft liegt, gewonnen. Mancher unserer jugendlich Strebenden verdient solche Aufmerksamkeit: denn eben in der Verflachung der Zeitgenossen erforschten sie um so eifriger die höheren Gesetze der Schönheit in der Natur, die sich in den kunstvollen Werken der Meister abspiegelt.

Immer bleibt es eine interessante Frage, wie Arrangements von Czerny und Herz die Gunst des Publicums in einem so ganz unglaublichen Grad finden konnten, während Beethoven seine

letzten Pianofortewerke der Welt übergab, während der genialische Schubert die lebensvollsten Tongestalten für dasselbe Instrument schuf, während der damals so gefeierte Componist des Freischützen den entgegengesetzten Weg verfolgte? Viele werden diese Frage mit dem damals auch anderweitig gesunkenen Geschmack des Publicums beantworten; wir lassen daher auch unsere Ansicht folgen, welche diese Frage ihrer Lösung näher bringe möchte.

Als Beethoven auftrat, war das Pianoforte ein beinahe neues Instrument, dessen voller Ton und harmonischer Reichthum ihm ein ganzes Orchester repräsentirte. Seine für damalige Zeit außerordentliche Fertigkeit genügte ihm vollkommen, um den Eingebungen seines Genius frei folgen zu können, und er legte in den Pianofortesonaten einen Theil seiner neuen Welten nieder. Dabei behandelte er aber das Pianoforte oft unwirksam, dem Charakter des Instruments entgegen; wie konnte dies auch anders sein, da er seine Mechanik dem Studium von Clavicord- und Orgelcompositionen verdankte. Weber und Schubert folgten ihm in dieser Art, das Pianoforte zu behandeln, mehr und weniger. Unterdessen hatten Clementi und seine Schüler in dem Pianoforte die entgegengesetzte Seite ausgebildet. Fand Beethoven mit seiner freudigen Phantasie in demselben den Inbegriff aller anderen Instrumente, so sah der ruhige Denker Clementi in ihm ein solches, welches noch ganz neu, noch ganz unerkannt, erst einer Elementen-Bildung bedürfe. Und diese haben wir Clementi zu verdanken; wofür ihm dauernder Ruhm sein wird. Einmal den Grund gelegt, erkannte man das eigentliche Wesen des Instruments--die Bedingungen, unter welchen ein schöner, singender Ton zu erhalten sei u. s. w. Und wer in aller Welt kann an dem Gesang, an der Eigenthümlichkeit des Pianoforte's zweifeln, der Fields Compositionen gut vortragen hörte? Lassen sich diese lieblichen, feierlichen Klänge und Melodieen wohl auf anderen Instrumenten wiedergeben? Unmöglich! Dies allein würde schon die hohe Eigenthümlichkeit desjenigen Instruments beweisen, welches sie in's Leben rief.

Nachdem das Pianoforte durch die Schüler Clementi's wie in Deutschland durch Hummel (der in seinen Werken weder der Beethoven'schen noch der Clementi'schen Ansicht treu bleibt, weswegen man ihn den Mann der richtigen Mitte nennen könnte) und Moscheles eine tüchtige Ausbildung erhalten hatte, fanden Czerny und Herz eine bereits abgeschlossene Art zu spielen, welche

sie in ihrer Weise modificirten, d. h. verflachten. Dieser Art, das Pianoforte zu behandeln, verdanken sie zum größten Theil das Glück, welches ihre Arrangements gemacht haben: da klingt Alles und die schwierigsten Stellen liegen für den fleißigen Spieler im Reich einer schönen Ausführung. Das aber, und wie wir gesehen haben, ein mehr ererbtes als erworbenens Eigenthum, ist die einzige gute Seite dieser Sachen, in welchen nichts mehr von dem künstlerischen Streben des J. B. Cramer, John Field, Ferdin. Ries, J. N. Hummel, Ign. Moscheles, Ludwig Berger zu finden ist.

Man sagt, H. Herz hätte seine Zeit verstanden; o ja: er hat ihre Seichtheit würdig besungen und die Masse hat ihr gehuldigt. Verstehe er sie auch jetzt, halte Morgenröthe nicht für Abendröthe und vergebe er es ihr, daß sie ihm einen Lorbeer aufsetzte, den er gar nicht verdiente.

This new piano piece of H. Herz contains absolutely nothing new, one would have to let certain disturbing progressions, which he should have avoided for the ear's sake, pass for that. Apart from that, this work, like the later ones of this composer, lacks the polish and the fresh brilliance which was unmistakable in the earlier works. Quite naturally! After he had achieved renown through the pianoforte-mediocrity of these [earlier works] and through their general tone, which many have taken on, because it is a right ordinary one, he was welcomed by the music dealers as a clever and well-liked arranger, and conversely he understood that this was the right way to cash in quickly on his routine, *autrement dit*: to make a fortune. Most of Herz's things owe their existence to this most commonplace, unartistic speculation. How? [*sic*] should the critic handle such arrangements, the outgrowths of a luxuriant time, but as compositions of insipid greed rather than works of sentiment and art? Would that not be pulling a dying man's teeth, so that he could not bite anyone before he went to his rest? We believe we would do better to show the real standpoint of such scribblers and to discuss in greater detail the situation in which they can have such success. That way several pieces of a self-copying scribbler can be taken care of at once, and room made for the discussion of works with a better future. Some of our aspiring youth earns such attention: because amid the flattening of the contemporaries they probed the higher laws of beauty in nature which is reflected in the ingenious works of the masters.

It remains an interesting questions how arrangements by Czerny and Herz could find favor to such an incredible degree, while Beethoven was bestowing his last piano works on the world, while the genius Schubert was creating the tone-forms so full of life, while the composer of *Der Freischütz*, so celebrated at the time, was going in the opposite direction. Many will answer this question with the taste of that time which had sunk in another way; therefore we present our opinion as follows, that it might bring the answer to this question closer.

When Beethoven came along, the pianoforte was almost a new instrument whose full tone and harmonic richness represented an entire orchestra to him. His execution, which was extraordinary for those times, sufficed entirely to allow him to follow freely the inspirations of his genius, and he set down a part of his new worlds in the pianoforte sonatas. But at the same time, he often treated the piano in a way which was ineffective and contrary to the character of the instrument; how could this be otherwise, since he owed his technique to the study of compositions for the clavichord and organ. Weber and Schubert followed him in this way of treating the piano, more or less. Meanwhile, Clementi and his students developed the opposite side of the piano. If Beethoven found with his joyful fantasies [on the piano] the embodiment of all other instruments, then Clementi saw in it [an instrument] which was still entirely new, which still needed a primary education. And we owe this to Clementi; he will long be famous for it. Once the groundwork was laid, one recognized the true being of the instrument, the conditions under which a beautiful, singing tone is to be achieved, etc. And who in all the world can doubt the piano's song and its characteristics, having heard Field's compositions well played? Can these lovely solemn sounds and melodies be reproduced on another instrument? Impossible! This alone would prove the special quality of that instrument which created it.

After the piano received a sound education from the pupils of Clementi, in Germany from Hummel (who neither remains true to Beethoven's ideals nor to Clementi's, for which reason one could call him the man of the happy medium) and Moscheles, Czerny and Herz found an already-complete way of playing which they modified, i. e. flattened in their own way. They owe this way of playing mainly to the success which their arrangements have made: everything sounds good and the most difficult passages can be



played well by a diligent player. But that--an inherited rather than an earned possession, as we have seen--is the only good side of these things, in which nothing more of the artistic strivings of J. B. Cramer, John Field, Ferd. Ries, J. N. Hummel, Ign. Moscheles, Ludwig Berger can be found.

They say that H. Herz has understood his time; o yes; he fittingly celebrated its shallowness and the masses indulged him. May he understand it now as well, do not mistake sunrises for sunsets and may he forgive them for laying laurels on him which he did not at all deserve.

#### **C.5. Fragment of Ludwig Schuncke's diary, 15-21 August 1834.**

Donnerstag, den 15. August 1834.

Spielart von Emmanuel Bach.

Schlesier suchte mich gestern absichtlich zu beleidigen, ich bot ihm daher eine Ohrfeige an, worauf er still war; heute grüßten wir uns nicht. Es ist mir ganz unbegreiflich wie er auf eine solche Idee nach einem Spaziergange zwischen uns beiden allein, wo wir uns in vieler Hinsicht innig ausgesprochen hatten, kommen konnte. Alle anwesenden billigten laut mein Betragen. Den Abend war ich bei Mad. Voigt mit Hofr. Rochlitz, dem ehrwürdigen, gesprächigen Greis zusammen. Neulich schon hatte er mir eine Erklärung des Wortes "Trio" gegeben, wie sie wohl die richtige seyn mag. Heute antwortete er auf meine Frage welches Instr. Em. Bach traktiert habe, daß dieser immer auf dem Clavichord gespielt habe. Er sprach sich überhaupt über die Behandlung des Pianoforte so aus, wie ich das in meinem heutigen Artikel über Herz gethan habe; führte auch noch eine Übersicht der verschiedenen Behandlungsarten der Violine bei wo er als Anfangspunkt den zu Anfang des vorigen Jahrhunderts lebenden Benda nahm, welcher einen kräftigen u. dabei schönen, edeln Ton auf der Violine hatte, ohne Schwierigkeiten zu machen. Darauf kamen die Italiäner mit dünnen Saiten u. kürzeren Bogen, sie hatten die andere Eigenthümlichkeit des Instr., die Leichtigkeit, das Graziöse, das Geschwinde mehr ausgebildet, u. stürzten die vorhergehende Schule. Sie selbst wurden wieder durch Rode und Kreutzer gestürzt. Nach diesen ist es jetzt Paganini der als König auf allen umgestürzten Schulen thront.

Als ich zu Hause [M. Schuncke: nach Hause, ed.] kam, fantasierte Schumann eben ganz schön, u. wir (Gunz war dabei) hörten ihm wol eine halbe Stunde mit Vergnügen zu.

\*Mein Schüler Poley hatte den sehr guten Einfall mir heute Stundengeld zu bringen, ohne dieses wäre ich ohne einen rothen Heller bis zum nächsten Montag gewesen, wo ich ihm wieder Stunde gebe.

16. Heute fand nach sehr langer Zeit einmal wieder die erste Conferenz zwischen den 4 Redaktoren und den Mitarbeitern Bank, Glock u. Lyser?! statt. Es übernahm Jeder von uns einige nöthige Briefe zu schreiben; ich bekam: Silcher in Tübingen, Groß in Dorpat u. Alwin in Pest. Außerdem verpflichtete ich mich bis über 14 Tage einen Druckbogen für die musikalische Zeitschrift zu liefern, was ich um so eher konnte, als bei Weitem mehr als die Hälfte davon die Journalschau, bei welcher ich die Französischen Journale zu beurtheilen habe, u. aus denen ich Auszüge machen kann, einnehmen wird. Ein reger Geist für das Unternehmen wohnt uns Allen inne, und bei gehörigen Anwendung der Kräfte jedes Einzelnen kann an dem schönen Erfolg nicht zu zweifeln seyn.

Nach der Conferenz gieng ich u. Schumann zu Voigts, wo wir ein freundliches Tischendeckdich fanden, u. eine Champagner-Flasche leerten; dabei wurde des guten Bernhard Klein gedacht, welcher uns durch seinen Tod diesen hübschen Abend bereitete. Voigt hatte nemlich gewettet, B. K. sei in Cölln gest., Schumann dagegen, er sei in Berlin gestorben und letzter hatte Recht. Ich ließ mir 12 Exemplare meiner Sonate holen die andern 12 werde ich in 8 Tagen bekommen; u. doch weiß ich nicht, ob ich damit ausreichen werde. Denn ich muß sie folgenden Personen schicken: Rellstab, G. Weber, Link, Lobe, Eleg. Zeit., Bank, Schumann, Wieck, Stegmayer, Hofr. Rochlitz, Mad. Voigt, Fischhoff, Panofka, Taubert, u. so vielen Andern, die mir nicht gleich einfallen. An Rellstab und Weber will ich einige Zeilen schreiben, weiß aber noch nicht wie und was.

17. Mit Wieck und Bank nach Gonnewitz zum Essen gegangen. Den Abend von Dr. Weihe nebst Schumann u. Glock zu Allippi eingeladen blieben wir daselbst bis gegen 11 Uhr.

18. War ich bey dem guten Hofrath Rochlitz. Bey Wieck aßen wir, weil sein Geburtstag war, zu Mittag u. giengen den Abend in die grüne Schenke. Die Luft war Nektar und die Unterhaltung musikalische Zeitung.

19. Hn. Poley Dem. Bosseringe Stunde gegeben. Ersterer hat eben mein Es Rondo angefangen und Frl. Pauline spielte die Variat. v. Schubert über Herolds Thema zum erstenmale. Das gute Mädchen wird bestimmt von ihrer Schwester tyrannisirt, es spricht sich dies in der Schüchternheit ihres ganzen Wesens leider zu deutlich aus. Eltern, u. Geschwister! Werdet Ihr denn nie aufhören, unglückliche Menschen durch Eure Tyranney zu bilden? Könnt Ihr dem allmächtigen Schöpfer wol Rechenschaft geben, über die von Euch in den Staub getretenen Kräfte--geistige u. körperliche--Eurer Kinder? Und doch habt Ihr meistens den guten Willen ihr Bestes zu wollen. Eure Launen aber, Euer Unglück mit dem Ihr die zarten Gemüther gar nicht bekannt machen sollten, verpesten Euern Kindern die schönsten friedlichen Jahre, u. der Verlust dieser läßt im ganzen Leben eine öde Leere zurück.--Wie weh thut es mir, wenn ich ein solches Opfer sehe, es nicht retten, seinen unaussprechlichen Qualen keine Linderung schaffen zu können. Aus dem Gefühle dieser Ohnmacht entspringt der Egoismus.

20. Lobes Oper "Die Prinzessin von Granada" wurde zum erstenmale gegeben. Eine ganz gräuliche Hitze verhinderte mich, ruhig zu hören. Was mir am Besten gefiel ist eine Arie von Dem. Gerhardt und eine mit schöner Hornbegl. (1 oblig. H.) von Eichberger. Wenn die letzten Takte des ersten Chores, der sich öfter wiederholt eine interessantere Wendung hätten, u. wenn sein Eintreten geschickter vorbereitet wäre, müßte dieser ein Lieblingschor werden, u. in Aller Kehle seyn. Das Terzett im 4ten Akte zwischen den 3 Begleiterinnen der Königin fand ich ganz gewöhnlich, das Ganze gemacht u. zerissen, bis auf die schon angeführten zwei Gesangsszenen. Ensemblestücke hörte ich gar nicht. Die Deutsche Oper verlangt andere Männer!--Wenn man aber die Verhältnisse Lobes betrachtet, so muß man sich doch immer über die eiserne Beharrlichkeit mit welcher er endlich trotz seines nicht großen Talentes durchgedr. ist freuen.

