

Program of Clara Schumann's last concert, March 12, 1891, Robert-Schumann-Haus, Zwickau, DDR.

PROGRAMM.

Kleiner Saal des Saalbaues zu Frankfurt a. M.

Donnerstag, den 12. März 1891, Abends 7 Uhr:

Dritter Kammermusik-Abend
des Frankfurter Trio's

(die Herren James Kwast, Fritz Bassermann u Hugo Becker)
unter freundlicher Mitwirkung der Frau Clara Schumann und
des Herrn E. Welcker.

**1. Quartett (G-moll) für Pianoforte, Violine,
Viola und Violoncell.**
W. A. Mozart.
a) Allegro.
b) Andante.
c) Rondo (Allegro).

**2. Variationen für zwei Pianoforte über ein
Thema v. J. Haydn, Op. 56, No. 6 (B-dur)
Joh. Brahms.**
(Das Werk wurde ursprünglich für 2 Pianoforte
componirt, und erst später instrumentirt.)
3. Trio für Pianoforte, Violine und Violoncell,
Op. 70, No. 2 (Es-dur).
L. v. Beethoven.
a) Poco sostenuto. — Allegro ma non troppo.
b) Allegretto.
c) Allegretto ma non troppo.
d) Finale (Allegro).

Die Instrumente (von Steinweg und Schiedmayer) sind aus dem
Pianofortelager der Herren L. Lichtenstein & Co., Zeit 69, Hier.

Einzelbillets à 3 Mark
in den Musikalien-Handlungen der Herren C. A. André, B. Finberg,
Kallherstr. 10, Th. Henkel und Steyl & Thomas, bei Herrn Richard Koch,
Guldenstrasse 108, sowie Abends an der Kasse.

1299.

mental numbers. Schumann
use of public pressure for the
the tradition. More than
ms in 1855) Jenny Lind, the
loyal old friend, rescued her
concerts of unpopular instru-
m Sterndale Bennett's war-
nd, they must always have so
ll not always give Pianists as
a accompanied all the singers
choose the singers (and the
1860 she accompanied only
nd Amalie Joachim. Together
y performances of complete
e Müllerin, and Schumann's
t even such works were in-
tom unthinkable today. On
ree pieces from Schumann's
nd 2 of *Dichterliebe*. And in
with Stockhausen in which,
performed in its entirety, the
, Piano Quintet; II. *Winter-*
arlati; IV. *Winterreise*, parts
I. *Winterreise*, parts 10-13.
ne early nineteenth century
ny genres. A sonata or move-
ppause after each variation),
mental and vocal duos were
v. By the middle of the cen-
ntegration. There was still a
in which she was an invited
nd 1860s, works are grouped
l. By 1880, Schumann's pre-
eater concentration on each

REPERTOIRE

er father was responsible for
er debut program in 1830, an
ectorate presumably had to
s *Rondo Brilliant*, op. 101.