

CLARA AND ROBERT SCHUMANN IN CONTEXT

Illuminating the shared world of Clara and Robert Schumann, this volume takes a renewed look at the Schumanns and reconsiders them both as individual artists and as a couple who each charted their trajectories with the other in mind. It focuses on key aspects of their artistic and cultural environments amid the creative and political ferment of nineteenth-century Germany and traces their critical reception from their own time to the present day. The topics range from personal and professional relationships to their socio-cultural environment and their influence on subsequent generations of musicians, giving fresh perspectives on established themes and introducing new material and sources particularly in relation to Clara. The book broadens and re-evaluates existing understandings of the Schumanns and makes scholarship currently better known in the German-speaking sphere accessible to English-language readers.

JOE DAVIES is a faculty member in the Arts and Humanities Division at New York University Abu Dhabi. He is author of *The Gothic Imagination in the Music of Franz Schubert* (2024), editor of *Clara Schumann Studies* (2021) and co-editor of *Drama in the Music of Franz Schubert* (2019).

ROE-MIN KOK is Professor of Music at McGill University. She is editor of *Schumann* in The Early Romantic Composers Series (2019), *Neue Robert Schumann Ausgabe III/1/4: Klavierwerke 4* (2016) and *Rethinking Schumann* (2011), and has published widely on the Schumanns, nineteenth-century German culture and music colonialism in global history.

COMPOSERS IN CONTEXT

Understanding and appreciation of musical works is greatly enhanced by knowledge of the context within which their composers lived and worked. Each of these volumes focusses on an individual composer, offering lively, accessible and concise essays by leading scholars on the many contexts – professional, political, intellectual, social and cultural – that have a bearing on his or her work. Biographical and musical influences, performance and publishing history and the creative afterlife of each composer's work are also addressed, providing readers with a multi-faceted view of how the composers' output and careers were shaped by the world around them.

Titles in the Series

- Brahms in Context* edited by Natasha Loges and Katy Hamilton
Mozart in Context edited by Simon P. Keefe
The Beatles in Context edited by Kenneth Womack
Richard Strauss in Context edited by Morten Kristiansen and Joseph E. Jones
Stravinsky in Context edited by Graham Griffiths
Mahler in Context edited by Charles Youmans
Liszt in Context edited by Joanne Cormac
Benjamin Britten in Context edited by Vicki P. Stroher and Justin Vickers
Messiaen in Context edited by Robert Sholl
Puccini in Context edited by Alexandra Wilson
Vaughan Williams in Context edited by Julian Onderdonk and Ceri Owen
Wagner in Context edited by David Trippett
Leonard Bernstein in Context edited by Elizabeth A. Wells
Debussy in Context edited by Simon Trezise
Boulez in Context edited by Edward Campbell
Schoenberg in Context edited by Alexander Carpenter
Fanny Hensel and Felix Mendelssohn in Context edited by Thomas Schmidt and Benedict Taylor
Barbara Strozzi in Context edited by Beth Glixon and Wendy Heller
Clara and Robert Schumann in Context edited by Joe Davies and Roe-Min Kok

CLARA AND ROBERT SCHUMANN IN CONTEXT

EDITED BY

JOE DAVIES

New York University Abu Dhabi

ROE-MIN KOK

McGill University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
 978-1-108-83427-8 — Clara and Robert Schumann in Context
 Edited by Joe Davies, Roe-Min Kok
 Frontmatter
[More Information](#)



CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
 New Delhi – 110025, India
 103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
 education, learning and research at the highest international levels of excellence.

www.cambridge.org
 Information on this title: www.cambridge.org/9781108834278

DOI: 10.1017/9781108992626

© Cambridge University Press & Assessment 2026

This publication is in copyright. Subject to statutory exception and to the provisions
 of relevant collective licensing agreements, no reproduction of any part may take
 place without the written permission of Cambridge University Press & Assessment.

When citing this work, please include a reference to the DOI 10.1017/9781108992626

First published 2026

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication Data

NAMES: Davies, Joe (Musicologist) editor | Kok, Roe-Min editor

TITLE: Clara and Robert Schumann in context / [edited by] Joe Davies, Roe-Min Kok.

DESCRIPTION: [1]. | New York : Cambridge University Press, 2026. | Series: Composers in
 context | Includes bibliographical references and index.

IDENTIFIERS: LCCN 2025027723 | ISBN 9781108834278 hardback | ISBN 9781108994804
 paperback | ISBN 9781108992626 ebook

SUBJECTS: LCSH: Schumann, Clara, 1819–1896 – Criticism and interpretation | Schumann,
 Robert, 1810–1856 – Criticism and interpretation | Music – 19th century – History and criticism |
 Composers – Germany – Biography | Pianists – Germany – Biography

CLASSIFICATION: LCC ML410.S4 C57 2026 | DDC 780.92/2– dc23/eng/20250916

LC record available at <https://lcn.loc.gov/2025027723>

ISBN 978-1-108-83427-8 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
 or accuracy of URLs for external or third-party internet websites referred to in this
 publication and does not guarantee that any content on such websites is, or will remain,
 accurate or appropriate.