21. Von Gustav einen sehr lamentablen Brief bekommen; denselben auch gleich beantwortet.

Bei Mad. Voigt erzählte Rochlitz eine ganz allerliebste Anekdote [*sic*] über Beethoven. Dieser nemlich machte R. (welcher in Baden wohnte) von Wien aus (begl. von Haslinger, dem alleinigen Menschen, dem er die Sprache an den Bewegungen des Mundes absehen konnte)--einen Gegenbesuch, u. zwar ganz aufgewachst, mit gekämmten Haar und reiner Wäsche. Sie aßen in einem großen

Saale, wo alle dortigen Gäste speisen, zu Mittag, u. die Aufmerksamkeit der Anwesenden, dem tauben Beeth. ihre Freude über sein Erscheinen auszudrücken, versetzte ihn in gute Laune. Bei Tisch erzählte er R. die drolligsten Sachen, (überhaupt sprach er wenn er einmal im Zuge war, sehr viel u. dabei sehr derbe) sein Haupt-Kapitel aber blieb, dem guten R. die Idee welche er selbst aus kleinen Zeugen, aus Bekanntschaft mit einigen Lords, aus einzelnen Parlamentsreden vielleicht über England zusammengereimt hatte, und welche nach R. Zeugniß ganz falsch war,--beyzubringen, wobei er seine ganze Beredsamkeit anwendete, um diesen von der Echtheit seiner Meinungen zu überzeugen.

Nach Tisch gehen sie zusammen nach dem nahen sehr besuchten Kaffeehause, u. lassen sich in einer entlegenern Laube nieder. Bald kommen Musikanten, wovon der erste Violinspieler durch Artigkeit u. besonders durch kecken Bogenstrich ganz ausgezeichnet war, die beiden anderen sind bloß Begleiter. Es dauert nicht lange, so spendet B. dem ersten Spieler den lautesten Beifall und fragt endlich, ob sie denn kein Notenpapier hätten! Höchlich erstaunt über eine solche Frage, holten sie endlich einige alte Blätter heraus, u. da auf der Rückseite noch Platz ist, fängt Beeth. an einen Walzer mit 2 Trios zu komponieren, der bald genug fertig wird. Da aber die

#### Playing style of Emmanuel Bach

Schlesier tried intentionally yesterday to insult me, I offered him therefore a box on the ear, after which he was quiet; today we did not greet each other. It is quite incomprehensible to me how he could get such an idea after a walk between the two of us alone, as we had spoken so intimately of so many things. All those present approved loudly of my behavior. In the evening I was at Mad. Voigt's together with Hofrath [Privy Councillor] Rochlitz, the venerable, talkative old man. The other day he had given me an explanation of the word "trio," which most probably is correct. Today he answered my question as to which instrument Em. Bach played, that he always played on the clavichord. He spoke moreover about the treatment of the piano as I had done in my article of today on Herz; he gave as well an overview of the various ways of playing the violin, taking as an example Benda, who lived at the beginning of the previous century and who could effortlessly produce a beautiful, noble tone on the violin. Then came the

Italians with thin strings and shorter bows; they had trained the other peculiarities of the instrument, the lightness, the gracefulness, the speed, and overthrew the former school. They themselves were overthrown by Rode and Kreutzer. After them it is now Paganini who sits on the king's throne above all the overthrown schools.

My student Poley had the very good notion of bringing me money for lessons today; without this I would have been without one red cent until next Monday, when I will again give him a lesson.

16. Today the conference between the 4 editors and the co-workers Bank, Glock and Lyser?! took place once again after a very long time. Each of us agreed to write several necessary letters: I got Silcher in Tübingen, Groß in Dorpat and Alwin in Pest. Moreover I committed myself to delivering a proofsheets for the musical journal within 14 days, which I could do all the sooner than by far more than half of the Journalschau, by which I must evaluate the French journal, and from which I can take excerpts. A zealous spirit for the enterprise dwells in us all, and with the proper use of the strengths of each person, there can be no doubt of a great success.

After the conference Schumann and I went to the Voigts', where we found a nicely-set little table, and emptied a champagne bottle; we also remembered the good Bernhard Klein,<sup>1</sup> whose death was the reason for this pleasant evening. Voigt had bet that B.K. died in Cologne, Schumann on the contrary, said that he died in Berlin and the latter was right. I had 12 copies of my sonata brought to me; I will receive the other 12 in 8 days; and still I do not know whether that will be enough. Because I must send them to the following persons: Rellstab, G. Weber, Link, Lobe, Eleg. Zeit., Bank, Schumann, Wieck, Stegmayer, Hofr. Rochlitz, Mad. Voigt, Fischhof, Panofka, Taubert, and so many others who now escape me. I want to write Rellstab and Weber a few lines, but I do not yet know how or what.

17. Went with Wieck and Bank to Gonnewitz for dinner. In the evening invited with Schumann and Glock to Allippi by Dr. Weihe we stayed there until around 11 o'clock.

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<sup>1</sup>Bernhard Klein (b. Cologne 1793, d. Berlin 1832), German composer, primarily of songs and sacred choral music.

18. I was at the good Hofrath Rochlitz's. We lunched at Wieck's as it was his birthday, and in the evening went to the green inn. The air was nectar and the conversation music journal.

19. Gave Herr Poley [and] Demoiselle Bosseringe lessons. The former just began my E-flat Rondo [op. 11] and Frl. Pauline played the Variations of Schubert on Herold's theme for the first time. The good girl is surely being tyrannized by her sister, it is sadly all too evident in the timidity of her whole being. Parents and siblings! Will you never stop making unhappy people with your tyranny? Can you give account to the Almighty Creator for the powers--mental and physical--of your children which you have stamped into the dust? And then you usually have the goodwill of wanting their best. But your moods and your misfortune, with which you should not burden the tender spirits, pollute your children's loveliest peaceful years, and the loss of this leaves behind a desolate emptiness for all their lives. How it pains me, when I see such a victim, unable to rescue him, unable to provide him any relief from his unspeakable suffering. Egoism springs from this feeling of powerlessness.

20. Lobe's opera, "The Princess of Granada" was performed for the first time. A most dreadful heat prevented me from listening calmly. What I liked best is an aria from Dem. Gerhardt and one with beautiful horn accompaniment (4 oblig. H.) from Eichberger. If the last measures of the first chorus which is often repeated had a more interesting turn, and if his entrance were more cleverly prepared, this would have to become a favorite chorus and be in every throat. I found the trio of the queen's three female companions quite ordinary, the whole contrived and disjunct, save the two aforementioned vocal scenes. I heard no ensemble pieces at all. The German Opera needs other men! But when one considers Lobe's situation, then one must admire the iron determination which has carried him through in spite of his not-great talent!

21. Received a very lamentable letter from Gustav, which I answered at once.

22. At Mad. Voigt's, Rochlitz told a most delightful anecdote about Beethoven. He came namely from Vienna (accompanied by Haslinger, the only person whose speech he could read from the movements of the mouth) to visit R. (who lived in Baden [by Vienna]), and quite slicked up, with combed hair and clean clothes.

They lunched in a large hall there where all the guests dine, and the attention of those present, expressing their pleasure at his appearance, put the deaf Beethoven in a good mood. At table he told R. the drollest things (he generally talked very much and very coarsely, once he got going) but his main topic remained sharing with the good R. his idea which he himself had pieced together from little bits, from acquaintances with several Lords, with certain parliamentary speeches perhaps about England, and which according to R. were completely wrong, whereby he used all his eloquence to convince him of the rightness of his opinions.

After lunch they go together to the nearby much-frequented coffehouse and sit down in a remote arbor. Soon musicians come, of which the first violinist excelled greatly through his manner and especially through his bold bow strokes, the other two are just accompanists. It does not take long for Beethoven to give the first player the loudest applause and eventually asks whether they had any music paper! Highly astonished at such a question, they finally took out a few old sheets, and as there is still room on the back, Beethoven begins composing a waltz with 2 Trios, which is soon enough finished. But because they . . .

**C.6. Friedrich Silcher to Schumann, 1 October 1837  
(excerpt).<sup>2</sup>**

Verehrtester Herr Redakteur!

Als Sie Ihre Zeitschrift gründeten, forderte Freund Schunke auch mich auf, Beiträge zu liefern. Ich war aber damals bei Ankunft seines Briefes auf längere Zeit abwesend u. bald nach meiner Zurückkunft war Schunke nicht mehr. In dieser langen Zeit nahm ich mir nun gar oft vor, Ihnen zu schreiben, aber überhäufte Geschäfte ließen mich leider nicht dazu kommen.

Wenn es mir bis jetzt auch nicht möglich war, Beiträge zu liefern, so habe ich mir doch fortwährend Mühe gegeben, Ihre treffliche Zeitschrift, wo ich nur konnte, befördern zu helfen. Sie wurde auf mein Bitte sogleich für's hiesige Museum angeschafft. Auch bat ich den kürzlich an der hies. Universität für schöne Litteratur angestellten Dr. Keller, welcher zugleich ein braver Musikkenner ist, Ihnen Beiträge zu liefern . . . Schunke forderte

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<sup>2</sup>*Catalog*, 24.

mich zu einer Beurtheilung der schwäbischen Volkslieder auf. Allein, ich habe diese Lieder gesammelt, gereinigt, gesetzt u. mit andern herausgegeben u. kann u. mag über meine eigene Arbeit nichts sagen. Das können andere viel besser thun als ich.

Most honored Mr. Editor!

When you founded your journal, friend Schunke invited me to send contributions as well. However, at the time of the arrival of his letter, I was away for a long time and soon after my return, Schunke was no more. In this long time I very often intended to write you, but piled-up business unfortunately did not permit it. Even though until now I have been unable to contribute, I have continually made an effort to help promote your excellent journal wherever I could. It was immediately acquired for the local museum at my request. I also asked Dr. Keller, who was recently hired by the local university for belles-lettres and who at the same time is a great connoisseur of music, to send you contributions . . . Schunke asked me for an evaluation of Swabian folk music. Alone, I have collected, corrected, set and edited with others and I cannot and do not want to say anything about my own work. Others can do that much better than I.

**C.7. Breitkopf & Härtel to Ludwig Schuncke, 15 September 1834.**

Ew. Wohlgeboren

werthe Zuschrift vom heutigen Tage entgegend, bestätigen wir den Empfang des Manuscriptes Ihrer Variationen über Beethoven's [*sic*] Sehnsuchtswalzer.

Eingeschlossen überreichen wir Ihnen in solcher Beziehung 6 Stück friedrich d'or, mit der Bitte dagegen die übliche Verlagscession, von der wir das Schema zu gef. Unterzeichnung mitsenden, auszustellen.

Ogleich wir gegenwärtig in der Stecherei gar sehr beschäftigt sind, so werden wir Ihrem Wunsche die Pianofortestimme bis zum 24. Novb. gestochen zu sehen, doch gern genügen, so wie wir Ihnen Ihrer Order gemäß, die Correkturen und Revisionen seiner Zeit zusenden werden. Wegen des Stiches der Orchesterstimmen möchten wir Sie aber um etwas längere Geduld bitten.



Daß wir Ihrem Werke eine möglichst elegante Ausstattung geben werden, brauchen wir Ihnen wohl nicht erst zu versichern. Es zeichnen Hochachtungsvoll Ew. Wohlgeboren ergebenste Breitkopf & Härtel

Dear Sir,

in response to your letter of today, we confirm the receipt of the manuscript of your Variations on Beethoven's [Schubert's] Sehnsuchtswalzer.

Enclosed we send you accordingly 6 gold friedrichs, with the request to please sign and return the enclosed publication consent. Although we are at present very busy in the engraving shop, we will gladly satisfy your wish to see the piano part engraved by 24 Nov., at which time we will send you the proofs and revisions in compliance with your order. We would like to ask you to be patient a little longer for the engraving of the orchestra parts.

We need hardly assure you that we will give your work the most elegant appearance possible. Signed with best regards dear Sir

Your most devoted  
Breitkopf & Härtel

**C.8. Felix Mendelssohn to Henriette Voigt, 10 January 1835 (excerpt).<sup>3</sup>**

Empfangen Sie meinen besten Dank für Ihren freundlichen Brief; ich hatte schon einen Tag ehe ich ihn empfang den Tod Ihres Freundes durch die Zeitung erfahren, und mir gedacht, wie sehr ein solcher Verlust Sie schmerzen muß. Man weiß dann immer nicht, ob man sich freuen soll oder es bedauern, wenn man sich so kurz vor dem Scheiden noch wieder sieht oder kennen lernt, aber in jedem Falle würden Sie mich ganz erfreuen, wenn Sie mir, wie Sie es mir andeuten, einige seiner Sachen zuschicken wollten. Sie sagen, er hätte es gewünscht, daß ich sie sehen sollte, und so hoffe ich gewiß, daß Sie mir diese Freude machen werden. Ich hatte ihn immer als einen der talentvollsten Musiker in Ihrer Stadt nennen

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<sup>3</sup>Brochure, 12.

hören, und wenn in solcher öden, schlimmen Musikzeit dann noch die Besseren fortgenommen werden, so ist es für jeden Musiker doppelt traurig . . . Nun ich hoffe bald die Sachen von Schunke zu erhalten, und habe eine wahre Sehnsucht nach einem recht guten neuen Musikstück, das ich kennen lernte.

Accept my best thanks for your friendly letter; I had learned of the death of your friend through the newspaper a day before I received it, and I thought how greatly such a loss must pain you. One never knows whether to be glad or to regret it when one neither sees nor meets each other so soon before departure, but in any case you would make me very happy if you would, as you implied, send me some of his things. You say he wanted me to see them, and I certainly hope that you will give me this joy. I always heard him called one of the most talented musicians in your city, and when the better ones are taken away in such desolate, bad music-times, then it is doubly sad for every musician . . . Now I hope to receive the things of Schunke soon, and I have a true longing to get to know a very good new piece of music.

#### **C.9. Mendelssohn to Henriette Voigt, 15 March 1835.**

Durch die Sendung haben Sie mir eine sehr grosse Freude gemacht, indem Sie mir, freilich nun zu spät, eine neue musikalische Bekanntschaft verschaffen; am meisten sagt mir die Sonate zu, sie ist am ernstesten gehalten, auch scheint sie mir am unbefangenen; namentlich das erste Stück und das Andante, weniger das Scherzo und letzte, wo mir der Clavierspieler, der die As-Dur Variationen gemacht hat, wieder ein wenig herausieht. Diese letzteren haben mir allerdings nicht gefallen wollen, dagegen in den 4händigen Stücken [op. 13] sehr vieles wieder, und ich kann mir es denken, wie interessant es Ihnen gewesen sein muss, alle diese Sachen gleich nach ihrem Entstehen zu hören, und wie viele schöne Erwartungen durch seinen Verlust unerfüllt werden mussten.--

Darf ich Sie auch bitten, dem Herrn Schumann in meinem Namen vielmals für sein freundliches Geschenk [12 Walzer] mit den freundlichen Worten darauf vielmal und herzlich zu danken. Ich wünschte wohl, ich wäre auf ein Paar Tage in Leipzig, um ihm mal zu sagen, wie vieles mir darin so wohl zusagt und gefällt, und dann

wieder anderes nicht, so dass ich gewiss denke, er müsste meiner Meinung werden, wenn ich sie ihm so recht sagen könnte. Zu meinen Lieblingen gehört No. 11 in F moll; nochmals bitte, danken Sie ihm recht sehr, und sagen ihm, wie er mich erfreut hat.

