

Index

The abbreviation CS is used in places to refer to Clara Schumann.

- analysis of music by women composers, 6–7, 16–23
- Baker, Michael, 49, 70, 142n19, 143, 177
- Boyd, Melinda, 50, 138n12, 140, 143, 145
- Brahms, Johannes, 178, 180
- Burns, Robert
 “Musing on the roaring ocean” (in German translation), 82–91
- Burstein, L. Poundie, 141, 149, 150n36, 178
 on CS’s “Das Veilchen,” 127–29
- cadence. *See* Clara Schumann (née Wieck):
 undermined cadences
- Caplin, William, 23, 29, 31n5, 33, 65n4, 99
 on musical cadences and linguistic punctuation, 26
 on prolongational closure, 121, 140
- Citron, Marcia, 17, 17n12, 20, 21, 22, 134
- closure. *See* Clara Schumann (née Wieck):
 undermined cadences
- complexity, as an overvalued musical feature, 19–20
- Davies, Joe, 6n17, 177
- Deaville, James, 15, 138n12, 140n14
- Draheim, Joachim, 61, 62, 117
- Duparc, Henri, 4
- Ewell, Philip, 17n11
- Fauré, Gabriel, 178
- Ferris, David, 70
- Finson, Jon, 14
- Forkert, Annika, 19
- Fox, Margaret Elizabeth, 65n4
- Franz, Marie (née Hinrichs), 180
- Franz, Robert, 141, 180
- Fritz, Sarah, 177
- Geibel, Emanuel
 “Der Mond kommt still gegangen,” 155–57
 “Die stille Lotosblume,” 31–32, 158–61
 “Liebeszauber,” 152–55
- Gerhard, Wilhelm
 “Am Strande” (translation of Robert Burns’s
 “Musing on the roaring ocean”), 82–91
- Goethe, Johann Wolfgang von, 1
 “Das Veilchen,” 126–32
 “Wandrer’s Nachtlid II,” 154
- Grimes, Nicole, 178
- Hallmark, Rufus, 50, 50n22, 143, 145
- Heine, Heinrich
 “Die Lorelei,” 105–10
 “Sie liebten sich beide,” 148–52
 “Volkslied,” 92–98
- Heller, Ferdinand, 141
- Hensel, Fanny (née Mendelssohn), 13, 15, 180
 avoidance of final cadences in her songs, 24
 comparisons with Felix Mendelssohn, 6n17, 16n9
 experimental musical style, 21n19
- Hisama, Ellie, 20n17
- Höft, Brigitte, 61, 62, 117
- Jacquet de la Guerre, Élisabeth-Claude, 23n24
- Joachim, Joseph, 4, 9
- Johnson, Graham, 67, 68n7, 105, 178
- Kehler, Marie von, 154n37
- Kenny, Aisling, 16n9
- Kerner, Justinus, 62
 “Der Wanderer,” 63–68
 “Der Wanderer in der Sägemühle,” 68–69
- Klassen, Janina, 2, 55, 90, 96, 159n45, 178
- Krebs, Harald, 24, 177
 on CS’s “Auf einem grünen Hügel,” 173n64
 on CS’s “Der Mond kommt still gegangen,” 157

