

## RECOMMENDED RESOURCES

### Recommended Reading on Schumann

---

Brion, Marcel. Schumann and the Romantic Age. MacMillan Co., 1956.

Brown, Thomas Alan. The Aesthetics of Robert Schumann. Peter Owen, 1968.

Daverio, John. Robert Schumann: Herald of a "New Poetic Age." Oxford University Press, 1997.

Daverio, John. Nineteenth-Century Music and the German Romantic Ideology. Schirmer Books, 1993.

Fischer-Dieskau, Dietrich. Robert Schumann Words and Music: The Vocal Compositions. Amadeus Press, 1988.

Geck, Martin. Robert Schumann: The Life and Work of a Romantic Composer. University of Chicago Press, 2013.

Jensen, Eric Frederick. Schumann. Oxford University Press, 2001.

Ostwald, Peter. Schumann: The Inner Voices of a Music Genius. Northeastern University Press, 1985. (highly controversial)

Rosen, Charles. The Romantic Generation. Harvard University Press, 1995.

Todd, R. Larry, ed. Schumann and His World. Princeton University Press, 1994.

Walker, Alan, ed. Robert Schumann: The Man and His Music. Barrie and Jenkins, 1972.

Walsh, Stephen. The Lieder of Schumann. Praeger Publishers, 1971.

Wolf, Konrad, ed. On Music and Musicians: Robert Schumann. McGraw-Hill, 1964.

Worthen, John. Robert Schumann: Life and Death of a Musician. Yale University Press, 2007.

**Schumann- solo piano music:** know especially Op.2\*, 6\*, 9\*, 11, 12\*, 13, 15, 16\*, 17\*, 18, 20, 21, 22, 26, 68, 82

Recommended Schumann interpreter: Alfred Cortot

**Non- solo piano music:** know especially  
Dichterliebe, Op. 48, Liederkreis, Op. 39  
Piano Quartet, Op. 47, Piano Quintet, Op. 44  
4 Symphonies

## **Guidelines for Interpretation (\*Chopin strongly emphasized importance of)**

Physical means:

- Caress the key\*
- Vary speed of key descent\*
- Utilize key rebound\*
- Legato\*
- Suppleness of body, including arm, wrist, and fingers\*

Rhythmic Swing and lilt for tempo selection

Singing tone\*, phrases that breathe\*, and direction\*

Aural Plan of Relationships--How every note relates to every other note- short range and long range-horizontally and vertically:

- Stress long notes\*, high notes\*, dissonances\*, syncopations\*, first beats\*
- Skeletonize
- Match sound after rests and decaying notes; Start; Save; Round off phrases \*
- Group notes —Direct notes forward to goals such as long notes, dissonances, beats, downbeats, and strong bars
- Set up and time arrivals
- Relate harmonies and important bass notes, and highlight inner voices

### **Playing Schumann:**

- Love, warmth, sincerity, from the heart
- Ardor, conviction, belief in his music
- Child-like playfulness, enthusiasm, optimism, innocence, fantasy, imagination
- Energy, rousing exuberance, heroism, idealism
- Willingness to openly express vulnerability, tenderness, humanity, ability to weep, ability to dream, to reflect a sense of wonder
- Spontaneity and capricious, impetuous improvisatory qualities
- Reflect the contrast of Florestan (Sehr Rasch) and Eusebius (Innig)
- Realize abrupt mercurial bizarre juxtaposition of wildly contrasting mood swings
- Love of fragmentary thoughts, but ability to relate the seemingly unrelated
- Express the threatening, the menacing, and the macabre
- Communicate surprising, unexpected dislocation and disruption of musical elements