Your letter gave me very great joy, in that you, admittedly too late, provided me with a new musical acquaintance; I like the Sonata best, it is the most seriously composed, and it also seems to me the most uninhibited; namely the first piece and the Andante, less so the Scherzo and last movement, where the piano-player who composed the A-flat Variations again shows through a bit. I could not bring myself to like the latter, although much in the 4-hand pieces pleased me, and I can imagine, how interesting it must have been for you to hear all these things right after their genesis, and how many fond expectations through his loss must remain unfulfilled. May I also ask you, to thank Mr. Schumann many times and heartily in my name for his friendly gift [the 12 Waltzes mentioned in Schumann's letter to Fischhof] and his friendly words. I wish I were in Leipzig, in order to tell him how much there is in them that I liked, and then again other things not, so that I certainly think he would share my opinion, if I were able to tell it to him properly. Among my favorites is No. 11 in F minor, again please, thank him very much, and tell him what joy he gave me.

**C.10. Schumann, review of Schuncke's Sonata in g, op. 3, NZM (5 May 1835).<sup>4</sup>**

Erinnerst du dich, Florestan, eines Augustabends im merkwürdigen Jahre 1834? Wir gingen Arm in Arm, Schunke, du und ich. Ein Gewitter stand über uns mit allen Schönheiten und Schrecknissen. Ich sehe noch die Blitze an seiner Gestalt und sein aufblickendes Auge, als er kaum hörbar sagte: [“einen Blitz für uns!”] Und jetzt hat sich der Himmel geöffnet ohne Blitze und eine Götterhand hob ihn hinüber, so leise, daß er es kaum wahrte.-- Ruft nun einmal--aber der Augenblick sei noch fern!--der Geisterfürst Mozart in jener Welt, die sich der schönste Menschenglaube gegründet, alle Jünger zusammen, welche den deutschen Namen “Ludwig” in dieser getragen, sieh! welch edle

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<sup>4</sup>Schumann, *Gesammelte Schriften*, I:105-8.

Seelen werden zu ihm heranschweben und wie wird er sie freudig anschauen, Ludwig Beethoven, Cherubini, Spohr, Berger, Schunke!--dem ersten von diesen folgte der jüngste am Sonntagmorgen des letztvergangenen siebenten Decembers, wenige Tage vor seinem vier und zwanzigsten Jahre.

Den Winter vorher trat in K's Keller ein junger Mensch zu uns heran. Alle Augen waren auf ihn gerichtet. Einige wollten eine Johannesgestalt an ihm finden; andere meinten, grübe man in Pompeii einen ähnlichen Statuenkopf aus, man würde ihn für den eines römischen Imperators erklären. Florestan sagte mir in's Ohr: "da geht ja der leibhaftige Schiller nach Thorwaldsen herum, nur ist am lebendigen Vieles noch schiller'scher." Alle jedoch stimmten darin überein, daß das ein Künstler sein müsse, so sicher war sein hoher Stand von der Natur schon in der äußerlichen Gestalt gezeichnet--nun, ihr habt ihn alle gekannt, die schwärmerischen Augen, die Adlernase, den feinironischen Mund, das reiche, herabfallende Lockenhaar und darunter einen leichten, schmächtigen Torso, der mehr getragen schien, als zu tragen.-- Bevor er an jenem Tage des ersten Sehen uns leise seinen Namen "Ludwig Schunke aus Stuttgart" genannt hatte, hörte ich innen eine Stimme: "das ist der, den wir suchen"--und in seinem Auge stand etwas ähnliches. Florestan war damals melancholisch und bekümmerte sich weniger um den Fremdling. Ein Vorfall, von dem ihr vielleicht noch nicht gehört, brachte sie einander näher.

Wenige Wochen nach Schunkens Ankunft reiste ein Berliner Componist durch, der mit jenem zusammen in eine Gesellschaft eingeladen wurde. Ludwig hielt etwas auf den berühmten Virtuosenamen seiner Familie, namentlich auf die Hornisten. Gott weiß, das Gespräch kam während des Dinners auf die Hörner. Der Berliner warf kurz hin: "wahrhaftig, man sollte ihnen nichts zu blasen geben, als C, G, E" und "ob denn das erste Hornthema in der C-Moll-Symphonie, welches doch sehr leicht, nicht greulich genug allenthalben ausfiele?"--Ludwig muckte nicht; aber eine Stunde darauf stürzte er hastig auf unser Stube und sagte: "so und so ständen die Sachen, er habe dem Berliner einen Brief geschrieben, sein Familienname wäre angetastet, er hätte ihn gefordert, auf Degen oder Pistolen gleichviel und Florestan solle ihm secundiren." Heraus platzten wir mit lautem Lachen und Florestan meinte "der alte berühmte Lautenist Rohhaar habe einmal gesagt: ein Musikus, der Courage habe, sei ein --, wahrlich, bester Louis Schunke, Sie

beschämen den Lautenisten." Der nahm aber den Spaß fast krumm und die Sache überhaupt ernsthaft und sah sich auf der Straße nach Gewehrläden um. Endlich nach 24 Stunden kam eine auf Packpapier geschriebene unendlich grobe Antwort vom Berliner "er (Sch.) müßte nicht recht gesund sein--mit Vergnügen wolle er (der Berliner) sich mit ihm schießen, aber im Augenblick, wo Sch. die Antwort läse, hätte ihn (den Berliner) der Postillon schon längst zum Thor hinaus geblasen auf der Eilpost direct nach Neapel u. s. w."--Wie er noch so liebenswürdig mit dem Brief in der Hand vor mir steht, zürnend wie ein Musengott und aufgeregt, daß man die Adern auf der weißen Hand zählen konnte--und dabei lächelte er so schalklich, daß man ihm um den Hals hätte fallen mögen; dem Florestan gefiel aber die Geschichte gar gut und sie erzählten sich wie ein paar Kinder von ihren Leibgerichten an bis zum Beethoven hinauf. Der folgende Abend zog das Band zwischen beiden fest und auf ewig.

Wir hatten bis dahin noch nichts von ihm gehört, als brillante Variationen, die er in Wien componirt, wo er überhaupt, wie er später selbst äußerte, nur als Virtuos Fortschritte, freilich ungeheuere, gemacht hatte. Daß wir einen Meister im Clavierspiel hörten, merkten wir nach den ersten Accorden; Florestan blieb aber kalt, ließ sogar auf dem Heimweg gegen mich seine alte Wuth gegen die Virtuosen aus, "einen Virtuos, der nicht acht Finger verlieren könne, um mit den zwei übrigen zur Noth sein Compositionen aufzuschreiben, halt' er keinen Schuß Pulver werth" und "ob sie nicht daran schuld wären, daß die göttlichsten Componisten verhungern müßten u. s. w."--Der feine Schunke merkte wohl, daß und wo er gefehlt hatte. Jener Abend kam; es waren mehre Davidsbündler bei uns versammelt, auch der Meister mit; man dachte gar nicht an Musik, der Flügel hatte sich wie von selbst aufgemacht, Ludwig saß von ungefähr daran, als hätte ihn eine Wolke hingehoben, unversehen wurden wir vom Strome einer uns unbekanntem Composition fortgezogen--ich sehe noch alles vor mir, das matte verlöschende Licht, die stillen Wände, als ob sie lauschten, die ringsum gruppirten Freunde, die kaum athmen mochten, das bleiche Gesicht Florestans, den sinnenden Meister und inmitten dieser Ludwig, der uns wie ein Zauberer im Kreis festgebant hielt. Und als er geendet hatte, sagte Florestan: "ihr seid ein großer Meister eurer Kunst und die Sonate heiß' ich euer bestes Werk, zumal wenn ihr sie spielt. Wahrlich, die Davids-

bündler würden stolz sein, solchen Künstler zu ihrem Orden zu zählen."

Ludwig ward unser. Wollt ihr, daß ich euch noch erzählen soll von den Tagen, die dieser Stunde folgten? Erlaßt mir die Erinnerungen! Wie heilige Rosenkränze wollen wir sie in's geheimste Fach verschließen; denn der hohen Festtage, an denen man sie zur Schau tragen dürfte, gibt es wenige.--

Wenn aber in dieser Minute der edlen Freundin, die ihm das Auge schloß, der Künstlerfrau, die ihre Gaben Pflichten nannte und ihre aufopfernde Güte den Tribut, den man dem Talente schulde, wenn ihr jetzt holdselige Traumgenien um die Sinne spielen, so denke sie, daß es die Wünsche der Freunde sind, in deren Herzen das Bild des verklärten Jünglings unzertrennlich von ihrem feststeht. Die aber, welche ihr ähnlich handeln, laßt uns nie anders heißen, als "Henriette!"-- --

Als sich solchergestalt die Davidsbündler mitgetheilt, lagerten sie sich um einander und erzählten noch allerhand Trübes und Freudiges. Da klangen aus Florestans Stube weiche Töne herüber, die Freunde wurden still und stiller, da sie die Sonate erkannten. Und wie Florestan aufgehört, sagte der Meister fast gerührt: und nun kein Wort mehr!--wir sind ihm heute näher gewesen, als je. Seitdem er von uns geschieden, steht eine eigne Röthe am Himmel. Ich weiß nicht, von wannen sie kömmt. In jedem Falle, Jünglinge, schafft für's Licht!

So schieden sie gegen Mitternacht.

Und als ich zu Hause noch einmal den eilig ziehenden Wolken nachsah, rief unter den Fenstern eine fremde, aber wohlthuende Stimme: Ludwig -- -- Ludwig -- -- --. Es mochte ein Fremder sein, der nichts wußte von dem was geschehen. Ich aber drückte schnell das Fenster zu und das Auge in tiefe, tiefe Nacht. Draußen fiel ein leiser Regen vom Himmel, als wenn er sich recht ausweinen wollte.

Do you remember, Florestan, one August evening in the remarkable year 1834? We walked arm in arm, Schunke, you and I. A storm stood above us in all its beauty and terror. I still see the lightning in his form and his eye looking upward, when he said barely audibly, "a bolt of lightning for us!" And now heaven has opened without lightning and a hand of God lifted him up, so quietly that he barely perceived it. When the prince of souls Mozart calls all his disciples together in that world, which is made

of the most beautiful beliefs of men--but may that moment be far away--who carry the German name "Ludwig" in this world, look, what noble souls will soar up to him and how joyfully he will look at them, Ludwig Beethoven, Cherubini, Spohr, Berger, Schunke!--the youngest of these followed the first on a Sunday morning of the seventh of last December, a few days before his twenty-fourth year.

The previous winter a young man approached us in K.'s Keller. All eyes were fixed upon him. Some saw in him the figure of [St.] John, others thought that if one excavated a similar head of a statue in Pompeii, one would declare it as one of a Roman emperor. Florestan said in my ear, "there goes the true Schiller by Thorwaldsen, but in true life there is much which is more Schillerian." All agreed that he must be an artist, so sure was his pose in its outward form marked by nature--now, you all knew him, the rapturous eyes, the aquiline nose, the finely ironic mouth, the rich falls of curly hair and the light, slight torso under it, which seemed more to be carried than to carry. Before he told us his name on that day of first sight, "Ludwig Schunke from Stuttgart," I heard a voice in me: "That is he, whom we seek," and in his eyes was something similar. Florestan was melancholy at that time and did not bother much about the stranger. An incident, about which you may not yet have heard, brought them closer.

A few weeks after Schunke's arrival, a composer from Berlin [Otto Nicolai], who was passing through, was invited with him [Schuncke] to a party. Ludwig was proud of the famous name of his family of virtuosos, namely the hornists. God knows, the conversation during dinner turned to the horns. The Berliner remarked briefly: "Truly, one should give them nothing more to blow than C, G, E," and wasn't the first horn theme of the C-minor Symphony, which is very easy, played horribly enough everywhere? Ludwig did not budge; but an hour later he burst hastily into our room and said the situation was thus and so, he had written the Berliner a letter, his family name had been insulted, and he had challenged him to a duel with either daggers or pistols, and Florestan was to be his second. We burst out with loud laughing, and Florestan said that the famous old lutenist Rohhaar had said that a musician who had courage was a --, "truly, dearest Louis Schunke, you shame the lutenist." But he took the joke amiss and the whole thing seriously and looked intently for a weapon

shop on the street. Finally, after 24 hours, an answer written on wrapping paper came from the Berliner: he (Sch.) must not be in his right mind--he (the Berliner) would be glad to shoot with him, but by the time Sch. would read the answer, the posthorn would have long since blown him out of the gate by express mail to Naples, etc. How lovable he was, standing before me with the letter in his hand, angry as an Apollo and so agitated that one could count the veins on his white hand--and yet he was smiling so mischievously, that one wanted to put one's arms around his neck; but Florestan liked the story so well and they talked to each other like a pair of children about everything from their favorite dishes on up to Beethoven. The following evening tightened the bond between them forever.

Until then, we had heard nothing from him except brilliant variations he had composed in Vienna, where he, as he later said himself, had only made progress, however colossal, as a virtuoso. We noticed after the first chords that we were hearing a master of piano playing; but Florestan remained cold, even venting his old rage at the virtuoso on me: a virtuoso, who couldn't lose eight fingers and write down his compositions with the remaining two wasn't worth a rap, and wasn't it their fault, that the godly composers had to starve, etc. The fine Schunke must have noticed that he was lacking. That evening came; several *Davidsbündler* were assembled, also the master; we were not thinking of music at all, the piano opened as if by itself, Ludwig sat at it as if lifted by a cloud, suddenly we were carried away by a composition unknown to us--I still see it all before me, the dim light, the mute walls which seemed to be listening, the friends gathered round, barely able to breathe, Florestan the contemplative master's pale face and in the middle this Ludwig who kept us spellbound in the circle. And when he had finished, Florestan said: "You are a master of your art and I call the sonata your best work, especially when you play it. Truly, the *Davidsbündler* would be proud to count such an artist among their ranks."

Ludwig became ours. Do you want me to tell you about the happy days which followed these hours? Leave me the memories! We wish to lock them like wreaths of roses inside the most secret compartment; because high festival days, on which on might display them, are few.



After the *Davidsbündler* heard this, they gathered around each other and told all sorts of sad and happy things. Soft tones came from Florestan's room, the friends became quiet and quieter, since they recognized the sonata. And when Florestan stopped, the master said: and now not another word!--we were closer to him today than ever. Since he left us, there is a strange redness in the sky. I do not know from whence it comes. In any case, boys, create for the light!

They left around midnight.

At home, when I once again looked at the quickly moving clouds, an unknown, but comforting voice called under the windows, Ludwig-- -- Ludwig-- -- --. It may have been a stranger who knew nothing of what had happened. But I quickly pushed the window shut and my eye into deep, deep night. Outside there fell a gentle rain from the sky, as though weeping.

