

# Abstracts

Ulrich Tadday: Goodbye to Romanticism?

In 1848, German music journalists get even with the Romantics. Essays in several papers and periodicals appeared, discrediting Romanticism as a sign of decadence. The argument always follows roughly the same pattern, following the common ground of the critique of Romanticism established by Goethe: the Classic is healthy, the Romantic sick. This line of argument conceals the philosophical accusation of subjectivism used by Hegel in his fight against Romanticism. Since 1848, this literary-philosophical type of the critique of Romanticism has been transferred to Schumann's work by way of his biography, turning the composer's illness and death into the random anchor of a musical aesthetics which is able to condemn Schumann's (later) work as a pathological reflex and sick consequence of his life without having to back up this judgment with evidence derived from the work itself. The present paper is concerned with analysing a kind of musico-aesthetic discourse which prevents judgments in favour of spreading prejudice which, to this day, count among the constants of the Schumann reception.

(Übersetzung: Claudia Brusdeylins)

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Martin Geck: »Haben Sie sich wohl überlegt, was Sie geschrieben haben?« Robert Schumann and Richard Pohl as Opponents in the Discourse on a »New German« Musical Aesthetics

Richard Pohl, initially Robert Schumann's pupil, was his librettist from 1851 when the composer worked on the oratorio project *Luther* and the choir ballads after Uhland. In his treatise on the Karlsruhe Musikfest of October 1853, Pohl made, under the pen name »Hoplit«, critical remarks on Schumann's newer works. After he had disclosed his pen name to Schumann, the latter answered him with a fundamental statement on the aesthetic of the »New Germans« (»Neudeutsche«) whom Pohl had joined in the meantime. The controversy touches important issues in Schumann's thinking and makes it easier to understand why Schumann, after all, chose Johannes Brahms as the musician of the future (»Zukunftsmusiker«).

(Übersetzung: Claudia Brusdeylins)

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Dagmar Hoffmann-Axthelm: »Der Werth der Compositionen nimmt deutlich ab« versus »Ausdruck eines Genius auf der Höhe seiner schöpferischen Kraft«. Can a Great Composer write »Wahnsinns-Musik«?

The philosopher and psychiatrist Karl Jaspers proposed the theory that great personalities are still able to present their feelings in a meaningful and universal way, even when they are psychologically sick. That theory is pursued here with respect to Robert Schumann. The following topics are discussed: (a) how people in Schumann's time viewed psychiatric illness, because this can explain why the executors of his will suppressed or destroyed some of his later works; (b) what psychological knowledge Schumann had and whether his knowledge may be traced in his lifestyle or in the way he dealt with his illness; (c) whether traces of that knowledge in the sense of a universal creation may be heard in his last composition, the *Theme and Variations in E flat for piano* (WoO).

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Hubert Moßburger: Robert Schumann's Early and Late Fantasias

Schumann's late *Phantasiestücke* op. 111 have mostly been seen in the context of the *Romanzen* op. 28, the title of which had in fact been intended for op. 111. If, however, not the title but exclusively the music itself – the setting – is taken as the basis for a comparison, there are no basic parallels to the early works except maybe in the *Kreisleriana* op. 16, which are already »meisterhaft«. From the results of a comparative analysis of the first two pieces from the piano cycles op. 16 and 111, respectively, two conclusions may be drawn: Firstly, Schumann's compositional creativity neither lessened in his late work (the persisting topos of reception, in spite of having been revised long since), neither has it completely dissolved in construction by reduction. Rather, his creativity increased, preserving unfailingly the youthful elan of the early works as well as showing the concentration of a mature style. Secondly, the paper points out in what respect the genre concept »Phantasiestück« (»fantasy piece«) which Schumann finally chose appears to be more convincing than »Romanze« (»romance«).

(Übersetzung: Claudia Brusdeylins)

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Irmgard Knechtges-Obrecht: Wheat or Chaff? Robert Schumann's Collections of Piano Music *Bunte Blätter* op. 99 and *Albumblätter* op. 124

Towards the end of his life, Schumann arranged his collections *Bunte Blätter* op. 99 and *Albumblätter* op. 124 and put them to print. As opposed to his other piano compositions, they are not arranged in a clearly discernible cyclic pattern and thus occupy an exceptional position in Schumann's work. The 34

piano pieces from these collections are heterogeneous for various reasons: They were composed during different creative periods and for different purposes. Some of them were developed independently from any wider context, others were written alongside fragmentary, still unpublished compositions, while yet others were composed in the context of cyclic works, but discarded by Schumann before the work went to press. For this reason, these pieces can be associated with Schumann's earlier period as well as with his late works, and they make worthwhile objects to study.

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Michael Struck: Playing Schumann ... Notes on Interpreting the *Kinderszenen* in the New Light of Old Metronome Markings and on Playing the *Gesänge der Frühe*

Schumann's tempi and metronome markings have often been subject of controversial discussions by Schumann scholars and artists. The essay first deals with two significant, but too little known documents (one of which was first republished and discussed by Gerd Nauhaus in 1978), which throw new light on the discussion about Schumann's metronome markings and help to destroy the legend of Schumann's »broken metronome«. The main part of this contribution offers experiences and suggestions regarding the performance of the *Kinderszenen* according to the original metronome markings and of the *Gesänge der Frühe*. Pianistical, analytical and philological aspects are combined with aspects of compositional background and »poetic« interpretation. The aim is to help pianists get nearer to the basic claims of the written/printed musical »text« opening the door to a new understanding of this music.