For EU product safety concerns, contact us at Calle de José Abascal, 56, 1º, 28003 Madrid, Spain,
 or email eugpsr@cambridge.org

Contents

<i>List of Figures</i>	<i>page</i> ix
<i>List of Tables</i>	x
<i>Notes on Contributors</i>	xi
<i>Preface</i>	xxv
PART I FAMILY AND FRIENDS	
1 Family Relationships: Robert <i>Sonja Wermager</i>	3
2 Family Relationships: Clara <i>Beatrix Borchard</i>	12
3 The Marriage <i>Janina Klassen</i>	20
4 The Schumann Children and Household <i>George Rousseau</i>	27
5 Albums and Memorabilia <i>Carolyn Carrier</i>	34
6 Support Networks <i>Meebae Lee</i>	42
7 The Mendelssohns <i>Thomas Schmidt</i>	50
8 The Joachims <i>Robert Whitehouse Eshbach</i>	57
9 Johannes Brahms <i>Valerie Woodring Goertzen</i>	64

PART II PROFESSIONAL TRAINING AND ARTISTIC INFLUENCES

- | | | |
|----|---|----|
| 10 | Education | 73 |
| | <i>Catherine Mayes</i> | |
| 11 | Compositional Methods | 80 |
| | <i>Julie Hedges Brown</i> | |
| 12 | Musical Dialogues: Quotations and Allusions | 87 |
| | <i>R. Larry Todd</i> | |
| 13 | The Schumanns and Romantic Literature | 95 |
| | <i>Susan Youens</i> | |

PART III GEOGRAPHIES

- | | | |
|----|---------------------------|-----|
| 14 | Zwickau and Leipzig | 107 |
| | <i>Ute Scholz</i> | |
| 15 | Dresden and Düsseldorf | 118 |
| | <i>Michael Musgrave</i> | |
| 16 | Frankfurt and Baden-Baden | 125 |
| | <i>Amanda Lalonde</i> | |
| 17 | Vienna and Berlin | 132 |
| | <i>Katrin Reyersbach</i> | |
| 18 | Paris and London | 139 |
| | <i>Susan Wollenberg</i> | |

PART IV PERFORMANCE AND CONCERT CULTURE

- | | | |
|----|---|-----|
| 19 | Clara's Perspectives on Other Virtuosas | 149 |
| | <i>Roe-Min Kok</i> | |
| 20 | Clara's Concert Tours as Labour | 157 |
| | <i>Michael Kinney</i> | |
| 21 | Patrons and Patronage | 165 |
| | <i>Emily H. Green</i> | |
| 22 | Soirées and Private Performances | 171 |
| | <i>Lukas Beck</i> | |

	<i>Contents</i>	
		vii
23 Singers		178
	<i>Jennifer Ronyak</i>	
24 Instrumentalists and Ensembles		186
	<i>Angela Carone</i>	
25 Awards and Professional Memberships		193
	<i>Jacques Dupuis</i>	
26 Pianos		203
	<i>Jean-Jacques Dünnki</i>	
27 Performance and Virtuosity		212
	<i>Alexander Stefaniak</i>	
28 The Art of Concert Programming		220
	<i>Natasha Loges</i>	
PART V RECEPTION AND LEGACY		
29 The Schumanns' Influence on Nineteenth-Century Music		231
	<i>Nicholas Marston</i>	
30 Biographical Traditions		240
	<i>David Ferris</i>	
31 Robert's Health Issues		247
	<i>Saman Arfaie</i>	
32 Schumann Iconography		255
	<i>April L. Prince</i>	
33 Music Journalism and Criticism		266
	<i>Leon Plantinga</i>	
34 Clara as Teacher		276
	<i>Annkatriin Babbe</i>	
35 Editing and Publishing		283
	<i>Thomas Synofzik</i>	
36 Theory and Analysis		291
	<i>Nicole Grimes</i>	
37 The Schumanns on Disc		301
	<i>Joe Davies</i>	

Cambridge University Press & Assessment
978-1-108-83427-8 — Clara and Robert Schumann in Context
Edited by Joe Davies , Roe-Min Kok
Frontmatter
[More Information](#)

viii	<i>Contents</i>	
38	Artistic Responses to the Schumanns <i>Laura Tunbridge</i>	309
	<i>Abbreviations</i>	317
	<i>Further Reading</i>	329
	<i>Index</i>	334

Figures

14.1	View of Zwickau (early nineteenth century) from the east bank of the Mulde river	<i>page</i> 108
14.2	Map of Zwickau	110
14.3	Zwickau’s Bergkeller, lithograph	112
14.4	Memories of Leipzig, 1840, lithograph	114
14.5	Map of Leipzig and its environs, Carl Cristian Carus Gretscher, Leipzig, 1836	115
26.1	Plaster cast of Clara Schumann’s hand, c. 1866	205
32.1	Postcard of Robert and Clara Schumann, printed c.1905	262
32.2	Postcard of Robert and Clara Schumann, printed in 1901 by R. Zückler in Zwickau	263
32.3	Postcard of Robert and Clara Schumann, ‘Dreaming’, printed in 1913 by the Kohn Brothers in Vienna	264

Tables

5.1	Contents and structure of Emilie Steffens’ album (D-Zsch 12899)	<i>page 36</i>
19.1	Piano virtuosos mentioned in Clara’s writings (selected)	150
25.1	Clara Schumann: Memberships	195
25.2	Clara Schumann: Awards	196
26.1	Clara Schumann’s pianos	208
26.2	Pianos Clara Schumann played in concert, according to programmes	210
35.1	Clara Schumann’s tempo markings for Robert’s <i>Arabeske</i> , Op. 18	288

Notes on Contributors

SAMAN ARFAIE, MDCM, earned dual degrees in Neurobiology and Persian Literature, with minors in Chemistry and Music, from the University of California, Berkeley, before pursuing brain tumour biology research at the University of California, San Francisco. He completed his Doctor of Medicine and Master of Surgery at McGill University and is now a Neurology resident physician at the McGill University Health Centre and an affiliated scientist at the Montreal Neurological Institute. Dr. Arfaie has delivered TEDx and invited lectures across North America and is co-editor, with Phillip L. Pearl, of *Music, Medicine, and the Neurobiology of Creativity* (2026) and *COVID-19 Contextualized: A Mosaic of Interdisciplinary Works Through a Canadian Lens* (2026). He has published over thirty peer-reviewed papers in journals including *JAMA Network Open*, *Brain Communications*, *Journal of Parkinson's Disease*, *Seizure*, and *Neurosurgery*. Recognized with over thirty awards, he is also a classically trained pianist and bibliophile, and passionate about the history of music and the pathography of composers.