**C.11. Schumann, review of Schuncke's *Deux pièces caractéristiques*, op. 13 (excerpt), *NZM* (12 May 1835).<sup>5</sup>**

Mit der folgenden Composition betrat unser verklärter Freund Schunke von neuem den Weg, den er zu verfolgen von Natur angewiesen war und als Virtuos, durch äußere Verhältnisse genöthigt, auf eine kurze Zeit verlassen hatte. Was er noch geleistet haben würde, ach wer weiß es! aber nie konnte der Tod eine Geniusfackel früher und schmerzlicher auslöschen als diese. Hört nur seine Weisen und ihr werdet den jungen Grabeshügel bekränzen, auch wenn ihr nicht wüßtet, daß mit dem hohen Künstler ein noch höherer Mensch von der Erde geschieden, die er so unsäglich liebte.

With the following composition our departed friend Ludwig Schunke trod once again the road which he was destined by nature to follow, and from which he had for a short time strayed, owing to external circumstances. What he would have accomplished yet, ah, who knows! But never could death extinguish a flame of genius more prematurely and painfully than this one. Just hear his melodies, and you will lay wreaths on the young gravemound, even

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<sup>5</sup>Schumann, *Gesammelte Schriften*, II:285.

if you did not know that with the high artist a man higher still left the earth, which he loved so immensely.

**C.12. Schumann, review of Schuncke's *Premier Caprice*, op. 9 and *Second Caprice*, op. 10 (excerpt). *N Z M* (31 May 1836).<sup>6</sup>**

Einmal im Frühling 1834 trat Schunke mit seiner gewöhnlichen Hast in meine Stube (es trennte uns nur eine offene Thür) und warf hin: "er wolle in einem Concert spielen und wie er das Stück nennen solle, denn 'Caprice' sage ihm zu wenig." Dabei saß er längst am Flügel und im Feuer der zweiten in C moll. Leidlich entzückt antwortete ich im Spaß: nenn' es "*Beethoven: scène dramatique*"--und also kam es auf den Concertzettel; in Wahrheit schattet das Stück aber nur ein Tausendtheil Beethovenschen Seelenlebens ab, nur eine kleine dunkle Linie in der Stirn.--Zwei Jahre sind seit jenem Frühling hinüber. Wenn ein Virtuose stirbt, sagen die Leute gewöhnlich: "hätt' er doch seine Finger zurückgelassen;" diese machten's bei Ludwig S. nicht: ihm wuchs Alles aus dem Geist zu und von da in's Leben; ihn eine Stunde studiren, ja die Tasten C D E F G hin und her üben zu hören, war mir ein Genuß mehr als manches Künstlerconcert. Hat er nun auch, nach dem jetzigen möglichen Ueberblick, als Componist nicht die Höhe erreicht, wie als Virtuos (die Sicherheit und Kühnheit seines Spiels, namentlich in den letzten Monden vor seinem Tod, stieg in's Unglaubliche und hatte etwas Krankhaftes), so war ihm nach dieser einzigen zweiten Caprice eine fruchtbare und ruhmessvolle Zukunft zuzusichern. Sie hat vieles von ihm selbst, die Excentricität, das vornehme Wesen, etwas Still-Glänzendes; dagegen wollte mir die erste von jeher kälter, der Kern sogar prosaisch vorkommen und gewann nur durch seinen Vortrag. Ja, ihn spielen zu hören! Wie ein Adler flog er und mit Jupiterblitzen, das Auge sprühend aber ruhig, jede Nerve voll Musik,--und war ein Maler zur Hand, so stand er gewiß als Musengott auf dem Papier fertig. Bei seinem Eingenommensein gegen Publicum und öffentliches Auftreten, was sich in etwas aus dem Verdachte, nicht genug anerkannt zu werden, herleitete und sich nach und nach bis zum

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<sup>6</sup>Ibid., I:325-328.

Widerwillen gesteigert hatte, was natürlich auf die Leistung zurückwirken mußte, kann man nicht verlangen, daß die, die ihn nur einmal obenhin gehört, in ein Urtheil einstimmen können, das sich auf dem Grund eines tagtäglichen Verkehrs zu so großer Erhebung herausstellte. Doch stehe hier, einen Begriff seiner weitgediehenen Meisterschaft zu geben, ein klein Beispiel, das mir eben einfällt. Wenn man Jemandem etwas dedicirt, so wünscht man, das er's vorzugsweise spiele; aus vielen Gründen hatte ich ihm vielleicht eines der schwierigsten Clavierstücke, eine Toccata, zugeeignet. Da mir kein Ton entging, den er anschlug, so hatte ich meinen leisen Aerger, daß er sich nicht darüber machte, und spielte sie ihm, vielleicht um ihn zum Studiren zu reizen, zu Zeiten aus meiner Stube in seine hinüber. Wie vorher blieb alles mäuschenstill. Da, nach langer Zeit besucht uns ein Fremder, Schunke zu hören. Wie aber staunte ich, als er jenem die Toccata in ganzer Vollendung vorspielte, und mir bekannte, daß er mich einigemal belauscht und sie sich im Stillen ohne Clavier herausstudirt, im Kopfe geübt habe.--Leider brachte ihn aber jener Verdacht des Nicht-Anerkanntwerdens zuweilen auf unrechte Ideen; einmal hielt er seine Leistungen für noch zu gering und sprach begeistert von neuen Paganini-Idealen, die er in sich spüre und "daß er sich ein halbes Jahr einschließen und Mechanik studiren werde;" einmal wollte er wieder die ganze Musik bei Seite legen u. s. w. -- Doch zogen solche Gedanken nur wie ein Schmerz um ein erhabenes Gesicht und er blieb seiner Kunst mit allem Feuer bis zu seinen letzten Stunden zugethan, wo er im Fieber die Umstehenden bat, ihm eine Flöte zu bringen.

Once in spring 1834 Schunke came into my room with his usual haste (an open door was all that separated us) and remarked that he wanted to play in a concert and what should he call this piece, since "Caprice" was not enough for him. He was already at the piano and in the fire of the second one in C minor. Rather amused I answered in jest, "call it *Beethoven, scène dramatique*, and that is how it appeared on the concert program; but in reality the piece only sketches out a thousandth of Beethovenian soul-life, just a small dark line in the forehead. Two years have passed since that spring. When a virtuoso dies, people usually say, "If only he had left us his fingers;" they did not do this with Ludwig S. With him, everything grew from his soul and from there into life; I

enjoyed hearing him practice for an hour, hearing him play the keys C D E F G back and forth more than some artists' concerts. Even if he did not reach the same heights as a composer as he did as a virtuoso (the security and daring of his playing, especially in the last months before his death, rose to unbelievable heights and had something morbid about it), after this second Caprice, a fruitful and glorious future would surely have been his. There is much of himself in it, the eccentricity, the elegant presence, something quietly radiant; but the first one always seemed colder to me, essentially prosaic, and improved only with his performance of it. Yes, to hear him play! He flew like an eagle with Jupiter's flashes, his eye scintillating yet quiet, every nerve full of music--and if a painter was nearby, he was captured as an Apollo on paper. With his prejudice against public and performance, which stemmed from a fear of not being properly appreciated and which gradually built up to an aversion and naturally had an effect on his work, one cannot expect those who only heard him once to agree with an evaluation of another who, based on a day-to-day interaction, was moved to exalt him thus.

But allow me to give a small example of his extensive mastery. When one dedicates something to someone, then one wishes to hear him play it; for many reasons, I had dedicated to him perhaps one of the most difficult pieces, a toccata. Since I always heard every note he played, I was quietly annoyed that he did not set to work on it, and I played it so he could hear it in his room, perhaps to spur him to study. Still, everything was quiet as a mouse. Then, much later, another person came to hear Schunke. How astonished I was, when he played him the Toccata perfectly, and told me he had listened to me and had studied it silently without the piano, and practiced it in his head. Unfortunately this suspicion of not being appreciated gave him unreasonable ideas; once he said his accomplishments were too few and spoke excitedly of new *Paganini-Idealen* which he felt in himself and that he would "lock himself up for half a year and study technique;" then again, once he wanted to abandon music completely, etc. But such thoughts just passed like a pain over his supreme face and he remained true to his art with all fire until his last hours, when he asked in a fever those standing by to bring him a flute.

**C.13. Schumann, review of Schuncke's *Variations on Schubert's Sehnsuchtswalzer*, op. 14 (excerpt). *NZM* (6 September 1836).<sup>7</sup>**

Was die Concertvariationen vom seligen Ludwig Schunke anlangt, so muß man sie den glänzendsten Clavierstücken der neusten Zeit beizählen, mit denen er, wäre er am Leben geblieben, allerwärts Aufsehen erregt haben würde. Der seltene, sinnende Virtuos am Clavier sieht überall durch. Instrument-neues, Schwerübendes, Scharfcombinirtes findet man auf jeder Seite. An Idee stehen sie freilich gegen seine andern Arbeiten zurück und er kannte meine Ansicht gar wohl, nach der es mir immer unpassend geschienen, so herzinnige Themas, als den Fr. Schubert'schen Sehnsuchtswalzer, zu so Heldenstücken zu verarbeiten. Jedenfalls überragen sie im musikalischen Satz die meisten der neueren Bravoursachen. Vor Allem geistreich muß das Finale, eine Polonaise im patentesten Styl ausgezeichnet werden, und spielt Jemand die dritte Variation, wie er, so wird man ihn gewiß einen Meister im Treffen nennen.

As for the departed Ludwig Schunke's concert variations, one must count them among the most brilliant piano pieces of recent times, with which he would surely have gained wide recognition, had he lived. The rare, contemplative virtuoso at the piano shows through throughout. On every page one finds novel uses of the instrument, technical difficulties and ingenious ideas. They are indeed not as rich in ideas as his other works and he knew my opinion very well; it always seemed inappropriate to me to transform such a heartfelt theme as that of Schubert's *Sehnsuchtswalzer* into a war-horse. In any case they are musically superior to most of the newer bravura pieces. The witty finale, a stylish polonaise excels above all, and anyone who can play the third variation as he could can be called a master performer.

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<sup>7</sup>Schumann, *Gesammelte Schriften*, II:57.

**C.14. From Johann Peter Lyser's recollections of Schuncke, *Wiener Zeitschrift für Kunst, Theater, Literatur und Mode*, 1845.**

Inmitten des geschäftigen Treibens, in welchem die Begründer der neuen Zeitschrift sich befanden, erschien eines Tages ein junger Mensch, dessen Profil lebhaft an Schiller's Büste erinnerte. Es war Louis Schuncke, der Klaviervirtuos und Komponist; wenige Tage reichten hin, ihn zum Liebling Aller zu machen, die ihn kennen lernten, von dem greisen Rochlitz an bis herab zum Orchesterdiener der Gewandhaus-Konzerte.

Ich habe viele und große Künstler gekannt, aber ein glühenderes Streben nach dem großen Ziele, ein innigeres, liebevolleres Umfassen der Kunst, ein so ausschließliches Sich-ihr-hingeben, ist mir seit Beethoven nicht wieder vorgekommen . . . Nur ein einziges Mal, als er schon bedeutend krankte, verlor er die Geduld, als ich, in später Nacht mit Schumann aus einer lustigen Gesellschaft heimkehrend (Schuncke bewohnte damals mit Schumann ein und dasselbe Logis) auf den verrückten Einfall gerieth, seine eben vollendete Phantasie "Beethoven" (fürs Klavier geschrieben) auf dem Waldhorn blasen zu wollen. Schuncke, aus dem Schlafe erweckt, stürzte außer sich ins Zimmer, und war im Ernst böse -- er weinte vor Aerger -- darüber erschreck ich, fiel ihm um den Hals, bat ihn um Verzeihung, und jetzt -- bat er mir seine Heftigkeit ab. Am andern Morgen lachten wir, und ich mußte auf sein ausdrücklichen Begehren eine Karrikatur von der nächtlichen Szene zeichnen . . . Als Virtuos gehörte er zu den Wenigen, welche neben dem großen brillanten Styl, tiefes Gefühl, Verständnis des wahren Wesens der Kunst, und einen feinen, gebildeten Geschmack besitzen. Er war als Mensch wie als Künstler gleich liebens- und achtungswerth.

Amid the business dealings in which the founders of the new journal were engaged, there appeared one day a young person, whose profile clearly reminded one of Schiller's bust. It was Louis Schuncke, the piano virtuoso and composer; a few days sufficed to make him the favorite of all who met him, from the aged Rochlitz down to the orchestra attendant of the Gewandhaus concerts.

I have known many great artists, but a more glowing striving for the great goal, a more intimate loving embrace of art, such

dedication to the exclusion of all else I have not encountered since Beethoven . . . Only a single time, when he was already quite ill, did he lose his patience, when I, returning late in the evening with Schumann from a lively party (Schunke lived at that time with Schumann in the same apartment) got the crazy idea of playing his recently-completed fantasy "Beethoven" on the horn. Schunke, awakened from sleep, burst into the room beside himself, and was seriously angry--he wept for rage--I became frightened and put my arms around his neck, asked him for forgiveness, and then he apologized for his vehemence. The next morning we laughed and he expressly asked me to draw a caricature of the night-scene . . . As a virtuoso he was among the few, who, apart from a grand, brilliant style, also possess deep feeling, understanding of the meaning of art, and a fine, cultured taste. He was lovable and admirable both as a man and as an artist.

**C.15. G. W. Fink, "Pianoforte-Compositionen von Louis Schunke." AMZ (15 October 1834).**

1. Scherzo Capriccioso pour le Pianof. Oeuv.1 . . .
2. Variations quasi Fantaisie sur un thème original. Oeuv. 1 . . .
3. Fantaisie brillante.--Oeuv. 5 . . .
4. Allegro passionato.--Oeuv. 6 . . .
5. Rondeau brillant.--Oeuv. 11 . . .
6. Divertissement brillant sur des Motifs allemands.--Oeuv. 12 . . .