- on CS's "Er ist gekommen in Sturm und Regen," 140n15
 on CS's "Liebst du um Schönheit," 144n27
 on CS's "O Lust, o Lust," 174n65
 on CS's "Sie liebten sich beide," 149
 on CS's "Volkslied," 94
 on CS's "Was weinst du, Blümlein," 163n50, 164, 165
- Lang, Josephine, 180
 Lewin, David, 53
 Liszt, Franz, 104, 105, 133
 Litzmann, Berthold, 127n60
 Lochhead, Judy, 17n10, 20n17
 Loewe, Carl, 180
 long nineteenth century, 179
 Lyser, Johann Peter
 "Walzer," 77–81
- Macarthur, Sally, 17n10
 Mahler, Alma (née Werfel), 14
 Malawey, Victoria, 135n7
 Malin, Yonatan, 31, 54, 94n29, 95n31
 Martin, Nathan, 24
 McClary, Susan, 23n24
 Mendelssohn, Felix, 180
 Meyer, Leonard, 70
 Miller, Caitlin, 105
 Mozart, Wolfgang Amadeus
 "Das Veilchen," 127–30
- new *Formenlehre*, 7–8, 23–27
- Osborne, Tyler, 24
- Parsons, Laurel, 6, 18, 19, 20n17
 Parton, Christopher, 162, 172, 177
 on CS's "An einem lichten Morgen," 166
 on CS's "Auf einem grünen Hügel," 171–72
 on CS's "Das Veilchen," 127–29
 on CS's "Was weinst du, Blümlein," 163n51, 164
- Pedneault-Deslauriers, Julie, 24, 58n33, 177
 on CS's "Beim Abschied," 65n4, 122n52, 125n53
 on CS's "Der Mond kommt still gegangen," 156
 on CS's "Die gute Nacht, die ich dir sage," 100, 100n35, 101, 125
 on CS's song melodies, 32, 34
 on descending bass lines in CS's music, 39, 88, 126n58
- phrase structure. *See* Clara Schumann (née Wieck): expansive themes
- Ravencroft, Brenda, 6, 18, 19, 20n17
 Reich, Nancy, 1, 5, 21n20, 22n21, 71, 72, 81, 117
 Reichardt, Louise, 13
 Rollett, Hermann
 "An einem lichten Morgen," 165–68
 "Geheimes Flüstern hier und dort," 58, 168–71
Jucunde, 1
 "O Lust, o Lust," 173–76
 "Was weinst du, Blümlein," 162–65
- Ronyak, Jennifer, 19
 rotational form, 135n7
- Rückert, Friedrich
 "Die gute Nacht, die ich dir sage," 92, 98–104
 "Er ist gekommen in Sturm und Regen," 139–41
 "Ich hab' in deinem Auge," 39–44
 "Liebst du um Schönheit," 142–44
 "Oh weh des Scheidens, das er tat," 110–17
 "Warum willst du and're fragen," 46–47, 144–47
Liebesfrühling, 137
- Schmalfeldt, Janet, 7n19, 31
 on CS's "Die stille Lotosblume," 29, 158–60
- Schubert, Franz, 22, 178, 180
 "Ihr Bild," 53
 theme-types in his songs, 20n18, 24, 74
 voice/piano echoes in his songs, 54
- Schumann, Clara (née Wieck)
 comparisons with Robert Schumann, 5–6, 13–16, 26n31, 91–104
 expansive themes, 74–81, 163, 175
 as a hallmark of CS's songwriting style, 29–39
 compound antecedents
 (antecedent+continuation), 29–31, 47, 68–69, 122–23
 compound antecedents (compound basic idea+continuation), 33–39, 44, 63–65, 119
 sentences, 72–74, 98–102
 expressive accompaniments, 119, 166–68, 169–70, 173
 as a hallmark of CS's songwriting style, 50–58
 chromatic postludes, 56–58, 74, 96–98, 102–4, 157
 echoed by the vocal melody, 54–56, 90–91, 108, 114–17, 164, 167
 evoking the sounds of nature, 77–81, 83, 138
 repeated block chords, 52–54, 72