ANNKATRIN BABBE studied music and German studies (MEd) and musicology (MA) at the Carl von Ossietzky University of Oldenburg, where she received her PhD in 2022. Since October 2023, she has been working as a postdoctoral researcher for the Austrian Science Fund (FWF) project 'Composing | Publishing | Performing Opera: The Making of Alban Berg's *Wozzeck* and *Lulu*' at the Alban Berg Foundation in Vienna. From 2013 to 2023, she was a research assistant at the Sophie Drinker Institute, Bremen. Babbe's research interests include conservatory and music education in the nineteenth century, musicological gender studies, and cultural approaches to nineteenth- and twentieth-century music history, with additional focus on music on social media, and systematic theorisation of music-historiographical categories. She has published various articles on Clara Schumann. Further publications address women's orchestras, female conductors and female instrumentalists of the eighteenth and nineteenth centuries, and Viennese musical culture of the nineteenth and early twentieth centuries.

LUKAS BECK, a born-and-bred Bavarian, has studied musicology, piano performance, music education, and philosophy at universities in Munich, Dublin, and Oxford. His doctorate at the University of Oxford, supervised by Laura Tunbridge, analysed Robert Schumann's use of narratives in his early chamber music works as a means to portray the notion of sociability within Robert and Clara's circle of friends and colleagues in Leipzig. His studies were supported by the UK Arts and Humanities Research Council, German National Academic Foundation, Konrad Adenauer Foundation, and the German Academic Exchange Service (DAAD). Lukas now works in the creative music industries. Having curated the keyboard and chamber music series at London's Southbank Centre since 2021, he was appointed as Artistic Director of the Klavierfestival Ruhr, the world's largest piano festival, in June 2024.

BEATRIX BORCHARD was Professor of Musicology at the Hochschule für Musik und Theater Hamburg. Her research foci include the history of interpretation, gender studies, biography, the social history of artistic practices, and music as a means of acculturation. Her dissertation explored the conditions of artistic production in the first half of the nineteenth century, published as *Clara Wieck und Robert Schumann: Bedingungen künstlerischer Arbeit in der ersten Hälfte des 19. Jahrhunderts* (2nd ed. Kassel: Furore, 1992). Her habilitation research approached the history of interpretation and canonisation in the fields of string quartets and singing, using the examples of Amalie and Joseph Joachim, and was published as *Stimme und Geige: Amalie und Joseph Joachim. Biographie und Interpretationsgeschichte* (2005). She is the founder of the Musikvermittlung und Genderforschung im Internet (MUGI) research project. In 2019, she curated *Experiment Künstlerehe*, the new permanent exhibition on Clara and Robert Schumann at the Schumann-Haus Leipzig.

JULIE HEDGES BROWN considers the lives and creative output of the Schumanns from critical, contextual, and analytical points of view. She has presented her work at numerous national and international conferences and published in a variety of journals and book collections. Dr Hedges Brown is the author of *Robert Schumann's Leipzig Chamber Works: Music 'In the Great Stream of Time'* (2024). She is Professor of Musicology at Northern Arizona University, where she has won awards for her teaching.

ANGELA CARONE holds a diploma in piano performance (Conservatory of Taranto, 1997), a master's degree in musicology (Pavia University, 2002; thesis on Schumann's *Kinderszenen*), and a PhD in musicology and

Notes on Contributors

xiii

philological sciences (Pavia University, 2008; dissertation on formal concept in Luciano Berio's music). She has been a scholarship recipient of the Paul Sacher Stiftung (Basel, 2006; 2011), a research fellow at the University of Pavia (2008–2010; 2014–2015), and an adjunct professor at Ca' Foscari University of Venice (2015–2016; 2016–2017) and the Catholic University of Brescia (2022–2023). In addition, she has been a scientific collaborator of Centro Studi Luciano Berio (Florence, 2012–2014) and Giorgio Cini Foundation (Venice, 2013–2019), and participated in Italian and Canadian university research projects. She currently teaches the history of music at the Conservatory of Vicenza and contemporary music studies at the Catholic University of Brescia. Her research focuses on instrumental music and the aesthetics of Romanticism, compositional processes in twentieth-century music, Italian music festivals in the twentieth century, and music in audiovisual products.

CAROLYN CARRIER is a Philadelphia-based scholar and instructional designer. As a scholar, she is interested in nineteenth-century German music: her 2019 dissertation explores memory and commemoration in Robert Schumann's album leaves. Her article, 'Hearing the "Töne eines Passionliedes" in J. S. Bach's Christmas Oratorio', on the piece's nineteenth-century reception, was awarded the William H. Scheide Prize by the American Bach Society in 2016. She currently works as Instructional Design Team Lead for the software company Virtuous, where she creates instructional educational curricula and resources to help non-profit organisations reach their fundraising goals.