Wir haben diesen talentvollen, etwa 22 jähriger [*sic*] jungen Mann unsern geehrten Lesern als ausgezeichnete Pianoforte-Virtuos der neuen Schule bekannt gemacht und freuen uns, ihn auch als Componisten der Aufmerksamkeit des Publikums empfehlen zu müssen. Hat auch das erste Werk nicht völlig Eigenthümliches in der Erfindung und manches auffallend Gewendete in der Durchführung: so liefert es doch schon erfreuliche Beweise eines vom Wesentlichen der neuen Schule lebhaft durchdrungenen Talents und eines Eifers, von dem sich viel erwarten lässt. Die Einleitung der zweyten Nummer hat zwar noch in den Accordfolgen zu weit ausgreifende Freyheiten, etwas, worin die Jugend gern ein Wesentliches der neuen Schule sieht: allein sie sind schnell vorübergehend und noch durch trennende Pausen

zuweilen ermässigt und verlieren sich ganz vom Originalthema an, das schön erfunden und höchst ansprechend ist. Die Variationen sind sehr wirksam und beweisen den Meister des Pianofortespiels. Nach der dritten Variation steigert es sich vom Uebergangssatze bis zum Finale und durch dasselbe in das Phantasieähnliche, so dass Bravourmächtige am frisch zu Ende geführten Ganzen Freude haben werden. Wir bemerken hier überhaupt, dass alle Werke dieses Componisten, mit Ausnahme des ersten und einer sehr fleissig und ernst charakteristisch gehaltenen Sonate (op. 3), eine schon bedeutenden Grad von Fertigkeit voraussetzen, wenn sie gelungen dargestellt werden sollen.--Die Fantaisie brillante hebt mit einem trefflichen Maestoso 4/4, Esdur an, glänzend und für den Spieler dankbar ausgestattet. Auf das schöne Originalthema sind drey tüchtige, gut geordnete Variationen gebaut, an die sich ein feuriges Allegro in zunehmender Schnelligkeit anreicht, dem ein Finale di Zampa (All. molto) zwar sehr bravourvoll, aber uns nicht befriedigend folgt. Wir hätten dem schönen Ganzen einen andern Schluss gewünscht.--Das Allegro passionato (Op. 6) zeigt uns den talentvollen Componisten in einer andern Sphäre, in Beethoven's tieferes Reich einschreitend, in der Form sich diesem Heros anschliessend, allein in frey gehaltener Selbstständigkeit sich ergehend und das Charakteris[t]ische der leidenschaftlichen Aufgabe in Unabhängigkeit treu durchführend. Solche Gaben sind es hauptsächlich, die uns zu immer höhern Erwartungen berechtigen.--Op. 4 ist wieder ein Werk ganz anderer Art, eigenthümlich und schön in sich. Die Einleitung, Moderato 4/4, Esdur, ist so sangvoll und glänzend, dabey so passend für das folgende, lebhaftes All. brillante des Rondo, das geschmackvoll und reich verziert sehr anziehend gehalten ist, besonders eigen durch die wiederholte Einwebung des wirksam veränderten Eingangssatzes, der, voller Gesang, die Bravouren des Hauptsatzes desto reizender macht. Die ungewohnte, neue Form der Mischung beyder Sätze mag wohl anfangs Einigen etwas zerstückelt erscheinen: wir sind aber ganz der entgegengesetzten Meinung und finden gerade in dieser neuen Zusammenstellung etwas so Anziehendes, dass wir das Werk auszeichnen.--Das letzte angegebene Werk ist ganz, was es seyn soll, ein elegantes und brillantes Stück für fertige Spieler, die dem Componisten und sich selbst damit Eingang verschaffen werden, was wir angelegentlich wünschen.



We have made this talented, circa 22-year-old young man known to our honored readers as an outstanding piano-virtuoso and are happy to call him to the public's attention as a composer. If the first work lacks any particular originality and seems markedly contrived in its development, it still gives gratifying proof of a brilliant talent of the new school and of a zealot from whom much can be expected. The introduction of the second number is too free in its chord progressions, something which youth believes to be fundamental to the new school: they pass quickly, occasionally moderated by rests, and depart completely from the original theme, which is well-composed and has great appeal. The variations are very effective and demonstrate a master pianist. After the third variation, it builds from the transition to the finale and from same into the fantasy-like, so that bravura players will derive joy from the whole, which is brought to a brisk close. We note that in general, all works of this composer, with the exception of the first and of a sonata (Op. 3), which is assiduously composed and of serious character, require a high degree of facility if they are to be played well. The *Fantaisie brillante* begins with a superb *Maestoso* 4/4 in E major, brilliant and gratifying to the player. Three substantial, well-ordered variations and a fiery *Allegro*, which accelerates in tempo, are built on the beautiful original theme followed by a *Finale di Zampa* (*All. molto*), which is full of bravura but does not satisfy us. We would have preferred a different ending to the beautiful whole. The *Allegro passionato* (Op. 6) shows us the talented composer in another sphere, moving into Beethoven's deeper realm, following this hero's example in form, indulging only in free independence and freely developing the passionate idea. It is primarily this work that justifies higher expectations. Op. 4 is a work of an entirely different style, beautiful and original. The introduction, *Moderato* 4/4 in E-flat, is so songful and brilliant, yet so fitting for the lively *All. brillante* of the Rondo which follows, tasteful, richly embellished and very appealing, especially unusual in the repeated working-in of the effectively varied introduction, which, full of song, makes the bravura of the main movement all the more charming. The unusual new form of mixing the two movements may seem at first somewhat disjunct to some, but we are of the opposite opinion, and find in this new construction something so attractive, that we

consider it a distinguished work. The last work is all it should be, an elegant and brilliant piece for finished players who will win acceptance for themselves and for the composer; we earnestly wish this for him.

**C.16. From "Ueberblick der Erzeugnisse." *Iris im Gebiete der Tonkunst* (3 January 1834).**

Allegro passionato . . . Oeuv. 6 . . .

Der Verfasser dieses recht werthvollen Stücks ist nicht der in Paris lebende, als Klavierspieler bekannte Schunke sondern ein jüngerer Musiker dieses Namens. So sehr das Stück auch auf die Fertigkeit des Klavierspielers zählt, so ist doch recht eigentlich als Composition gedacht, nämlich mehr für das Ohr als für die Finger geschrieben. In Beziehung auf die Thätigkeit der letzteren könnte man dem Componisten vielleicht den Vorwurf machen mehr eine Violin- als eine Klavierpassage geschrieben zu haben. Dies gilt jedoch nicht von dem zweiten Hauptsatz der nach einer Melodie in langen Noten dieselbe durch Oktavengänge begleitet ist bis er wieder in die Bewegung des ersten Satzes fällt. Im Verfolg des Stücks kehren dieses Abschnitte natürlich wieder, aber wie sich von selbst versteht durch Ineinanderrückungen und sonstige Zuthaten bereichert, bis das Ganze in rollenden Passagen endet. Das Stück hat darin seinen Werth daß es einen festen Charakter ausprägt der keck, ja wild auftritt, ohne die wohlangemessenen Grenzen zu verlassen. Fährt der Componist so fort so dürfen wir viel Gutes von ihm erwarten.

The author of this right valuable piece is not the Schunke living in Paris and known as a pianist, but a younger musician of the same name. As much as it depends on the facility of the pianist, it is really thought of as a composition, namely written more for the ear than for the fingers. Relative to the use of the latter, one might accuse the composer of having written more of a violin-passage than one for the piano. This is however, not true of the second main movement which, after a melody in long notes, accompanies the same in octaves until it works back up to the tempo of the first movement. In the course of the piece, these sections naturally return, but, as goes without saying, enriched with

enmeshments and other ingredients, until the whole ends in rolling passages. The piece has its value in that it exudes a strong character which is bold, even wild, without leaving the well-defined limits. If the composer continues thus, we can expect much good from him.

**C.17. From "Ueberblick der Erzeugnisse." *Iris im Gebiete der Tonkunst* (26 December 1834).**

Grande Sonate . . . Oeuv. 3 . . .

Variations concertantes sur la Valse funèbre de François Schubert, (Sehnsuchtswalzer), . . . Oeuv. 14 . . .

Wir haben es hier mit zweien Werken eines vor wenigen Wochen verstorbenen talentvollen jungen Musikers zu thun, der sich namentlich als Virtuose ausgezeichnet hat. Es ist nicht nur eine Pflicht der Kritik an sich, sondern auch eine der Pietät welche wir hierbei erfüllen, zumal da wir wissen, daß der Componist sogar noch in den letzten Augenblicken seines Lebens einen Werth darauf legte, für diese Richtung seines künstlerischen Strebens eine Anerkennung zu finden. Es hat etwas ungemein Rührendes, daß der Mensch in dem Augenblicke wo er vom irdischen Dasein scheidet, die Freuden dieser Welt mit Heiterkeit verlassen kann, aber daß ihm gerade da, wo alles Andere gleichgültig wird, die Güter seines Geistes, die ihm hier schon (jedem in seiner Weise) seinen Antheil an der Unsterblichkeit, das heißt an der Förderung des Gedanken im Allgemeinen, sicherten, als die höchsten vor die Seele treten und seine Sorge, diese der Welt zurückzulassen, damit eine Spur seines Daseins bleibe, seine Brust mehr erfüllt als der Schmerz des Abschiedes und die dunkel bevorstehende Zukunft. Weil von einem abgeschiedenen Künstler die Rede ist, haben wir das letzte Blatt dieses Jahres gewählt, um noch an ihn zu erinnern. In den zwei vorliegenden, uns durch theilnehmende Freundeshand zugesandten Werken, offenbart sich ein Zwiefaches von einander bestimmt unterschiedenens Streben. Bei der Sonate hat es der Componist gleich dieser höheren Kunstform angefühlt, daß bei ihr die Forderungen der Virtuosität zurücktreten müssen, damit das höherer organische Bildungsgesetz in seine vollen Rechte wieder eingesetzt werde. Das Werk zeigt somit überall die achtungswerthesten Bestrebungen, die auch im Ganzen ihr Ziel erreichen, wiewohl

wir einzelne, etweder absichtliche, aus einer Richtung der Zeit hervorgehende, Schroffheiten, oder vielleicht zufällige Unbehülflichkeiten wahrnehmen, die sich besonders in der harmonischen Führung zeigen. Indessen geschieht dem Werth des Ganzen wenig Eintrag dadurch, und wir dürfen Musikern, wie ernster gebildeten Liebhabern rechte Freude daran aufrichtig versprechen, denn es lebt ein Geist in dieser Composition, welcher offenbar mit dem verwandt ist, was Beethoven und nach ihm Weber und mehrere andere in der Form der Sonate niedergelegt haben.--Was die Variationen anlangt, so läßt sich aus zwiefachem Grunde der Werth derselben nicht unmittelbar aus dem Notenheft bestimmen, weil sie erstens concertirend mit Orchester geschrieben sind und zweitens einen so hohen Grad der Virtuosität erfordern, daß die lebendige Ausführung uns, nach unserer mehr darüber ausgesprochenen Ansicht, unerläßlich erscheinen muß. Jedenfalls aber sind dieselben ein äußerst glänzendes Klavierstück, und bekunden es klar wie ausgezeichnet der Verstorbene als Virtuose auf dem Instrument war; selbst wenn wir ihn nicht persönlich gekannt, und sein elegantes, technisch ungemein vollendetes Spiel schon vor zwölf Jahren in Heidelberg kennen gelernt hätten, so würden wir aus dieser Composition welche das Instrument auf so vielfältige und geschickte Weise benutzt, einen sichern Schluss darauf machen können. Diese wenigen Worte sind der Nachruf an den jung abgeschiedenen Künstler, mit dem viele schöne Hoffnungen zu Grabe gegangen sind. Möchte unsere Anerkennung denen, die ihm so nahe standen, daß sein Tod sie auch in ihrer Persönlichkeit schmerzlich berührt hat, einige Freude gewähren. Wir dürfen wenigstens sagen, daß sie aus der Wahrheit unserer Ansicht hervorgegangen sind.

Here we are dealing with two works of a recently-deceased talented young musician, who namely excelled as a virtuoso. We are not only fulfilling the duty of a critic, but also that of piety, especially since we know that the composer even in his final moment placed great value upon gaining recognition for his artistic striving. There is something greatly touching that a man, in the moment when he departs the earthly existence, can leave the pleasures of this world with joy, but that the riches of his soul, when everything else becomes unimportant, fill his breast more than the pain of departure and the dark future before him. This

hereby assures him (each in his own way) his part in immortality, that is in the development of thought in general. He wished to leave this to the world, so that a trace of his existence might remain. Since we are speaking of a departed artist, we chose the last issue of this year in which to remember him. In the two works at hand, which were sent to us by caring friends, two works of very different intent reveal themselves. In the sonata, the composer chose the higher art form in which the demands of virtuosity must step back, so that the the higher organic law of form can be put into action. The work shows the most admirable efforts throughout which reach their goal entirely, although we notice a few rough places, which may either be intentional, determined by the direction of the times, or perhaps accidentally awkward, showing especially in the voice leading. The work suffers little through this, and we can promise musicians as well as serious amateurs will find right much pleasure in it, because a spirit lives in this composition which is apparently related to that which Beethoven and after him Weber and several others set down in the sonata form. As for the variations, their worth is not immediately discernible from the score for two reasons: first, because they are written as a concerto with orchestra, and second, they demand such a high degree of virtuosity that, in our opinion, a live performance is indispensable. In any case, they are a highly brilliant piano piece and announce clearly how excellent a virtuoso the deceased was; even if we had not known him personally and had not heard his elegant, technically absolutely perfect playing twelve years ago in Heidelberg, we could be sure of it from this composition which uses the instrument in such a varied and skillful way. These few words are a memoriam to the young departed artist, with whom many fair hopes went to the grave. May our recognition bring some joy to those who were so close to him, to whom his death was so painful. We can at least say that they express our true opinion.

**C.18. From "Ueberblick der Erzeugnisse." *Iris im Gebiete der Tonkunst* (9 January 1835).**

Deux Pièces caractéristiques . . . Op. 13 . . .

Erst vor Kurzem, im letzten Blatte des vorigen Jahrgangs, haben wir uns mit einigen Werken dieses Componisten beschäftigt,

der leider vor nicht gar langer Zeit hinübergegangen ist. Die beiden vorliegenden Stücke rechtfertigen im Allgemeinen das, was wir über den Charakter seiner Arbeiten schon damals gesagt haben. Sie halten sich in der Mitte zwischen denen, wobei die Composition, und denen wobei die Virtuosität die Hauptrolle spielt. Dadurch daß sie zu vier Händen geschrieben sind, werden reichere Mittel des Instruments in Bewegung gesetzt, und es kann nicht sowohl dabei auf die polirte Behandlung einzelner Passagen Rücksicht genommen worden sein, als vielmehr auf das Zusammenstimmen der Wirkung beider Hände. Hier giebt es Züge bei denen, wie im Allgemeinen gesagt wurde, hauptsächlich der Virtuose, und andere bei denen die Komposition berücksichtigt worden ist. Ihre Bezeichnung "Caractéristique" rechtfertigen die beiden Stücke ganz vollkommen, zumal das Zweite welches eine wunderbare Figur eigenthümlich durchführt. Das erste ist mehr ein Marsch (eine Art Marcia funebre) zu nennen. Im zweiten Stück tritt ebenfalls ein marschähnliches Tempo ein, welches wir, als den Fluß des Ganzen unterbrechend, lieber weggewünscht hätten. Beide wollen übrigens geübt sein, wenn sie gut und dem berechneten Effekt entsprechend, ausgeführt werden sollen. Wir dürfen sie der clavierspielenden Welt als unterhaltend, glänzend und ihre Mühe recht dankbar belohnend anpreisen.

Just recently, in last year's final issue, we dealt with several works of this composer, who unfortunately passed away not so long ago. The two pieces at hand generally justify what we then said about the character of his works. They remain in the middle, between those in which composition and those in which virtuosity plays the main part. Since they are written for four hands, richer use is made of the instrument, and one cannot pay such close attention to the polished execution of single passages as to the playing-together of both hands. There are some passages, as said before, in which virtuosic elements play the main role and others in which the composition has been taken into consideration. The pieces certainly earn their title "Caractéristique," especially the second one which characteristically develops a wonderful figure. The first one is best called a march (a type of Marcia funebre). Similarly, in the second piece a passage in march-like tempo comes in, which we would prefer had not been there, since it interrupts the flow of the whole. By the way, both must be

practiced if they are to played well and with the intended effect. We recommend them to the piano-playing world as entertaining, brilliant and well worth their trouble.