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Bernhard R. Appel: Schumann and Classical Vocal Polyphony

Robert Schumann's earliest encounter with 16th and 17th century music took place during his time as a student in Heidelberg (1829/30), without at first leaving any traces in his compositions. Only as the conductor of the Dresden Chorgesangverein (from 1848) did Schumann occupy himself with 16th century sacred music, a fact which is reflected mainly in his motet op. 93. Further traces may be found in the *Missa sacra* op. 147, the *Requiem* op. 148 and in the fourth movement of his 3rd symphony op. 97. The *stile antico* influencing Schumann's mature style does not articulate itself as a historicizing compositional technique. Rather, formal historical models are being transformed into contemporary musical language. Schumann's aesthetic conceptions of ancient church music were marked by A. F. J. Thibaut's programmatic essay *Ueber Reinheit der Tonkunst* (1824/25) which influenced Schumann's thinking throughout his life.

(Übersetzung: Claudia Brusdeylins)

Peter Jost: The Opera Conceptions of Schumann und Wagner: *Genoveva* versus *Lohengrin*

In theory, Schumann and Wagner have similar intentions to create a renewed German opera according to the model of Weber. But in practise, there is a fundamental difference in their conception of opera. Schumann starts from a dramatic model, in the case of *Genoveva*, from dramas by Hebbel and Tieck, whereas Wagner is stimulated by the mythic figure of Lohengrin. Schumann creates the opera by giving priority to music, while drama is the central element in Wagner's conception of opera. The consequences of this difference – the flop of *Genoveva* due to its deficient effect on stage and the great success of *Lohengrin* since its premiere – was the determining factor in the reception of the two works. However, comparing the two operas, and taking as points of reference Weber's *Euryanthe*, the structure of form and the function of the orchestra, can demonstrate quite a few similarities and correspondences.

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Reinhard Kapp: Movement Connections in late (and not so late) Schumann

In spite of the rather attractive idea of integrating the parts of a cyclical work into a continuous structure, the multi-movement though cyclical concept has prevailed. The means of unification available since Beethoven's times – thematic affinity, recapitulation of whole passages, dramatical build-up of the sequence of movements, moving the centre of gravity to the finale (accordingly, one is going to move the main work to the end of a concert programme) – have not been able to solve the problem of interruptions between movements and the loss of tension involved. With time, Schumann has built up a whole set of melodical, harmonic, sonic, rhythmic and gestural techniques which counteract external interruption by providing internal ties without formal transitions.

(Übersetzung: Claudia Brusdeylins)

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Ulrich Mahlert: *Sechs Gesänge* op. 107 by Robert Schumann: Its Structure, Setting, Contemporary Reception and the Adaptation for Soprano Voice and String Quartet by Aribert Reimann

The essay sheds light onto the work structure of op. 107 and onto certain aspects of its musical setting. After commenting on the verbal reception and the reservations that have been voiced about Schumann's compositional style, the author turns to a musical object of reception: the arrangement of the *Sechs Gesänge* op. 107 for soprano and string quartet by Aribert Reimann, written in 1994. This transcription is presented as a modernizing approach to Schu-

mann's undervalued and often misunderstood work, an approach that is stimulating for listeners and performers alike.

(Übersetzung: Roger Clement)

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Ute Bär: The editorial problems facing the editor of Robert Schumann's *Concert-Allegro* op. 134

The evidence for the genesis of the *Concert-Allegro mit Introduction für das Pianoforte mit Begleitung des Orchesters* op. 134, which was conceived four years after op. 92 and eight years after op. 54 in August 1853, is fragmentary. The aim of presenting a critical text of this work in the new complete Schumann edition proved problematic because sources have been preserved only for the early stages of the musical text. All sources documenting the extent of Schumann's part in the 1855 published original edition, which following his physical breakdown in February 1854 he was not able to supervise, however, have been lost. On his behalf, Clara Schumann and Johannes Brahms took responsibility for printing the work, turning Schumann from composer to editor. For this reason, all sources Schumann actually or allegedly went through and revised after having been committed to the mental asylum in Endenich would have special significance for assessing his part in the final form of the composition. Because these sources were lost, there is no way of indisputably determining a final version authorised by the composer. The present essay aims at discussing the special circumstances of the editorial process of this work and pointing out possible ways to a critical edition.

(Übersetzung: Claudia Brusdeylins)

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Gerd Nauhaus: Back to the Word – Schumann's Later Literary Works

In his last working years in Düsseldorf, Robert Schumann was occupied with two ambitious literary projects: editing a representative selection of his early essays and pieces of musical reviews, and putting together an anthology of poetical statements on music. While the first project went into print as *Gesammelte Schriften über Musik und Musiker* in May 1854, the anthology *Dichtergarten* remained unpublished and was seen to print only by Ingrid Bodsch and Gerd Nauhaus in cooperation with Leander Hotaki and Kristin R. M. Krahe in the jubilee year of 2006. The present essay summarizes the background history of the *Gesammelte Schriften* and gives an overview of the content and intention of the *Dichtergarten* (including selected examples).

(Übersetzung: Claudia Brusdeylins)