JOE DAVIES is a faculty member in the Arts and Humanities Division at New York University Abu Dhabi. His research centres on interdisciplinary approaches to music and loss, women in music, and global piano culture. He is author of *The Gothic Imagination in the Music of Franz Schubert* (2024), editor of *Clara Schumann Studies* (2021), and co-editor of *Drama in the Music of Franz Schubert* (with James William Sobaskie, 2019). He has contributed to numerous essay collections, most recently *Schubert's Piano* (2024) and *The Cambridge Companion to Women Composers* (2024), and regularly reviews books, CDs, and scores. With Natasha Loges, he is co-editing *Global Perspectives on Women Pianists* and *In a New Key: Studies of Women Pianists*. His work has been funded by the UK Arts and Humanities Research Council, the Irish Research Council, and a Marie Skłodowska-Curie Global Fellowship from the European Commission. He is co-founder of the Women in Global Music Network and chair of the Schubert Institute United Kingdom. www.joe-davies.com.

JEAN-JACQUES DÜNKI received the Schoenberg Prize in Rotterdam in 1981, after piano studies in Basel, Berlin, Baltimore, and London. Since then, he has been active as a concert pianist with a focus on the repertoire of the early twentieth century. As a self-taught composer, he has witnessed performances on four continents. From 1984 to 2012, he taught the piano and chamber music at the Hochschule für Musik in Basel. He is the author of the books *Schönbergs Zeichen* (2006) and *Schumann interpretieren* (2014). His articles in anthologies include: 'Bach in Regers Händen' (1998); 'Tempofragen im Klavierstück opus 11 no 3 von Arnold Schönberg' (2001); 'Vortragsbezeichnungen in der Klaviermusik für die Jugend von Robert Schumann' (2006); 'Vortragsbezeichnungen in Robert Schumanns Intermezzo op. 4, no 2' (2011); 'Möglichkeiten der Realisation Schumannscher Vortragsanweisungen auf historischen und modernen Klavieren' (2012); 'Anhaltspunkte für Schönberg-Interpretationen am Klavier' (2016); and 'How Franz Liszt Imparts Singing and Speaking on the Piano' (2023).

JACQUES DUPUIS is Clinical Assistant Professor of Musicology and Music Theory at Purdue University Fort Wayne's School of Music. His research centres on nineteenth- to twentieth-century German and American music and theatre, with special attention to the Schumanns and their circles, the actress Sophie Schröder, issues of identity in transatlantic practices of German popular musical theater, and the work of Samuel Barber, among other subjects. He has also researched and presented on topics in media studies, including work on the voice and song forms in film and programming practices in American classical radio.

ROBERT WHITEHOUSE ESHBACH is Emeritus Associate Professor of Music at the University of New Hampshire and a violinist, conductor, and historian. His recent publications and invited papers have focused on nineteenth-century musicians: Joachim, Brahms, Mendelssohn, Robert and Clara Schumann, Reinecke, and Wilhelmine Norman-Neruda (Lady Hallé). He is co-editor with Valerie Woodring Goertzen of *The Creative Worlds of Joseph Joachim* (2021). Eshbach's journal articles have appeared in *Die Tonkunst*, *Musical Quarterly*, *Music & Letters*, and *Nineteenth-Century Music Review*, among others, and he has contributed chapters to volumes published by Oxford and Cambridge University Presses, Olms Verlag, Hollitzer Wissenschaftsverlag, and Boydell & Brewer. Eshbach maintains a website devoted to the life and artistry of Joseph Joachim at: www.josephjoachim.org.

Notes on Contributors

xv

DAVID FERRIS teaches musicology at the Shepherd School of Music, in Houston, Texas. He has researched the Schumanns throughout his career and published articles about them in the *Journal of the American Musicological Society*, *Journal of Musicology*, *Music Analysis*, and *Nineteenth-Century Music Review*. He has also published a book on the Eichendorff *Liederkreis* with Oxford University Press and has edited the *Liederkreis* for the *Neue Robert-Schumann-Gesamtausgabe*. His other research interests include the life and music of C. P. E. Bach, post-bop jazz, and music and film.

VALERIE WOODRING GOERTZEN is Mary Freeman Wisdom Distinguished Professor of Music at Loyola University New Orleans. Her publications include chapters on Joseph Joachim's 1883 Swiss tour, in *Joseph Joachim Identities/Identitäten* (2024); Clara Schumann's performances of Bach's music, in *Schumann-Studien 14* (2023); and Brahms' piano arrangements, in *Brahms in the Home and the Concert Hall* (2014), *Brahms am Werk: Konzepte–Texte–Prozesse* (2016) and *Brahms in Context* (2019). She has edited two volumes of the Johannes Brahms Gesamtausgabe containing Brahms' arrangements for piano of works of other composers. With Robert Whitehouse Eshbach she co-edited the collection *The Creative Worlds of Joseph Joachim* (2021), and she has written on improvisation by eighteenth- and nineteenth-century pianists, including Clara Schumann. Goertzen is a past president of the American Brahms Society and co-editor, with Laurie McManus, of the Society's semi-annual newsletter.

EMILY H. GREEN is Associate Professor of Music at George Mason University. Her research investigates eighteenth-century print culture and performance practices. She is the principal investigator of a grant from Virginia's 4-VA: 'Music of Early Black Virginians', which has sponsored conferences and performances and will soon produce a pedagogical website, 'Early Black Music in Performance'. Her publications on European musical culture include *Dedicating Music, 1785–1850* (2019), *Consuming Music: Individuals, Institutions, Communities, 1730–1830* (co-edited with Catherine Mayes, 2017), and an article in the *Journal of the American Musicological Society* (2020).