**C.19. Certificate issued for Ludwig by the Leipzig University physician J. H. C. Clarus.**

Herr Ludwig Schunke, rühmlichst bekannt als Componist und Virtuos auf dem Pianoforte leidet, in Folge allzu lebhafter Anstrengung der Phantasie und allzueifriger Uebung seiner Kunst, an Tabes nervosa, weshalb ich es, um ihn von jener allzu einseitigen Beschäftigung abzuziehen und die dadurch veranlaßte Aufregung zu vermindern, für höchst nöthig erachtet habe, ihn eine Zeitlang von der Musik soviel als möglich abzuhalten. Ich habe ihm daher gerathen, einige Collegia, besonders historischer und naturwissenschaftlichen Inhalts zu hören. Zu diesem Ende bedarf es der Immatriculation und [er] hat mich, zur Unterstützung seines Gesuchs, ohne Maturitätsexamen inscribiert zu werden um anstehendes Zeugniß gebeten, welches ich durch meines Namens Unterschrift hiermit bestätige.

Leipzig den 13. October 1834  
D. Joh.Christ.August Clarus  
Universit.Physicus

Herr Ludwig Schunke, most famously renowned as a composer and virtuoso on the pianoforte is suffering, as a result of far-too-strenuous activity of the imagination and far-too-energetic practice of his art, from tabes nervosa, for which reason I, in order to remove him from that far-too-one-sided occupation and to reduced the agitation caused thereby, have deemed it most highly necessary to keep him from music as much as possible for a time. For this reason I have advised him to audit several lecture courses, especially of historical and natural science content. To this end matriculation is necessary and he has asked me, in support of his attempt to enroll without the maturity examination, for this report, which I hereby certify by the signature of my name.

**APPENDIX D**  
**ORIGINAL TEXTS OF SOURCES QUOTED**



**D.1. Johann Gottfried, Sr. to Johann Gottfried, Jr.**

Nun liebster Sohn, Es wird wohl der letzte Brief seyn, denn ich schreibe, Ich glaube, daß dich die Sorgen, um mich, nicht würden so getrungen haben? Nun ich danke ihr guten Kinder vor all eure Güte. ich will Gott bitten, daß er mir denn Weg abkürzt, denn ich noch unter Kreuz und Elend zu machen habe, daß ich bald hinkomme wo mir unaussprechlich wohl seyn wird, Und euch wolle Gott in Gnaden vor solchen Krankheiten bewahren und geben, daß so lange ihr auf der Erde waltet, daß ihr möget Gottes gnädiges Wohlwollen, an Seel und Leib, an euch (möget) gewahr werden. Ist es möglich so schreib mir balde, noch einmahl einen Brief, daß wir dir können von unsern Umständen, näher Nachricht ertheilen vielleicht; setzt Gott mir noch einige Jahre hinzu. Nun lieber Gott wie du wilt. Ach guter Sohn. es Küset dich noch einmahl im Geiste dein guter Alter Vater J. Gottfried Schuncke.

**D.2. Kasseler Kirchenbuch**

Im Jahre Achtzehnhundert zehn, den ein und zwanzigsten December, früh zwischen neun und zehn Uhr wurde geboren und den dritten Januar 1811 getauft: Christian Ludwig . . .

**D.3. Ludwig to his father, November 1817.**

Bis jetzt bin ich noch nicht sehr fleißig am Klavier gewesen . . . Nach dem Abendessen, und Frühstück spiel ich gewöhnlich. Bis jetzt [*sic*] hatte Karl noch keine Zeit mir Unterricht zu geben . . .

**D.4. AMZ (28 March 1821).**

Der junge hoffnungsvolle zehnjährige Sohn des Kammermusikus G. Schuncke des älteren, spielte daselbst vor einiger Zeit das Mozart'sche Klavier-Concert aus D dur No. 20 recht brav und nett: er berechtigt zu fernern grössern Kunstleistungen, da er viel Talent besitzt, und sein Vater, als ein grosser Künstler auf dem Waldhorn bekannt, ihn vor den schädlichen Einflüssen des allzufrüh, und über Verdienst gestreuten Weihrauchs zu bewahren wissen wird.

**D.5. AMZ (5 December 1821).**

Die darin vorkommenden Stücke waren folgende: . . . 2) Rondo brillant für das Fortepiano, von Hummel, von dem jungen Louis Schuncke (dessen Ref. in einem der frühern Aufsätze mit

Anerkennung seines aufkeimenden Künstlergenies schon gedacht,) sehr brav vorgetragen; . . .

**D.6. Ludwig and Johann Gottfried to Elisabeth Schuncke, 4/5 March 1822.**

Il me paraitoit que les spectateurs à Darmstadt sont été contents de mon jeu, main je n'ai rien reçu du Grand duc . . .

**D.7. Johann Gottfried to the director of the Stuttgart Court Orchestra, 28 March 1822.**

Ich wurde nähmlich wieder Vermuthen in Darmstadt, und Hanover, wo mir die höchste Ehre zutheil wurde mich mit meinem Sohn Louis, an beiden Höfen, hören zulaßen, über Vierzehn Tage aufgehalten. Auch in Cassel, wo ich ein Concert gab, vergingen beinahe 14 Tage: . . .

**D.8 AMZ (4 June 1823).**

Das Hummel'sche Pianoforte-Concert in A moll, von dem dreyzehnjährigen Ludwig Sch. gespielt. Sein Vortrag war gediegen und solid, und eines mannbaren Künstlers würdig; er war im Allegro und Adagio gleich ausgezeichnet, die Vertheilung von Licht und Schatten und der Ausdruck sehr lobenswerth.

**D.9. Ludwig to Elisabeth Schuncke, 21 December 1824.**

Wir sind auf der Reise reichlich beschenkt worden: In Augsburg habe ich ein Fischbein Stöckchen mit silbernem Hacken u. gegen 6 Stück Musikalien bekommen, in München 1 Son. in Wien v. Czerny 3 St. Var. von Fr. Eskeles 4 Theile v. Clementis Schule u. dgl.-- Ferner haben wir v. Fr. v. Eskeles 3 schöne Westen u. v. Fr. v. Wertheim geb. Kaula 2 schwarzseidene Westen.

**D.10. Johann Gottfried to Elisabeth Schuncke, July/August 1825.**

Ich habe durch den H. K. M. (Herrn Kapell-Meister) Maria von Weber (welcher ein recht freundlicher Mann ist und welcher Louis' Kompositionen mit vielem Indresse durchahe und lobte--das bleibt aber auch unter uns--) das Freund Feska in Coblens seyn soll . . . Wenn es Dir die Zeit erlaubt so schreibe doch bald einmal an meinen Bruder nach Karlsruhe und thue ihm zu wissen dass ich hier in Ems bin und meinen Durst, als gehörte ich unter das Amphibien Geschlecht, mit 10 bis 11 Schoppen Wasser täglich, mit

etwas Milch darin, stillen müßte--des Morgens drinke ich 7 Schoppen und des Abends 3 Schoppen . . .

**D.11. Ludwig Schuncke, Diary (October 1827)**

Montag, d 1. Oktober . . . 6 Stunden Klav. gesp. den Vormittag war Quartett bey uns. Angefangen Körners Gedicht "Abschied vom Leben" zu komp. wurde aber damit nicht fertig. Den Abend in "Kritik u. Antikritik" Lustspiel v. Raupach gew. . . . 3. Okt. . . . 6 Stunden Klav. gesp. 1 Stunde gegeben. Ein Lied "Erster Verlust" v. Göthe, komponiert . . . 4. Okt. . . . den Erlkönig angefangen zu komponieren . . . 7. Okt. . . . den Erlkönig fertig komp. . . . 8. Okt. . . . den Vormittag war Quartett bey uns (S. d. Reg.) . . . 10. Okt. . . . den Abend im "Barbier v. Sevilla" gewesen . . . 18. Oktober. Von heute an verspreche ich auf meine Ehre mich durch nichts abhalten zu lassen 6 Stunden Klavier zu spielen, immer wenn auch nichts zu komponieren, doch etwas abzuschreiben u. jeden Tag ein Präludium u. eine Fuge v. Bach (wo von ich die 12 ersten kann) auswendig zu lernen. Ebenso auch gar nicht mehr Schach zu spielen, sondern all' meine Zeit auf Musik zu verwenden. Auch ferner kein Kreuzer Geld mehr ausgeben, sondern alles zu sparen.

**D.12. Ludwig to his parents Johann Gottfried and Elisabeth Schuncke, 1827.**

Ich habe weiter gar nichts zu thun, als die Pianos zu spielen, wenn Jemand kommt, ich kann, wenn ich will in ein Zimmerchen gehn wo ich alleine bin, und habe den Vortheil bey uns alle Donnerstage Baillot und Laffont zu hören.

**D.13. Ludwig to his parents, 4 January 1828.**

Herr Pixis hat sich bey dieser Gelegenheit mir als Freund und Biedermann gezeigt; an wen hätt ich mich auch besser wenden können, als an ihn, der so viel Erfahrungen besitzt . . .

**D.14. Ludwig to his parents, [?] April 1828.**

Von Taglionis habe ich einige Billete in die Oper bekommen, und die Stuttgardter werden sich freuen, daß Mlle. T. hier mehr als die andern Tänzerinnen gefällt.

**D. 15. Ludwig to his parents, 15 April 1828.**

Es ist außerordentlich wie dieser lebhaftete Mann [Reicha], durch einen gut angelegten Lehrplan und durch außerordentliche Übung

Alles gleich faßlich machen kann. Ich wünsche nur, daß die Stunden immer so lange dauerten, wie die erste, denn er hat mir anstatt einer Stunde 1 1/2 gegeben.

**D. 16. Ludwig to his parents, 9 June 1829.**

Liebste beste Eltern!

Ihr habt mich durch Euren letzten Brief sehr glücklich gemacht: ich sehe daraus daß Euch meine Kompositionen Freude gemacht haben, und dieß ist es ja wonach ich so lange getrachtet habe, dieß ist meine größte Belohnung, dieß die schönste Aufmunterung, die mich anfeuert Eurer Liebe, Eures Lobes würdig zu werden . . .

**D. 17. Ludwig to his parents, 9 June 1829.**

Meine Tagesbeschäftigung ist folgende: 4 Stunden Klavier, komponieren, Partituren lesen, meine Stunden geben, Französisch auswendig lernen und schreiben. Ich gebe der kleinen Reicha Stunde, und nehme alle Woche eine bey H. Reicha. Ich gehe in alle Concerte und ziemlich oft in's Theater; Fidelio habe ich 3mal gesehen. H. Haitzinger singt in dieser Oper mit einem Gefühl das Jedermann hinreißt. Fidelio ist die schönste Oper die ich kenne, und man kann ihr höchstens Don Juan zur Seite stellen; es ist wunderbar daß die armen Deutschen erst durch die Ausländer auf ihre Meisterwerke aufmerksam gemacht werden müßen; ich sehe alle Tage mehr ein daß die Deutschen kein Nationalgefühl besitzen, sonst hätten sie das größte Genie seiner Zeit, Beethoven, nicht Hungers sterben laßen, sondern wie einen Gott verehrt.

**D.18. Ludwig to Johann Gottfried and Elisabeth Schuncke, April 1829.**

H. Reicha ist ein ganz außerordentlicher guter Contrapunktist, er kann aber, weil er keinen Geschmack hat, keine moderne Musik machen noch verbeßern; hiervon will ich Dir gleich einen Beweis geben: ich gab ihm ein Stück, sagte ihm daß ich es stechen laßen würde, und bat ihn es durchzusehen; in diesem Stücke hatte ich mit Willen viele und große Fehler aller Art gelaßen, nichtdestoweniger fand er dieß Stück gut und sagte, daß ich es stechen laßen könnte.

**D.19. Reicha to Johann Gottfried Schuncke, 27 September 1828.**

Mein lieber Herr Schunke,

Ich danke Ihnen für den letzten Brief den Sie mir geschrieben haben. Ihr Sohn Ludwik hat vortrefflich angefangen, schnelle Fortschritte gemacht, und ist in kurzer Zeit bis zu der Fuge gekommen: da ist er stehen geblieben: sein Eifer hat ganz und gar aufgehört; und endlich hat er mich gänzlich verlassen, sodaß ich nicht weiß was er macht, warum er nicht kömmt, und warum er sich seit einem Monat nicht bey mir hat sehen lassen; denn er hat mir nichts gesagt; alles daß hat mir wehe gethan, denn ich habe ihn als meinen Sohn behandelt und in meinem Hause aufgenommen. Es ist mir leid, daß ich Ihnen diese traurige Nachricht mittheilen muß. Ich bin mit Achtung und Freundschaft  
Ihr ergebenster Reicha

**D.20. AMZ (23 March 1831).**

Sodann hörten wir den Klavierspieler Louis Schuncke (ältesten Sohn des hiesigen Kammermusikus und ersten Waldhornisten), welcher bey seinem dreyjährigen Aufenthalte in Paris sich in der Composition sowohl bey dem um die Kunst hochverdienten Reicha wacker ausbildete, als auch durch Beyspiel, Aufmunterung und freundliche Belehrung des rühmslichst bekannten Kalkbrenner Gelegenheit fand, sich in Absicht auf Vortrag und Geschmack immer mehr zu vervollkommen, und mehrfache öffentliche Beweise daselbst von seinem eisernen Fleisse und seinem fortgesetzten sinnigen Studium darzubringen. In einem grossen meisterhaft gearbeiteten Concert von Beethoven [No. 5 in E-flat, op. 73] entfaltete der Concertgeber, erst 20 Jahr alt, und wegen seiner ungemeynen Fertigkeit und Deutlichkeit, seiner seltenen Kraft, des präzisen Anschlags und der gehörigen Anwendung von Licht und Schatten, und der bewundernswerthen Festigkeit im Tacthalten, selbst bey den grössten Schwierigkeiten, wohl unbedingt den ersten und besten Klavierspielern der Zeit an die Seite zu setzen, seinen unlängbaren Beruf zur Kunst, und erntete wiederholten stürmischen Beyfall ein. Auch eine Phantasie eigener Composition verdiente und fand allgemeine Anerkennung, und zeigte von seinem Bestreben, sich auch dereinst als Tonsetzer einen guten Namen in der Kunstwelt erwerben zu mögen. Es macht Ref. Freude, auch zu bemerken, dass der junge brave Künstler von aller Anmaassung und gewöhnlicher zurückstossender Eigenliebe frey

ist, und einen bescheidenen liebenswürdigen Character hat. Dem Vernehmen nach wird er eine grosse Kunstreise machen, und wir wünschen ihm im voraus überall die beste und freundlichste Aufnahme, an welcher es ihm gewiss nicht fehlen wird.

**D.21. Ludwig to his parents, 6 June 1832.**

Ich habe nemlich eine ganze Sonate in 4 Sätzen mit einer Fuge im ersten Allegro komponirt und geschrieben. Ich habe Dir recht viel Schönes von einer sehr liebenswürdigen Klavierspielerin zu sagen. Wer mag das seyn, denkst Du, nun so rath einmal, geh um ein Dezzennium in der Zeit zurück, vielleicht fällt Dir alsdann Frl. Schauroth [Delphine von Schauroth (1813-1887), pianist and composer, to whom Mendelssohn dedicated his Piano Concerto no. 1 in g, op. 25] welche damals gewöhnlich spielte, jetzt aber ganz außerordentlich, ein. Sie hat seit jener Zeit Stunden bei Streicher, Clementi, Kalkbrenner, Moscheles, Hummel gehabt, und verbindet die Männerkraft und Keckheit mit Frauenzartheit; in den 8 Tagen wo sie hier war, spielten wir alle Tage zusammen; nach München zurückgekommen, hat sie mich ersuchen laßen, ihr von meinen Kompositionen zu schicken.

