

**Choral symphonic works of R. Schumann. About one
compositional principle p. 50–69**

**Anna E. Zinkova — applicant for the degree of Ph.D., teacher of the
Children’s Art School No. 2 in Astrakhan, Russia. (Astrakhan)
E-mail: zinkova_anna@mail.ru**

This article is dedicated to the works written during the last decade of Schumann’s life, specifically the opera and choral symphonic pieces. It is well known that Schumann considered them his best works, but his exact way of composing music wasn’t understood by his peers; moreover he was even accused of breaking away from Romanticism principles and being burnt out as a composer.

The analysis of his operas and a few select choral symphonic works allows us to take a fresh look at the meaning of his dramatic compositions in the context of his overall compositional history and the Romantic Era. Consistent appearance of the intrinsic idea of Romaniticism — the idea of returning to God — in all his works of that decade («Das Paradies und die Peri», «Genoveva», scenes from Goethe’s Faust, «Der Rose Pilgefahrt» and) tells us that it is not an accident, but the composer’s intent to convey his idea through the music and poetic verses. To express it, he uses a unified compositional principle and a complex of recurring leitmotifs for his every piece.

His addressing to the aforementioned idea is the pinnacle in the evolution of his philosophical and aesthetic views; it unites the most characteristic parts of his figurative way of composing. Conveying the inner idea of German Romanticism in choral symphonic writing is a natural conclusion of the romantic composer’s path.

Keywords: Robert Schumann, German Romanticism, Choral Symphonic Composition.

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