

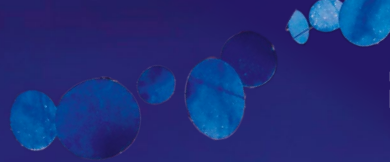
# Masquerade Ball and Poetic Dialogue

Schumann: Carnival • Davidsbündlertänze



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Jimin Oh-Havenith concludes her Schumann edition with two masterpieces of the 1830s, *Carnaval*, Op. 9, and *Davidsbündlertänze*, Op. 6.



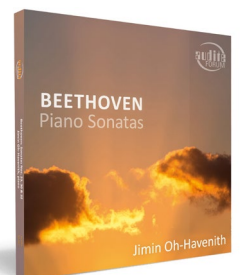
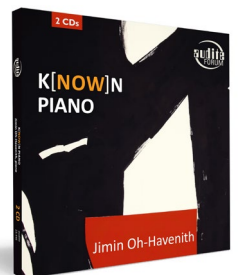
The third instalment of Jimin Oh-Havenith's Schumann edition features *Carnaval*, Op. 9, and *Dauidsbündlertänze*, Op. 6, two of Schumann's best-known piano cycles, much loved by performers and audiences alike.

*Carnaval* is based on the idea of an imaginary masked ball; four autobiographically charged letters are used as a musical cryptogram to create fictitious and real figures, which Schumann translated into a stylistically highly versatile and sophisticated piano

piece with an almost orchestral soundscape.

In his set of 18 *Dauidsbündlertänze*, Schumann's literary alter egos Florestan and Eusebius appear as the main characters in a poetic dialogue, which the composer also intended as a secret message to his fiancée Clara Wieck: "wedding thoughts, composed in the most beautiful excitement I have ever been able to muster". In their combination of intensity and sensitivity of expression, these pieces represent a pinnacle not only of Schumann's piano oeuvre, but also of the wider piano repertoire.

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