NICOLE GRIMES is Associate Professor in Music at Trinity College Dublin. Her research focuses on the intersection between German music criticism, analysis, and aesthetics from the late eighteenth century to the present. She is currently working on a multi-year project called 'The

Expansive Canvas: Large-Scale Form in the Music of Women Composers'. She is the general editor of the New Cambridge Music Handbooks; has been a member of the editorial boards of the journal *Music Analysis* since 2015 and of the *Journal of the Society for Musicology in Ireland* since 2024; and is a member of the advisory boards of the American Brahms Society, the Women in Global Music Network (WIGM), Irish Musical Studies, and the Institute of Austrian and German Music Research. Her monograph *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (2019) was awarded an Honorable Mention in the 2022 Danijela Kulezic-Wilson Book Prize of the Society for Musicology in Ireland, and was selected by Alex Ross of *The New Yorker* as one of nine Notable Music Books of 2019.

MICHAEL KINNEY is postdoctoral research scholar at Stanford University's Department of Music and Center on Longevity. He explores the (bio)politics of ageing in contemporary vocal aesthetics in classical and popular musics since the nineteenth century. His current book project, titled *An Aesthetics of Vocal Age: Performance and the Politics of Decline*, centres issues of continuation, success and failure, intergenerationalism, and relationships between disability aesthetics and ageing embodiments to describe the ambivalence of using one's voice over human life courses. Michael's work has been supported by the American Musicological Society, the Stanford Humanities Center, and the Social Science and Humanities Research Council of Canada. He is also a co-convenor of the 'Musicking in Old Age' study group, which works on developing strategies and methodologies for studying old age across music and sound studies.

JANINA KLASSEN, Professor of Musicology at the Freiburg University of Music until 2022, has published articles on music history and contemporary music, music language concepts, gender, and listening theory. For her research on Clara Wieck Schumann, she received the Faculty Award of the Christian-Albrechts-University of Kiel and in 2019 the Robert Schumann Prize of the City of Zwickau, together with Ragna Schirmer. For publications, see: www.musikbibliographie.de/.

ROE-MIN KOK is Professor of Music at McGill University. Her wide-ranging research interests extend from Western art music to topics in postcolonial and cultural studies. Past and present projects focus on the Schumann family, nineteenth-century German culture, and music colonialism in global history, including imperial music educational systems and decolonising pedagogies. Her work has been published by major book

Notes on Contributors

xvii

publishers and journals, and supported by Canadian, British, and German research grant agencies. Kok has presented at numerous international conferences and invited colloquia, including as a keynote speaker, and on BBC Radio 4, in *The New York Times*, and on WQXR – New York Classical Radio Station. www.mcgill.ca/music/roe-min-kok.

AMANDA LALONDE is Associate Professor of Musicology at the University of Saskatchewan. She completed a PhD at Cornell University and a bachelor of music at McGill University. Her research focuses on early nineteenth-century music and its interdisciplinary connections, with occasional work on early New York hip-hop. She has published articles in *Music and Letters*, *Popular Music*, *19th-Century Music*, the *Journal of Music History Pedagogy*, and *Nineteenth-Century Music Review* and has contributed chapters to *The Songs of Fanny Hensel* (2021) and *Clara Schuman Studies* (2021).

MEEBAE LEE is Professor of Music at Jeonbuk National University in South Korea. She received her PhD in musicology from the Graduate Center of the City University of New York. Her research specialty is the music of Robert Schumann, presented in her doctoral dissertation, 'Rewriting the Past, Composing the Future: Schumann and the Rediscovery of Bach', her article 'Schumann's Romantic Transformation of Fugue' (*Acta Musicologica*, 2014), and numerous articles in Korean journals on the contemporary reception of Robert and Clara Schumann. Lee also interprets the unique South Korean art music scene through socio-historical perspectives, addressing topics ranging from Korea's art music archival culture (*Fontes Artis Musicae*, 2017) and K-Classical in an era of globalisation (*International Journal of Cultural Policy*, 2018 and *Branding 'Western Music'*, 2024), to Korean art song during the Japanese colonial period (*The Art Song in East Asia and Australia: 1900 to 1950*, 2023).

NATASHA LOGES is Professor of Musicology at the Hochschule für Musik Freiburg. Her research interests include voice and keyboard repertoire; concert culture; and global, gender, and performance studies. Her books are *Brahms and His Poets* (2017) and the co-edited collections *Brahms in the Home and the Concert Hall* (2014), *Brahms in Context* (2019), *Musical Salon Culture in the Long Nineteenth Century* (2019), and *German Song Onstage* (2020). She has published various essays in journals such as the *Zeitschrift für Musiktheorie*, *19th-Century Music*, *Participations*, and the *Journal of the American Musicological Society*. With Joe Davies, she is co-editing *Global Perspectives on Women Pianists* and *In a New Key: Studies of Women Pianists*. Her research

has been funded by the British Academy, the Arts and Humanities Research Council, the American Musicological Society, the Royal Philharmonic Society, and the Deutsche Forschungsgemeinschaft, among others. Natasha broadcasts on BBC Radio 3 and leads events for festivals and venues including the Southbank Centre, Wigmore Hall, the Oxford International Song Festival, Heidelberger Frühling, and Liedfestival Zeist. In 2025–2026, she is Fellow at the Hamburg Institute of Advanced Study.