**D.22. Ludwig to his father, 5 November 1832.**

Es freut mich recht sehr Dir melden zu können, daß mein gestriges Concert in jeder Hinsicht zu den bessern gezählt werden darf . . . , und der Beyfall des Publikums und mehr noch meine eigene Zufriedenheit beweisen mir, daß ich mir durch diesen musikalischen Abend ein gutes Andenken bey den Augsburgern gesetzt habe . . .

**D.23. Ludwig to his father, 25 March 1833.**

Überhaupt darf man hier auf kein anderes Publikum rechnen, als auf die Bekannten, bey welchen man schon gespielt hat und welche sich dadurch quasi verpflichtet haben in's Concert zu gehen. Deßwegen spiel ich außerordentlich viel in Gesellschaft, was aber freilich auch noch, neben dem Zeitverlust, Ausgaben verursacht. Inzwischen ist dieß der einzige Weg, um hier etwas zu Stande zu bringen, und, auf der andern Seite bin ich von Stuttgart und Augsburg so menschenscheu hierher gekommen, daß dieß gesellige Leben und Treiben, welches am Ende doch jeder Künstler mitmachen muß, recht heilsam für mich war . . . Ich selbst werde ein hier komponirtes ganzes Concert aus E mol spielen, so wie auch

eine beinahe ganz neue Fantasie. Mit der Instrumentation des Rondo vom Concert bin ich noch beschäftigt. Ich bin wirklich sehr neugierig, wie es sich mit ganzem Orchester ausnehmen wird.

**D.24. AMZ (28 August 1833).**

Ein Privat-Konzert des Hrn. Schunke musste am anberaumten Tage unterbleiben, weil die Hauptperson einen unwillkommenen Besuch von der Grippe erhielt; es wurde verschoben in des May's balsamduftende Wonnezeit, und da blieben die Gäste aus. Wir kennen Hrn. Schunke von früherer Zeit her als tüchtigen Meister auf dem Pianoforte, und bemerken heute, dass er, annoch im Reconvalescentenstande, keinesweges unbeschränkter Herr seiner ihm sonst zu Gebote stehenden Kunstmittel war.

**D.25. Ludwig to his father, 28 October 1833.**

Wie lang ich in Leipzig bleiben werde, kommt ganz auf Umstände an . . . N. S. In Leipzig werd ich jedenfalls mich einige Zeit aufhalten.

**D.26. Ludwig to his mother, 25 December 1833.**

Übrigens bin ich mit den besten Empfehlungen versehen, hier angekommen, und kenne auch bereits die ganze musikalische Stadt. Gerade seit 3 Wochen bin ich hier, habe schon mehrere Kompositionen verkauft und hoffe auch alle die ich noch habe zu verkaufen. Den 1sten Januar werde ich in dem Abonnementskonzert große Variationen [on Schubert's "Sehnsuchtswalzer"] von mir mit Orchesterbegl. spielen, wofür ich als dann den schönen Gewandthaus Saal umsonst bekomme, um darin am 13. Januar mein Concert zu geben . . . Unterwegs spielte ich in Prag und Dresden im Theater . . . N.S. Hier werde ich auf jeden Fall noch 3 Wochen bleiben, und alsdann nach Berlin und Petersburg wahrscheinlich gehen. Für meine große Sonate aus G-mol und 2 Capriccios, welche ich an den Eigenthümer des musikal. Pfennig Magazins verkaufte, erhielt ich gerade an meinem Geburstage 80 Thaler Honorar, und es freute mich sehr, daß mein 23tes Jahr mit einem so guten omen den Anfang nahm.

**D.27. Schumann, *Gesammelte Schriften*, III:176.**

Ihr Clavierspiel hatte die Vorzüge, die L. Berger's Schule eigen; sie spielte correct, zierlich, gern, doch nicht ohne Aengstlichkeit, wenn Mehre zuhörten. Den Grundsätzen ihrer Schule hing sie lange und mit Strenge an, so daß sie z. B. nur mit Mühe zum Gebrauche des

belebenden Pedals zu bewegen war. Nie aber hörten wir jemals eine schlechte Composition von ihr spielen: nie auch munterte sie Schlechtes auf: als Wirthin vielleicht genöthigt, es hinnehmen zu müssen, zog sie dann lieber vor zu schwiegen, trotz aller Aufmerksamkeit für die Person des Künstlers im Uebrigen.

**D. 28. AMZ (19 February 1834).**

Am 27sten Januar kam endlich nach manchen Hindernissen und Verschiebungen Hr. Louis Schunke's Extra-Concert zu Stande, das unter die sehr besuchten gehörte. Ausser den beyden Ouverturen zu Villanella rapita von Mozart und zu Prometheus von Beethoven und mehreren von Fräulein H. Grabau schön ausgeführten Gesangstücken, erfreute uns der Concertgeber mit Beethoven's grossem Pianoforte-Concert aus Es dur und mit eigenen Compositionen. Als Pianofortespieler gehört der etwa 22jährige junge Mann unter die bedeutenden; seine Fertigkeit, vorzüglich der rechten Hand, ist gross, die Spielart nett, der Vortrag zart, und sein Streben hat im Ganzen fühlbar das Würdigste zum Vorbilde. Das Concert von Beethoven aus Es dur ist bekanntlich das schwerste, was dieser Meister schrieb, besonders im Tacte und im Zusammenspiele mit dem Orchester. In letzter Hinsicht blieb zwar Einiges zu wünschen übrig, was wir jedoch weder dem Concertgeber, noch dem Orchester aufbürden wie es die in solchen Fällen gewöhnlichen Parteyungen bald links bald rechts gethan haben. Ein Concert wie dieses Beethoven'sche, lässt sich nach einer einzigen Probe durchaus nicht von allen Seiten vollkommen schön ausführen, am wenigsten, wenn es so lange nicht öffentlich zu Gehör gebracht wurde, wie hier. Entweder muss da der Klavierspieler manche Stellen durch harte Accente zu sehr schärfen, und das ist nicht schön, oder es hängt vom Glück ab, wie es eben trifft. Auch fand man den Bass des Instruments, was Hr. Schunke spielte, nicht stark genug. Der Schlusssatz hätte ein wenig langsamer genommen werden können.--Als Componist ist der junge Mann gleichfalls sehr beachtenswerth und es wird in dieser Hinsicht bald mehr von ihm die Rede seyn. Die Fantaisie brillante für das Pianoforte allein über deutsche Thema's [op. 12] war vortrefflich, gefiel allgemein und gelang trotz der Schwierigkeit meisterhaft. Der Concertsatz mit Orchester hatte manches Eigene und wurde mit lebhaftem Applaus aufgenommen. Noch mehr, als dieser Satz, der uns vielleicht nur als Theil eines unbekanntem Ganzen etwas ungewiss liess, sprach uns ein freundliches, schwieriges, sehr schön vorgetragenes Rondo



brillant [op. 11] für das Pianoforte allein an, das sich gewiss viele Freunde gewinnen wird, wie der junge Künstler selbst, der noch in unseren Mauern weilt und sich hier zu gefallen scheint. Möge es seinen regen Bestrebungen gelingen, bald in seinen besten Werken Anerkennung zu finden, und möge sein guter Sinn ihn vor den Abwegen bewahren, die jungen Künstlern jetzt noch mehr als je gefährlich sind!

**D. 29. Ludwig to Schumann, 22 February 1834.**

Lieber Freund, sanfter Robert

wie wohl thut es meinem Herzen, Ihnen den schönen Namen geben zu können, der bloße Gedanke daran erfüllt mein Herz schon mit jener sanften Wonne, welche einzig und allein die Befriedigung des liebenden, sehnsüchtigen Herzens ausmachen kann. Ich hoffe, daß, wenn Sie diese Zeilen erhalten, Ihr Gemüth jene Frische erlangt haben wird, welche Ihnen heut ein wenig fehlte, weswegen mir gerade heute meine kleine Reise doppelt ungelegen kam, ach, wären Sie doch mit! . . . Mögen Dich diese Zeilen recht heiter u. glücklich treffen, ich selbst umarme Dich morgen oder wahrscheinlicher übermorgen wieder. Leben Sie wohl, gute Nacht

Ihr Freund

Louis Schunke

**D.30. Ludwig to Friedrich Wieck, 14/15 March 1834.**

Verehrtester Herr Wieck

Es ist zwölf Uhr in der Nacht, ich konnte mich aber nicht ruhig ins Bette legen, wenn ich Ihnen nicht noch diese Zeilen schriebe, welche aus dem Innern meiner Seele dringen, und wie ich hoffe mir die Achtung eines Mannes den ich in jeder Hinsicht hochschätze, und einer von den sehr Wenigen deren Urtheil mir nicht gleichgültig ist, sondern in mein Leben eingreift--wiedererwerben soll.

Hier die Lösung des Räthsels, wenn es für Sie noch eins ist: Neulich giengen Sie mit Clara nach Gonnwitz. H. Weisse begegnete Ihnen und begleitete Sie ein Stück Wegs, Als Sie Schuman und mich bemerkten, und unsere Namen H. Weissen sagten, wo Sie allerdings sehr recht hatten, zu erstaunen, als derselbe von Schuman als von einem Namen sprach, den er noch nicht gehört hätte. Ich setzte mich sehr leicht an Ihre Stelle und theilte Ihre ganze Indignation, ja ich mußte mich selbst verachten, wenn ich davon was jetzt meine

ganze Seeligkeit ausmacht nicht unwillkürlich jeden Augenblick in dem Beysein anderer Personen, denen ich mich so wie ich bin, gebe oder die Sinn für Schönes haben, spräche; ist das eine oder das andere bey H. Weisse der Fall?

Ich gestehe Ihnen der Umgang mit Ihnen, mit Schuman, mit Clara ist mir eine schöne Welt, warum aber soll ich diese schöne herrliche jugendliche Welt im Umgange mit einem Alltagsmenschen der gewöhnlichsten Sorte profaniren? Und ist es Ihr Ernst, daß Sie mir zutrauen, daß ich mit anderen Menschen, die das nicht sind, von dem herrlichen Schuman den ich mich glücklich schätze Freund zu nennen, oder von Clara deren über alle Anfeindungen erhabenes Talent und Gemüth ich so sehr erkenne, nicht ganz vorzugsweise meine innigere Unterhaltung mache? Sollte das wirklich der Fall seyn, so hoffe ich daß Sie sich wenn auch nicht durch diese Zeilen, doch durch die That eines Besseren überzeugen werden!

Wir kommen eben von Kärsten wo Schuman mir Alles gesagt hat, und wie Sie sehen versäume ich keinen Augenblick um Sie zu beschwören, mir nicht so Unrecht zu thun. Denn das kann ich aufrichtig sagen: am Urtheile der Welt liegt mir Nichts, aber von Männern wie von Ihnen verkannt zu werden, das schmerzt, und glauben Sie mir's, je weniger ihrer sind, desto tiefer schmerzt der Verlust von Einem! Alle diese Worte kommen mir zwar sehr mager, gegen den Geist, in welchem ich sie schreibe, vor, jedoch ich richte dieselben an Sie, und da bin ich unbekümmert, daß Sie dieselben mit Ihrem Geiste beseelen und dadurch verstehen werden. Kommen Sie bald recht bald wieder, und dann eine Bitte, verehrtester Herr, halten Sie mich Ihres Zutrauens würdig und sagen sie mir ganz offen meine Fehler, Sie werden sehen, wieviel ich auf Ihr Urtheil halte! Ich bitte Sie mich Ihrer Fräulein Tochter Clara zu empfehlen. Wir sind übrigens recht fleißig an der musik. Zeit. Der Prospekt wird morgen fertig, und wir erwarten Sie sehnsüchtig zurück.

Mit besonderer Hochachtung habe ich die Ehre zu seyn  
Ew. Wohlgeboren  
unterthänigster Diener  
Louis Schuncke

Leipzig  
in der Nacht  
vom 14. auf 15.ten März 1834

**D.31. Ludwig Schuncke to Henriette Voigt, September 1834.**

Verehrte Freundin

So angenehm es mir gewesen wäre, Sonntag mit Ihnen nach Grimma zu fahren, so unmöglich ist es mir nach unserer Unterredung wegen des Spielens. Ich befolge darin gewisse Grundsätze, welche Sie mir erlauben werde[n], Ihnen hier mitzutheilen.

- 1) Spiel' ich auf keinem Flügel, den ich nicht vorher kenne
- 2) Spiel' ich niemals, wenn ich nicht muß, vor Personen, die ich so wenig zu kennen die Ehre habe, wie den Herrn Amtshauptmann Welk von Grimma und die Gesellschaft, welche bei ihm versammelt seyn wird.
- 3) Ist mir's unangenehm, annehmen zu müssen, daß ich ohne mein Spiel gar nicht eingeladen wäre, und verzichte daher lieber ganz auf ein Vergnügen, dessen ich nur durch Ausübung der Kunst für würdig erachtet werde.
- 4) Spiel' ich so wenig als möglich in Gesellschaft, weil man sich dadurch verflacht.

Zum Glück wend' ich mich an eine Frau, welche selbst nach dem Höhern in der Kunst strebend, mir Freundin, diese Gründe liebevoll zu würdigen wissen, und mich entschuldigen wird. Für die andern Personen ist mir alsdann gar nicht bange.

Darum bittet Sie verehrte Henriette

Ihr Ludwig

Dienstag Abend als Sie im Rosenthale waren.

**D.32. Schumann to his mother, 19 March 1834.**

Der ist ein vortrefflicher Mensch und Freund, der immer Herz und Lust zeigt, das Schönste und Beste zu wollen und zu vollbringen. Ein blaues Auge am Himmel erfreut oft mehr, als der ganze blaue; ich möchte alle Freunde für diesen einzigen missen.

**D.33. Contract of NZM**

Mit vorstehendem Allen sind die Parteien gegenseitig einverstanden; sie erklären u. acceptiren solches als ihre ernstliche

Willensmeinung gegenseitig bestens u. entsagen allen dagegen zu machenden Einreden, wie solche Namen haben möchten, u. haben darüber den gegenwärtigen Aufsatz in zwei gleichlautenden Exempl. eigenhändig unterschrieben u. ausgewechselt.

Leipzig, d. 26 März 1834

Friedrich Wieck  
Robert Schumann  
Louis Schunke  
Julius Knorr

**D.34. AMZ (23 April 1834).**

Hr. L. Schunke spielte seine schon gehörten, jedoch erinnern wir uns genau, etwas veränderten Variationen auf den Sehnsuchts- walzer mit großer Bravour und wiederholtem Applaus.

**D.35. Der Komet (26 September 1834).**

Schumanns Tokkata ist so schwer, daß sie außer Schunke und der Klara Wieck hier wohl niemand gut spielen kann. Beide spielen sie verschieden. Ersterer trägt sie als Etüde vor mit höchster Meisterschaft; letztere weiß sie zugleich poetisch aufzufassen und ihr durch und durch eine Seele einzuhauchen.

