Schumann’s Music and E. T. A. Hoffmann’s Fiction

Four of Schumann’s great masterpieces of the 1830s – *Carnaval, Fantasiestücke, Kreisleriana* and *Nachtstücke* – are connected to the fiction of E. T. A. Hoffmann. In this book, John MacAuslan traces Schumann’s stylistic shifts during this period to offer insights into the expressive musical patterns that give shape, energy and individuality to each work. MacAuslan also relates the works to Schumann’s reception of Bach, Beethoven, Novalis and Jean Paul, and focuses on primary sources in his wide-ranging discussion of the broader intellectual and aesthetic contexts. Uncovering lines of influence from Schumann’s reading to his writings, and reflecting on how the aesthetic concepts involved might be used today, this book transforms the way Schumann’s music and its literary connections can be understood and will be essential reading for musicologists, performers and listeners with an interest in Schumann, early nineteenth-century music and German Romantic culture.

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Schumann’s Music and E. T. A. Hoffmann’s Fiction

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Sources are listed in the bibliography. I am grateful to Henle for their generous permission to reproduce – in Chapters 3, 5, 7 and 9 – excerpts from their editions of the Schumann piano works; and to Dover for acknowledging my right to reproduce examples in Chapters 1, 6 and 8 from their version of the Clara Schumann edition. My thanks go to Edwin Hillier for the care and musical sensitivity he devoted to many of the other music examples.

For citations from the ancient authors, and from Shakespeare and Jean Paul, I have used the editions in the bibliography, but instead of page numbers in those particular editions the footnotes use traditional systems of reference, as they are both precise and indifferent as between editions. I lay weight on the versions of the works of Novalis known to Jean Paul, Hoffmann and Schumann, which differ from modern versions. For convenience, my references are to a modern reproduction of those early versions, but Appendix 1 gives a concordance allowing readers to find the passages in selected early or modern editions. Appendix 2 illustrates the influence of Novalis on the young Schumann, while Appendix 3 gives some key passages (from, for instance, Schumann, Goethe and Hoffmann) in their original German and their context. I give German in the text where translation is particularly difficult, contentious, or inadequate to the connotations of the original; unless otherwise noted, translations are my own, in several cases with invaluable help from Imogen Taylor.

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