NICHOLAS MARSTON is Professor of Music Theory and Analysis at the University of Cambridge, where he is also a Fellow and Praelector of King's College. His work on Beethoven's sketches and compositional process, Schumann, and Schenker is internationally known and recognised. His Cambridge Music Handbook on Schumann's *Fantasie*, Op. 17, was published in 1992; *Heinrich Schenker and Beethoven's 'Hammerklavier' Sonata* appeared in 2013. His article on Rousselot's edition of the Beethoven string quartets appeared in the *Journal of the Royal Musical Association* (2023), and current book projects concern Beethoven's late quartets and Schumann's *Dichterliebe*.

CATHERINE MAYES is Associate Professor of Music at the University of Utah. She specialises in the music and culture of late eighteenth- and early nineteenth-century Europe, with a focus on Viennese engagement with Eastern Europe and its music at that time. Her articles and book chapters have appeared in numerous publications, including *Eighteenth-Century Music*, *Music & Letters* (winning the Westrup Prize), *Studia Musicologica*, the *Journal of Music History Pedagogy*, *The Oxford Handbook of Topic Theory* (2014), and *The Cambridge Haydn Encyclopedia* (2019). She is the author of *Hungarian Dances and Musical Life in Eighteenth-Century Vienna* (2025) and co-editor, with Emily H. Green, of *Consuming Music: Individuals, Institutions, Communities, 1730–1830* (2017).

MICHAEL MUSGRAVE is Emeritus Professor of Music at Goldsmiths' College, University of London, Visiting Research Fellow at the Royal College of Music and teaches in the graduate faculty of the Juilliard School. In addition to his many books on and editions of the music of Brahms (most recently the critical edition of *Ein deutsches Requiem*, jointly with Michael Struck for the *Johannes Brahms Neue Ausgabe Sämtlicher Werke*, Henle, 2022), he has written *The Life of Schumann* in the Cambridge Lives series (2011) and edited the *Schumann Piano Concerto* for Edition Peters. In English music, he is author and editor of studies on the musical life of the Crystal Palace and on the life and works of George Grove, and has contributed to the *Dictionary of National Biography* and the

Notes on Contributors

xix

New Grove Dictionary of Music and Musicians II. He serves on the Verein of the Johannes Brahms Werke and is an emeritus member of the Advisory Board of the Sheridan Libraries of Johns Hopkins University. He also maintains a concert level as a pianist, largely in Schumann and Brahms.

LEON PLANTINGA graduated from Calvin College, Grand Rapids, Michigan, in 1957. He received a MMus in piano performance from Michigan State University in 1959, and a PhD in the history of music from Yale University in 1964. On the Yale faculty from 1963 until his retirement in 2005, Plantinga served as chair of the Department of Music for ten years. For six years in the 1990s, he was the director of the Division of the Humanities. After retirement Plantinga spent a year at the Princeton Institute for Advanced Study, and is currently interim director of the Yale Collection of Musical Instruments. He has written widely on music of the later eighteenth and the nineteenth centuries, with books on *Schumann as Critic* (1967), *Clementi: His Life and Music* (1977), *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (1984), and *Beethoven's Concertos: History, Style, Performance* (1999). Plantinga has published many articles and reviews in professional journals, and, lately, in the *Times Literary Supplement* of London.

APRIL L. PRINCE received her undergraduate degree from Wesleyan College in Macon, Georgia and her PhD in musicology from the University of Texas at Austin under the late K. M. Knittel. Grounded in cultural and gender studies, her research focuses on nineteenth-century German concert culture, early twentieth-century country music and blues women, and music history pedagogy. Her publications include examinations of Clara Schumann's iconography in *Women and Music: A Journal of Gender and Culture* and *Nineteenth-Century Music Review*. Additional publications include an essay on the songs of early country music artists Rosa Lee Carson and Roba Stanley in *Hidden Harmonies: Women and Music in Popular Entertainment* (2023) and a chapter on collaborative learning in *Teaching Difficult Topics: Reflections from the Undergraduate Music Classroom* (2024). She is currently Principal Lecturer in Music History at the University of North Texas.

KATRIN REYERSBACH graduated in law from the University of Trier. Her move to Zwickau heightened her interest in Robert and Clara Schumann. She has contributed to both the *Schumann-Briefedition* and the *Complete Edition* of Robert Schumann's works, and has published on various aspects of the Schumann circle. She does voluntary work at the Robert Schumann

House in Zwickau, including programmes for children, and is chair of the Robert Schumann Society Zwickau.

JENNIFER RONYAK is Associate Professor of Musicology at the Institute for Music Aesthetics at the University of Music and Performing Arts, Graz; she was recently a Marie Skłodowska Curie Fellow at the Faculty of Music of Oxford University (2021–2022). She is the author of *Intimacy, Performance, and the Lied in the Early Nineteenth Century* (2018), and the co-editor, with Benjamin Binder, of *The Lied at the Crossroads of Performance and Musicology* (2024). Her articles and essays on nineteenth-century song and singing have appeared in the *Journal of the American Musicological Society*, *19th-Century Music*, *The Journal of Musicology*, *Music & Letters*, and edited volumes.

GEORGE ROUSSEAU's deep interest in Schumann began in the 1980s in the midst of his friendship with Charles Rosen and Peter Ostwald, and while still playing chamber music concerts in Los Angeles. He has taught at Harvard, University of California, Los Angeles, Aberdeen, and, most recently, at the University of Oxford, where he was the co-director of its Centre for the History of Childhood. His book *Rachmaninoff's Cape: A Nostalgia Memoir* (2015) has now appeared in Russian translation (Moscow: Text Publishers, 2018). His new book, *The Composer's Dilemma*, a meditation on the diverse ways canonic composers respond to the most fundamental challenges their biographical lives pose, is scheduled to appear in 2027.