**D.36 Schumann to his mother, 2 July 1834.**

Vor der Hand muß ich durchaus der Zeitung meine ganze Thätigkeit widmen--auf die Andern ist nicht zu bauen.--Wieck ist fortwährend auf Reisen, Knorr krank, Schunke versteht nicht so recht mit der Feder umzugehen--wer bleibt übrig?

**D. 37. Schumann to Theodor Töpken, 18 August 1834.**

Die 3 bin ich nicht, sondern Schunke--habe sonst aber vielen Antheil an seinen Aufsätzen, da er die Feder tausendmal schlechter führt als seine Clavierhand.

**D.38. Schumann to Henriette Voigt, 3 July 1834.**

Ja! im Divertissement wartet [wandelt (?)] das ganze letzte Begängnis mit langen verschleierten Männern--Katafalk und Exequien etwa wie bei einem gebliebenen französischen Marschall. Aber ich will nicht fürchten machen und es ist gut, daß vier Hände da sein müssen--sonst würden Sie vielleicht gleich selbst Alles nachsehen. So aber müssen Sie warten, bis Freund Ludwig kömmt oder gar Ihr

Sie hochverehrender  
R. Schumann

**D.39 Schumann to Henriette Voigt, 4 September 1834.**

Eigentlich hab' ich Ihnen heute gar nichts zu sagen--nur ein Händedruck soll dieser Brief sein, nichts weiter. Es fiel mir nämlich heute Morgen mein Reichthum ein, drei Namen machen ihn aus. Da dacht' ich, das willst du doch gleich unserer Henriette schreiben. Also der Puls geht noch.

Verzeihung wegen des Ringes! Edelsteine ziehen Geistesfunken aus, sagt man; es haben sich auch unter ihm viel musikalische Namen {Jansen: "Romane"} begeben, die ich "Scenen" nennen will.

Eigentlich sind's Liebeslilien, die der Sehnsuchtswalzer zusammenhält. Die Zueignung verdient und schätzt nur eine As-durseele, mithin eine, die Ihnen gliche, mithin Sie allein, meine theure Freundin.

**D.40. Ludwig to Friedrich Silcher, August 1834.**

Leipzig im August 1834

Mein lieber Silcher

Als einer der Redakteure der neuen Leipziger Zeitschrift für Musik bin ich von meinen Kollegen, den HH. Friedrich Wieck, Robert Schumann, Julius Knorr beauftragt, Sie, mein lieber Musikdirektor, als Mitarbeiter für dieß jugendlich blühende Unternehmen zu werben. Wahre, reine Liebe zur Kunst ist es, welche die Leipziger Künstler bewogen hat, dieß Blatt zu gründen. Es soll das Gebiet der Tonkunst in seiner großartigen Vielseitigkeit umfassen.--Seine Tendenz ist, den Musiker auf das Ideale, auf das Poetische seiner Kunst hinzuweisen.--In der Kritik herrscht unerbittliche Strenge gegen alles Seichte, gegen schaale Vielschreiberey, und berühmten Namen halten nie ab, schlechte Werke in ihrer Blöse zu zeigen.

Dagegen werden Kompositionen, in denen sich künstlerischer Beruf geltend macht, oder solche, welche den Saamen künftiger musikalischer Blüthentage in sich tragen, hervorgehoben und das Publikum wird durch öftere Besprechung ein u. desselben Werkes auf ausgezeichnete Werke aufmerksam gemacht.

Wie ich Sie kenne, bey Ihrem regen, thatkräftigen Eifer für die gute Sache, zweifle ich beinahe nicht an Ihrer Zusage, der Redakt. der neuen Zeitschr. von Zeit zu Zeit musikalische Artikel liefern zu wollen. Die Themas, (wie wäre das des Schwäbischen Volkslieds?) die Form, die Größe, (nur ausnahmsweise über einen Druckbogen

für einen Aufsatz): dieß Alles mögen Sie selbst bestim̄en. Unser Verleger, H. Hartmann honorirt den Druckbogen mit 2 Louisdors.-- Zugleich bitten wir Sie, da zum Komponiren vorzüglich geeignete Gedichte in die neue Zeitschr. aufgenommen werden sollen, daß Sie sich--wenn Sie sonst Gelegenheit dazu haben--von einem oder dem anderen Schwäbischen Dichter solche Lieder verschaffen mögen, um dieselben der Redakz. zu senden! Unter der Add. an die Redakz. der n. Zeitschr. f. Musik durch H. Buchhändler C. H. F. Hartmann in Leipzig wird die Redakz. alle Ihre Zuschriften richtig erhalten. Wenn Sie es vorziehen sollten, an mich persönlich zu schreiben, so werde ich Ihren Brief mit der Add: "Ludwig Schunke, durch H. Buchhändler C. H. F. Hartmann" bestim̄t richtig empfangen. Schicken Sie Ihre Zuschriften durch Post oder durch andere sichere u. nicht zu langsame Gelegenheit. Grüßen Sie Ihre liebe Frau und Bruder Gustav im Stift von Ihrem aufrichtigen Freunde  
Ludwig Schunke

Zugleich ersuche ich Sie, dieses Unternehmen so weit möglich durch kräftige Verbreitung zu unterstützen.  
Hierbei einige Probenum̄ern.

**D.41. Schumann to Henriette Voigt, 25 August 1834.**

Ludwig ist sehr, sehr krank. Der Arzt spricht nur noch von einem Winter--das sind ja schreckliche Aussichten! Schenke mir der Himmel Kraft zum Verlieren!

**D.42. Elisabeth Schuncke to Ludwig (sketch), 24 August 1834.**

Lieber Louis! Es bleibt uns fast kein Zweifel mehr als daß du krank und leider bedeutend krank seyn muß; denn das elterliche Haus Deinem Gedächtnisse verwischt sey, kann und mag mein Liebe zu dir nicht glauben . . .

**D.43. Ludwig to his mother, 1 September 1834.**

Liebe Mutter

Auf Deinen Brief vom 27. August muß ich mit der Entschuldigung antworten, daß ich gegenwärtig sehr beschäftigt bin, sonst mich aber wohl befinde was zum Theil dem guten Leipziger Klima

zuzuschreiben ist. Ich bin, wie du wol schon durch die Zeitungen erfahren haben wirst, einer der Redaktors der neuen Zeitschrift für Musik, welche seit vergangnen Ostern erscheint und bey ihrem äußerst wohlfeilen Preise (2 th. 16 gr. jährlich) sich bereits eines großen Publikums zu erfreuen hat.

**D.44. Schumann to Hauptmann von Fricken, September 1834.**

Schunke ist seit etlichen Tagen beim Kreishauptmann Welk [in Grimma] zu Gast, wo ich ihn später abholen will. Auf seinem Gesicht stehen nur noch sehr wenige Frühlinge, vielleicht kaum einer. Wären Sie noch länger geblieben, so hätten Sie diesen herrlichen Menschen kennenlernen sollen; . . .

**D.45. Schumann to Henriette Voigt, 7 November 1834.**

Von Ludwig schreiben Sie mir, was Sie wissen. Ich richte da[r]nach meinen Brief ein. Wie kann ich nur den Gedanken tragen, ihn hinzugeben. Stirbt er, so schreiben Sie mir's ums Himmelswillen nicht, oder lassen mir's schreiben. Das erste brauchte ich gar nicht zu sagen.

**D.46. Schumann to Hauptmann von Fricken, 20 November 1834.**

Von Leipzig trieb mich auch Schunkens vorrückende Krankheit fort, die etwas schreckhaft Leises für mich hat. Da begraben sie einen hohen Menschen. Frau v. Fricken würde solchem Freunde die Augen zudrücken wollen--ich kann aber kaum meiner Krankheit Herr werden, die eine recht niederdrückende Melancholie ist.-- . . . Seitdem gestaltete sich in Leipzig alles so, wie ich vorausgesagt hatte--es war kein Seelenhalt im Ganzen, Schunke darf schon nicht mehr aus dem Zimmer, . . .

**D.47. Schumann to Hauptmann von Fricken, 28 November 1834.**

Schunke lebt noch. Ich sinne schon jetzt auf einen Nekrolog in unsrer Zeitung--ist das nicht schrecklich? Aber ein Denkmal will ich ihm setzen, so hoch und schön ich's vermag. Was die Voigts an ihm gethan haben, wird ihnen nicht unvergolten bleiben; nicht daß sie allein geben, sondern wie sie es thun in Blick und Wort, zeugt von der Echtheit der Gesinnung.

**D.48. Henriette Voigt to Schumann, 7 December 1834.**

Mit zitternder Hand schreibe ich Ihnen, mein theurer Freund-- unser Ludwig ist verklärt--vor ein u. einer halben Stunde schwang sich sein edler Geist himmelan--ruhig verschied er u. ohne Schmerzen, ich habe seine irdische Hülle noch gesehen und die kalte Hand noch einmal gedrückt! Mittwoch früh soll er bestattet werden, o kommen Sie, mein Freund, um nicht im Zuge zu fehlen--reisen sie gleich, er wird getragen, aber die Freunde gehen mit, da es nicht geht, daß sie selbst den Sarg tragen.

Leben Sie wohl, mein Freund, der Himmel schenke uns Kraft, es ruhig zu tragen--ihm ist ja wohl, er schied friedlich und heiter aus dem Leben.

Ihre treue Frd.

Henriette V.

**D.49. Carl Voigt on Schuncke's death.**

Es war rührend zu sehen, wie der Sterbende mit brechendem Auge ihr dankend die abgemagerte Hand reichte. In der letzten Nacht wachte ich mit meiner Frau gemeinsam an seinem Bett, und wir drückten ihm, nachdem er verschieden, die lieben Augen zu.

**D.50 Elisabeth Schuncke to Henriette Voigt (sketch), November/December 1834.**

Verehrteste Freundin!

Ihr herzliches Schreiben hat uns Alle neben dem großen Trost den es für uns enthält unsern innigst geliebten kranken Sohn Louis von so edlen großmüthigen Menschen gepflegt zu wissen, in die unaussprechlichste Betrübniß versetzt. Oft sind wir ganz untröstlich und unser Herz ist ganz zerschnitten bei der Gewißheit, daß unser lieber guter Louis bald von der Erde scheiden wird und wir ihn nicht mehr sehen, nicht mehr an unser Herz drücken werden . . .

**D.51 Schumann to his mother, early 1834.**

Da jetzt nur der Gedanke an fremde Leiden so vernichtend für mich ist, daß er mir alle Thatkraft nimmt, so hütet Euch, mir irgend etwas wissen zu lassen, was mir im Geringsten Unruhe machte--ich muß sonst ganz auf Eure Briefe verzichten.



**D.52. Schuncke's death notice in the NZM.**

†L u d w i g S c h u n k e, einzig als Künstler wie als Mensch, Mitbegründer dieser Zeitschrift, beschloß heute seine irdische Laufbahn. Diese traurige Anzeige widmet entfernten Freunden des Verewigten die R e d a c t i o n.  
Leipzig, den 7. Dec. 1834.

**D.53. Schumann to Josef Fischhof, 14 December 1834.**

Unser Ludwig Schuncke ist gestorben ich will es besser nennen, leise hingeschwunden. Sie, von dem er so oft und so freundschaftlich sprach, glaub'ich davon benachrichtigen zu müssen. Wenn ich weiter nichts über diesen Verlust für die Kunst und für die Welt sage, so wird es der Freund des verklärten Junglings dem jüngeren nicht verübeln. Sollten Sie in mir, dem Zurückgebliebenen etwas zu finden hoffen, was Sie für jenen entschädigte, so reich' ich Ihnen zuerst die Hand zum Bündniss, das unser Geschiedener angeküpft und geheiligt hat.--Meine erste Bitte ist diese. Ich möchte unserm Ludwig ein Denkmal in unserer Zeitschrift setzen, und wenn mir das Herz brechen sollte, ich will es thun, so ich's vermag seiner nicht unwürdig. Wollten Sie mir vielleicht Alles, was Ihnen aus seinem Leben bekannt, namentlich von seinem Aufenthalt in Wien bei Hofrath S? bekannt ist, so schnell wie möglich mittheilen? Sodann, was ich wohl kaum zu erwähnen brauche, ersuche ich Sie um eine Todesanzeige im Haslinger'schen Anzeiger. Er starb am 7. Dezember. Unter seinen nachgelassenen Werken befindet sich ein vortreffliches Klavierconcert und (seine letzte Arbeit) zwölf Walzer, in denen trotz der Lebensfrische so eine leise Todesahnung durchschwebt.

**D.54. Clara Schumann to Elisabeth Schuncke, 27 April 1839.**

Verehrteste Frau und Freundin, Ihr lieber, lieber Brief hat mich sehr gefreut, und besonders, daß Sie mich doch ein wenig gern haben. . . . Den innigsten Dank muß ich Ihnen sagen für die Übersendung des Bildes Ihres, von uns allen so sehr geliebten und verehrten, Sohnes; ich hab es in meinem Zimmer hängen, etwas versteckt hinter einem Vorhang; oft seh ich es an, und denke dabei immer an Sie, liebste Freundin; doch nicht allein Sie fühlten diesen großen Verlust--Sie glauben nicht mit welcher Liebe und Verehrung sein Name bei uns genannt wird. . . . Ich werde gewiß seine Werke spielen so oft sich Gelegenheit bietet; würden Sie mir

nicht vielleicht Einige von den Manuskripten senden, die er hinterlassen? und die besonders geeignet sind zum vorspielen? Sie würden mir sehr viel Freude machen . . . würden Sie mir nicht die Freude machen, ein kleines Blättchen von Louis' Hand für mein Album zu schicken? Schon bei seinen Lebzeiten hatte er es mir immer versprochen, doch vergessen. Ich hab so viel berühmte Handschriften in meinem Album, Louis' fehlt noch . . .

**D.55. Schumann to Clara, 25 May 1840.**

Das Bild von Ludwig Schunke bekam ich vorgestern. Ich danke Dir, meine liebe Clara; es ist mir eine große Freude, es zu besitzen. Lebte er doch noch--wie viel ruhte in dem, auch als Komponist, glaub ich . . .

**D.56. Peter Schellenbaum, from *Homosexualität im Mann*, 12.**

Die schroffe Trennung der Menschen in ausschließliche Heterosexuelle und ausschließliche Homosexuelle, also in Menschen, die entweder nur für Frauen oder nur für Männer erotische und sexuelle Gefühle empfinden können, ist ein geschichtliches Novum und hängt wohl neben jüdisch-christlichen Einflüssen unter anderem mit dem Normalitätsdruck in einer zunehmend technisierten, standardisierten, entseelten Gesellschaft zusammen . . .

**D.57. Schumann to Theodor Töpken, 6 February 1835.**

Von Schuncke wissen Sie. Ich arbeite jetzt an seinem Nekrolog. Ihre Grüße an ihn im Empfehlungsbriefe haben mich so stumm und blaß angeschaut--das war ein Mensch, ein Künstler, ein Freund sonder Gleichen. Die Davidsbündler werden Ihnen mehr erzählen.