

Schumann

Edited by
ROE-MIN KOK
McGill University, Canada

Contents

<i>Acknowledgments</i>	ix
<i>Preface</i>	xiii
Introduction	1
Part I Sources and critical contexts	
1. Jon W. Finson, 'The Sketches for the Fourth Movement of Schumann's Second Symphony, Op. 61,' <i>Journal of the American Musicological Society</i> 39, 1 (1986): 143–68.	19
2. Thomas Synofzik, 'Ein Rückert-Kanon als Keimzelle zu Schumanns Klavierkonzert Op. 54,' <i>Die Musikforschung</i> 58, 1 (2005): 28–32.	45
3. Bernhard Appel, 'Schumanns Davidsbund. Geistes- und sozialgeschichtliche Voraussetzungen einer romantischen Idee,' <i>Archiv für Musikwissenschaft</i> 38, 1 (1981): 1–23.	51
4. John Daverio, 'Schumann: Cryptographer or Pictographer?,' in <i>Crossing Paths: Schubert, Schumann, and Brahms</i> (Oxford: Oxford University Press, 2002), pp. 65–102.	75
5. Roe-Min Kok, 'Falling Asleep: Schumann, Lessing and Death in a <i>Wunderhorn</i> Lullaby,' Special issue <i>Verwandlungsmusik: Über komponierte Transfigurationen</i> , Andreas Dorschel (ed.), <i>Studien zur Wertungsforschung</i> 48 (2007): 236–72.	123
6. Edward A. Lippman, 'Theory and Practice in Schumann's Aesthetics,' <i>Journal of the American Musicological Society</i> 17, 3 (1964): 310–45.	161
7. Kristina Muxfeldt, 'Frauenliebe und Leben Now and Then,' <i>19th-Century Music</i> 25, 1 (2001): 27–48.	197
Part II Music criticism, literary influences	
8. Leon B. Plantinga, 'Schumann's View of "Romantic",' <i>The Musical Quarterly</i> 75, 4, Anniversary Issue: Highlights from the First 75 Years (1991): 176–87.	221

9. Jurgen Thym, 'Schumann in Brendel's *Neue Zeitschrift für Musik* from 1845 to 1856,' in Jon W. Finson and R. Larry Todd (eds), *Mendelssohn and Schumann: Essays on Their Music and its Context* (Durham, North Carolina: Duke University Press, 1984), pp. 21–36 and 163–5. 233
10. Gerd Nauhaus, 'Rückkehr zum Wort: Schumanns späte literarische Arbeiten,' in Ulrich Tadday (ed.), *Musik-Konzepte Neue Folge Sonderband: Der späte Schumann* (Munich: Richard Boorberg, 2006), pp. 201–12. 253
11. Lora Deahl, 'Robert Schumann's *Kreisleriana* and Double Novel Structure,' *International Journal of Musicology* 5 (1996): 131–45. 265
12. Eric Frederick Jensen, 'Explicating Jean Paul: Robert Schumann's Program for *Papillons*, Op. 2,' *19th-Century Music* 22, 2 (1998): 127–43. 281
13. Karen A. Hindenlang, 'Eichendorff's *Auf einer Burg* and Schumann's *Liederkreis*, Opus 39,' *The Journal of Musicology* 8, 4 (1990): 569–87. 299

Part III Performance, biography, reception history

14. Claudia MacDonald, 'Schumann's Earliest Compositions and Performances,' *Journal of Musicological Research* 7, 2–3 (1987): 259–83. 321
15. Rufus Hallmark, 'The Rückert Lieder of Robert and Clara Schumann,' *19th-Century Music* 14, 1 (1990): 3–30. 347
16. Matthias Wendt, 'Tempora mutantur oder Wie viele Metronome besaß Robert Schumann eigentlich?,' *Schumann-Studien* 10 (2012): 217–40. 375
17. Anna Burton, 'Robert Schumann and Clara Wieck: A Creative Partnership,' *Music & Letters* 69, 2 (1988): 211–28. 401
18. Laura Tunbridge, 'Schumann as Manfred,' *The Musical Quarterly* 87, 3 (2004): 546–69. 419

Part IV Analytical approaches

19. Linda Correll Roesner, 'Schumann's "Parallel" Forms,' *19th-Century Music* 14, 3 (1991): 265–78. 445
20. Joel Lester, 'Robert Schumann and Sonata Forms,' *19th-Century Music* 18, 3 (1995): 189–210. 459
21. Peter Kaminsky, 'Principles of Formal Structure in Schumann's Early Piano Cycles,' *Music Theory Spectrum* 11, 2 (1989): 207–25. 481

22. Anthony Newcomb, 'Once More "Between Absolute and Program Music": Schumann's Second Symphony,' <i>19th-Century Music</i> 7, 3 (1984): 233–50.	501
23. Donald Francis Tovey, '13. Quintet in E flat Major, op. 44, for Pianoforte, Two Violins, Viola, and Violoncello (1900),' in <i>Essays in Musical Analysis: Chamber Music</i> (Oxford: Oxford University Press, 1944), pp. 149–54.	519
24. Harald Krebs, 'Robert Schumann's Metrical Revisions,' <i>Music Theory Spectrum</i> 19, 1 (1997): 35–54.	525
<i>Index</i>	545