THOMAS SCHMIDT is Head of the School of Arts, Languages and Cultures and Professor of Music at the University of Manchester. He gained his PhD and habilitation from the University of Heidelberg and moved to the UK in 2005, holding chairs of music at Bangor University and since 2012 at Manchester. Following a period as Dean of Music, Humanities and Media at the University of Huddersfield (2017–2021), he returned to Manchester in his current role in 2021. His main research interests are in music of the Renaissance period (with a focus on word–music relationships and in the materiality, creation and transmission of polyphonic sources) and the nineteenth century, primarily on Felix Mendelssohn, with editions of the major symphonies for the *Mendelssohn Complete Edition* (of which he has been co-editor-in-chief since 2022). He is currently preparing a catalogue of the music manuscripts of the Fondo Cappella Sistina at the Vatican Library, and a monograph on timbre and texture in nineteenth-century chamber music.

Notes on Contributors

xxi

UTE SCHOLZ (previously Bär) studied music education and German at the Ernst Moritz Arndt University in Greifswald. She worked there as a research assistant in musicology from 1980 to 1992 and received her doctorate in 1984. From 1992 to 2018, she worked in the Zwickau office of the Robert Schumann Research Center. She has edited several volumes of the RSA, including Opp. 61, 92, 105, 120, 121, and 134, as well as Clara Schumann's *Blumenbuch für Robert 1854–1856* (2016). In 2009, Scholz published a monograph about Robert Schumann's relationship with his birthplace, *... und denke an mein theures Zwickau. Robert Schumanns Kindheit und Jugend*. Scholz is a member of the Executive Board and Secretary (scholarly division) of the Robert Schumann Society Zwickau.

ALEXANDER STEFANIAK is Professor of Musicology at Washington University in Saint Louis, where his research focuses on piano music and performance, virtuosity, and Romantic aesthetics. He is the author of *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of Musical Canon* (2021) and *Schumann's Virtuosity: Criticism, Composition, and Performance in Nineteenth-Century Germany* (2016), as well as articles in *19th-Century Music*, *Music & Letters*, the *Journal of the American Musicological Society*, the *Journal of Musicology*, and the edited volume *Clara Schumann Studies* (2021).

THOMAS SYNOFZIK studied church music at Dortmund Music College, musicology and philosophy at the University of Cologne, as well as historical keyboard instruments at the conservatories in Cologne and Brussels. In addition to regular concert activities, CD, and radio productions, from 1998 to 2005 he worked as a lecturer at universities in Dortmund, Essen, Cologne, Detmold, and Trossingen. Since 2005, Synofzik has been director of the Robert Schumann House in Zwickau. With Michael Heinemann, he is a chief editor of the complete correspondence of Robert and Clara Schumann (*Schumann-Briefedition*, fifty-three volumes since 2008). He has edited sheet music publications and written numerous books and articles on the life and work of Clara and Robert Schumann, music of the early seventeenth century, and the history of interpretation of the twentieth century. His work has also centred on Johann Sebastian Bach.

R. LARRY TODD is Arts and Sciences Professor at Duke University. Among his books are *Mendelssohn: A Life in Music* (2003), *Fanny Hensel: The Other Mendelssohn* (2010), *Mendelssohn Essays* (2008), and, with Marc Moskovitz, *Beethoven's Cello: Five Revolutionary Sonatas and Their World* (2017). He has published essays on topics ranging from Obrecht, Haydn and Mozart

to the Mendelssohns, Schumanns, Liszt, Joachim, Brahms, Richard Strauss, Webern, Amy Beach, and Florence Price. A former fellow of the Guggenheim Foundation, he edits the Composers across Cultures series for Oxford University Press and has issued with the cellist Nancy Green the complete cello works of the Mendelssohns (JRI Recordings, 2013). His current projects include the monograph *Sounding Riddles: Tales of Ciphers, Sphinxes, and Other Musical Curiosities*.

LAURA TUNBRIDGE is Heather Professor of Music at the University of Oxford. Her publications include *Schumann's Late Style* (2007), *The Song Cycle* (2010), *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars* (2018), and *Beethoven: A Life in Nine Pieces* (2020), as well as the co-edited volumes *Rethinking Schumann* (with Roe-Min Kok, 2011), *German Song Onstage* (with Natasha Loges, 2020), and *Song Beyond the Nation* (with Philip Bullock, 2021). In 2019, she was awarded a three-year Major Research Fellowship by the Leverhulme Trust, for the project 'The String Quartet: A Sonic and Social History'. She is a member of the Directorium of the International Musicological Society. In 2021, she was elected a Fellow of the British Academy and awarded the Dent Medal by the Royal Musical Association.

SONJA WERMAGER completed her doctorate in historical musicology at Columbia University in 2023. Her dissertation explored the question of why Robert Schumann began composing sacred music in the early 1850s, absent any commission or documented purpose. She has published articles about Schumann's unrealised Martin Luther oratorio in *19th-Century Music* and about Archbishop of Canterbury Matthew Parker's versified psalms in the *Yale Journal of Music and Religion*. Her current work explores the relationship between musical and medical discourse in nineteenth-century Germany, focusing on how psychiatric conceptions of melancholy affected the reception of music composition and performance. Academic appointments include an Early Career Fellowship at Columbia and a Visiting Assistant Professorship at Williams College.