- Schumann, Clara (née Wieck) (cont.)
 simplicity of songwriting style, 20–23, 51,
 104–5, 134, 148–52, 173–76
 undermined cadences
 and cadential syntax/rhetoric, 69–71,
 146–47
 and fused/separated poetic stanzas, 83–91,
 109–10, 139–40
 and linguistic punctuation, 26–27, 31–32,
 40–44, 65–68, 89–90, 119–22, 130–32
 as a hallmark of CS's songwriting style,
 39–50
 works
 "Am Strande," 61n1, 82–91, 105,
 107, 133
 "An einem lichten Morgen," 36–39, 51,
 148, 162, 165–68
 "Auf einem grünen Hügel," 161, 162,
 162n49, 170, 171–73
 "Beim Abschied," 65n4, 117, 122–26
 "Das ist ein Tag, der klingen mag," 161,
 162, 162n49
 "Das Veilchen," 1, 61, 81, 126–32, 162
 "Der Abendstern," 4n12, 52, 71, 72–74,
 119
 "Der Mond kommt still gegangen," 52,
 56–58, 96, 148, 155–57
 "Der Wanderer in der Sägemühle," 4n12,
 61n1, 68–71
 "Der Wanderer," 4n12, 61n1, 63–68, 71,
 77n18, 92
 "Die gute Nacht, die ich dir sage," 98–104,
 137
 "Die Lorelei," 51, 54–56, 82, 83, 104,
 105–10, 111, 167
 "Die stille Lotosblume," 29–32, 33, 47, 52,
 70, 136n9, 147, 148, 158–61, 162
 "Er ist gekommen in Sturm und Regen,"
 50, 50n22, 136n9, 137, 138–41, 142, 145
 "Geheimes Flüstern hier und dort,"
 54n30, 56–58, 96, 148, 162, 168–71, 173
 "Ich hab' in deinem Auge," 39–44, 52,
 54n28, 104, 147
 "Ich stand in dunklen Träumen," 52–54,
 55, 147
 "Liebeszauber," 44, 52, 55n31, 58n33, 147,
 148, 150, 152–55, 156
 "Liebst du um Schönheit," 47–50, 58n33,
 137, 141–44, 145, 146, 152
 "Mein Stern," 61n1, 117, 118–22
 "O Lust, o Lust," 148, 162, 173–76
 "Oh weh des Scheidens, das er tat," 82,
 104, 105, 110–17
 "Sie liebten sich beide," 147, 148–52
 "Volkslied," 55n31, 82, 83, 91–98, 102, 107
 "Walzer," 4n12, 61n1, 71, 74–81
 "Warum willst du and're fragen," 35,
 44–47, 109, 137, 144–47
 "Was weinst du, Blümlein," 161, 162n49,
 162–65, 166, 167, 170, 171, 172, 173
 Deuxième Scherzo, op. 14, 177
 March in E-flat major (for piano four-
 hands), 4
 Piano Concerto in A minor, op. 7, 65n4,
 177
 Piano Sonata in G minor, 177
 Piano Trio in G minor, op. 17, 58n33, 177
 Romance in B minor, 4
Sechs Lieder, op. 13, 8, 104, 133–35,
 147–48, 161
Sechs Lieder aus Jucunde, op. 23, 1, 8, 36,
 133–35, 161–62
 Three Romances, op. 11, 177
 Three Romances, op. 22, 58n33, 177
Zwölf Gedichte aus F. Rückerts
Liebesfrühling, op. 12, 8, 14, 15, 133–35,
 137–38, 148, 152, 161
 Schumann, Robert, 14, 178, 180
 open endings of his songs, 70
 piano postludes, 22, 56
 voice/piano echoes in his songs, 54
 works
 "Die gute Nacht, die ich dir sagen," from
Vier Gesänge, op. 59, 98–104
 "Hör' ich das Liedchen klingen," from
Dichterliebe, op. 48, 56
 "Volkslied," from *Romanzen und*
Balladen, op. 64, 91–98
Zwölf Gedichte aus F. Rückerts
Liebesfrühling, op. 37, 8, 14, 15, 133,
 137–38
 Serre, Friederike, 117
 "Beim Abschied," 122–26
 "Mein Stern," 118–22
 Serre, Friedrich Anton, 117
 Smith, Barbara Herstein, 46, 109, 125
 Spillman, Ronald, 52
 Stefaniak, Alexander, 22, 51n23, 53, 104,
 146n29, 152
 Stein, Deborah, 52
 Straus, Joseph, 20n17
 Strauss, Richard, 154
 strophic form, 69, 72, 119–22
 different types, 135–36
 in CS's "An einem lichten Morgen," 165–68
 in CS's "Auf einem grünen Hügel," 171–73

- in CS's "Der Mond kommt still gegangen,"
155–57
- in CS's "Die stille Lotosblume,"
158–61
- in CS's "Er ist gekommen in Sturm und
Regen," 138–41
- in CS's "Geheimes Flüstern hier und dort,"
168–71
- in CS's "Liebeszauber," 152–55
- in CS's "Liebst du um Schönheit,"
141–44
- in CS's "O Lust, o Lust," 173–76
- in CS's "Sie liebten sich beide," 148–52
- in CS's "Was weinst du, Blümlein," 162–65
- in CS's op. 12, 137–38
- in CS's op. 13, 147–48
- in CS's op. 23, 161–62
- in CS's opp. 12, 13, and 23 as a whole,
134–36
- Taylor, Benedict, 178
- Temperley, David, 76, 77
- Thym, Jürgen, 13, 17, 61, 89, 111n46, 177
- Vande Moortele, Steven, 30n4, 158n43, 160n47
- Vespermann, Marie, 181
- Wieck, Friedrich, 62
- Wolf, Hugo, 178, 180
- Wollenberg, Susan, 16n9, 177
 on CS's "Liebst du um Schönheit," 49, 142,
143, 143n20, 144
- Wurm, Mary, 180
- Youens, Susan, 177, 178
 on CS's "Die Lorelei," 108, 109, 110n45
 on CS's "Geheimes Flüstern hier und dort,"
169
 on CS's "Sie liebten sich beide," 148n31, 149