SUSAN WOLLENBERG is a member of the Faculty of Music, University of Oxford as Emeritus Professor, as well as Emeritus Fellow of Lady Margaret Hall. Her research interests centre particularly on analysis of eighteenth- and nineteenth-century instrumental music, social history of musical life in Britain, and women's studies. Her recent publications include chapters in *The Songs of Fanny Hensel* (ed. Stephen Rodgers, 2021), *Clara Schumann Studies* (ed. Joe Davies, 2021), and *The Routledge Handbook of Women's*

Notes on Contributors

xxiii

Work in Music (ed. Rhiannon Mathias, 2022). She has co-edited, with Aisling Kenny, *Women and the Nineteenth-Century Lied* (2015); with Mariateresa Storino, *Women Composers in New Perspectives, 1800–1950: Genres, Contexts, and Repertoires* (2023); and with Matthew Head, *The Cambridge Companion to Women Composers* (2024).

SUSAN YOUENS is the J. W. Van Gorkom Professor of Music Emerita at the University of Notre Dame, where she taught from 1984 to 2018. She is the author of eight books on German song – *Retracing a Winter's Journey: Schubert's Winterreise* (1991), *Schubert's Poets and the Making of Lieder* (1996), *Franz Schubert: Die schöne Müllerin* (1992), *Hugo Wolf: The Vocal Music* (1992), *Hugo Wolf and his Mörike Songs* (2001), *Heinrich Heine and the Lied* (2007), and *Schubert, Müller, and Die schöne Müllerin* (1997) – as well as seventy scholarly articles. She is a recipient of fellowships from the Humboldt Foundation, the National Endowment for the Humanities, the Institute for Advanced Study at Princeton, the Guggenheim Foundation, and the National Humanities Center, and has taught at the Aldeburgh, Bard, Marlboro, LaJolla, Ravinia, and Santa Fe festivals, among others.

Preface

In recent years – spurred by the influence of women’s studies, cultural studies, and performance studies, as well as anniversary celebrations (Clara’s bicentenary, 2019; Robert’s, 2010) – musicologists have increasingly recognised the need to re-evaluate the Schumanns not just as individuals, but also in relation to each other, as a pair who charted their personal and professional trajectories with the other in mind.

Clara and Robert Schumann in Context illuminates their shared worlds through a series of snapshots organised into themed sections. The focus of individual chapters ranges from personal relationships to their socio-cultural environment and influence on subsequent generations of musicians. The essays are complemented by an Abbreviations section listing sources cited across chapters, a Further Reading section that recommends additional literature related to each of the themed sections, and an Index of people, places, and works mentioned.

The volume strikes a balance between offering fresh perspectives on established themes in the literature, and introducing topics and sources for the first time, particularly those pertaining to Clara. At the same time, it takes stock of debates within these areas of research and brings to English-language readers scholarship better known in the German-speaking sphere. Collectively, the chapters broaden existing understandings while suggesting avenues for future research.

The book comprises five parts. Part I, ‘Family and Friends’, opens with Clara and Robert’s personal connections. The chapters move from family lineage, particularly their relationships with parents and siblings, to their own marriage and children vis-à-vis conceptions of the family unit and household structures at the time. This web of interpersonal relations extends to their circle of friends, including the Mendelssohns, the Joachims, and Johannes Brahms, alongside valued confidants who are less well known: Emilie List, a lifelong friend of Clara, Eduard Krüger, a colleague of Robert, and Theodor Kirchner, Robert’s student and Clara’s

friend. Relationships and their impact on creativity are traced through diaries and letters as well as albums and memorabilia, among them the *Album der Emilie Steffens* that the Schumanns curated for one of Clara's pupils.

Part II, 'Professional Training and Artistic Influences', charts Clara and Robert's creative trajectories from their early education to musical and literary influences throughout their careers. Dialogues are central to these chapters – between music and poetry and through the quotations and allusions that permeate their music and that of their circle. Part III, 'Geographies', explores pairs of locations that were central to Clara and Robert's lives and careers: beginning in Zwickau and Leipzig, followed by stops in Dresden and Düsseldorf, Frankfurt and Baden-Baden, Vienna and Berlin, Paris and London. This approach affords a holistic picture of their time in these cities, with professional opportunities discussed alongside personal challenges. The experiences considered range from Clara's early career in Paris to Robert's difficulties when the couple contemplated moving to Vienna.

Part IV, 'Performance and Concert Culture', examines public and private music-making. Topics include Clara's perceptions of other women pianists in the context of concert life, her concert tours, awards and memberships, patronage, soirées, and singers and instrumentalists with whom the Schumanns collaborated. This section closes with the pianos that Clara owned and performed on, her approach to virtuosity, and her shaping of concert programmes. Part V, 'Reception and Legacy', documents Clara and Robert's afterlives from the nineteenth century to the present day. It explores how their lives have been constructed through biography and iconography, as well as reimagined through dance, theatre, literature, and film. This section also considers the influence of their music on subsequent composers, and how their legacies have been shaped through publishing and editing, theory and analysis, recordings, Clara's teaching, and Robert's work as a critic. It thus highlights their evolving place within both the scholarly and popular imaginations.

In sum, the volume humanises Clara and Robert not only in relation to the contexts in which they were immersed, but also through their interpersonal connections with each other and their wider circle. To this end, unless otherwise indicated, several of the figures discussed here are addressed by their first name, notably Clara and Robert, but also their friends and family members. Besides being a practical matter in a volume of this length (in which many shared the same surname), the usage of first names is intended to bring to life the social circles in which they moved and