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[See table of contents](#)

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as well as participating in choirs as a singer. Her other scholarly work explores the related theme of how culture can shape the social and cultural life of a time and place as well as reflecting it; Ahlquist's doctoral dissertation provided the basis of her monograph *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815–60*.

Recent world news has featured the story of how one youth choir became a catalyst for the intersection of song and politics: in October 2007, the members of the Diyarbakir Yenisehir Municipality Children's Choir were tried in Turkish court for the offence of singing "Ey Raqip" (Hey Enemy), a song associated with the Kurdish separatist group, PKK. The idea that a choir can be an instrument of agency for political or racial minority groups is explored in part 3, "Minority Identities," and Part 4, "The Activist Chorus." Helen Metzelaar's fascinating paper "Spiritual Singing Brings in the Money: The Fisk Jubilee Singers Tour Holland in 1877" details a circumstance in which black artists made inroads to white European culture while negotiating expectations of authenticity raised by their group's identity. Jill Strachan's piece, "The Voice Empowered: Harmonic Convergence of Music and Politics in the GLBT Movement," deals with contemporary use of the choir as a literal and metaphorical voice for an overtly socio-political cause.

An accompanying CD provides musical examples for some of the articles, grounding the reader in the context of their respective articles if not always making a particular point. In the case of the relatively unknown singing practice of a Sardinian religious order profiled in Bernard Lortat-Jacob's article "Concord and Discord: Singing Together in a Sardinian Brotherhood," the musical excerpts are a tremendously useful reference point for the singers' own discussion of style and aesthetics.

The articles in *Chorus and Community* look far beyond the choir to deal with such broad issues as identity construction, gender, race, and authenticity. Ahlquist's volume yields insights into the way our musical activities mirror and reinforce underlying cultural structures, and raises questions about the effects of choral singing as a performative art and as a social act both worldwide and here at home. Canada is, after all, a country of choirs, with a long-running national choral radio competition and several choir festivals of international stature. With so much to be investigated, it seems that this discourse has just begun.

STEPHANIE CONN

Beate Perrey, ed. 2007. *The Cambridge Companion to Schumann*. Cambridge: Cambridge University Press. xx, 302 pp. ISBN 978-0-521-78341-5 (cloth) and ISBN 978-0-521-78950-9 (paper).

Anthologies of writings in English on Schumann are, of course, not new, and Gerald Abraham's *Schumann: A Symposium* (1952) and Alan Walker's *Robert Schumann: The Man and His Music* (1972) set a high standard for such studies.

The present book follows the standardized format of the Cambridge Companion Series, which now features more than twenty volumes devoted to individual composers and ten volumes each devoted to genres and instruments. The books on composers include a chronology of developments in music, literature, and philosophy cross-referenced with the composer's life and selected works, and essays by renowned international scholars are divided into three sections: "Contexts," "Works," and "Reception." As in Abraham's and Walker's books, a different writer is assigned to each group of works. We have Kathleen Dale (1952), Yonty Solomon and Bálint Vázsonyi (1972), and John Daverio and Laura Tunbridge (2007) writing about the piano works; Martin Cooper (1952), Eric Sams (1972), and Jonathan Dunsby (2007) considering the songs; Mosco Carner (1952), Brian Schlotel (1972), and Scott Burnham (2007) writing about the orchestral works, and so forth. A comparison of these chapters across the decades would provide a fascinating vignette of Schumann reception, but this is unfortunately beyond the scope of the present review. Suffice it to say that there have been few composers whose late works in particular, but also dramatic and stage works, and concertos, have been re-evaluated with as much gusto and with such new and surprising results as Schumann's.

The target audience of Beate Perrey's book is just about everyone. The preface mentions the general listener, the specialist, university students, the connoisseur, music-lover, and "all who are interested in the thought, aesthetics and affective power of the most intriguing figure of a culturally rich and formative period" (ix). This is a tall order indeed, and, in trying to be all things to all people, it would not be surprising if the book satisfied no one. This is not the case, however, and the varied writing styles, critical styles, and levels of specificity from chapter to chapter ensure that readers will find essays to suit their predilections, interests, and level of experience. This speaks to sampling the book in parts, rather than as a whole, but the musically literate reader will find the whole book interesting if not consistently engaging. Perrey's view that specialists can "get bogged down in the detailed problems that can sometimes beset Schumann scholarship" (ix) is well taken, and the chapters by non-Schumann specialists contribute to the attractiveness of the book.

In the opening chapter, Perrey sets herself an impossible task in attempting to summarize the composer's biography and critical reception in about thirty pages. This is, in fact, the only chapter that falls significantly short of its promise and that could have benefited from more judicious editing. For example, it is only once we reach figure 1.4 that readers are referred in the body of the text to the illustrations. It would have been helpful had all illustrations been flagged in the text. There are also some minor but irksome discrepancies and errors. Perrey refers to Schumann instigating the *Neue Zeitschrift für Musik* in 1834 (27). Ulrich Tadday gives the journal's founding as 1833 (45). Successive sentences in Perrey's chapter begin "At the same time" (28) and the word "however" appears in successive sentences (29). Perrey refers to Schumann's *Literarischen Schülerverein* (6), but Tadday calls the same organization *Litterarischer Verein* (39). Perrey makes reference to the "new, poetic future" (27), but Tadday uses

another translation—“young, poetic future”—of the same quotation (45).¹ The year 1852 appears as 1952 (33). These tiny stylistic matters and simple typos could have been easily fixed had another pair of eyes reviewed the chapter. It is regrettable that greater attention wasn't paid to detail in a book as important as this one is.

Some of Perrey's prose is ungainly—the description of Schumann's life as “irritating” is peculiar (4) and “a different register of reference” is awkward (7)—why not “in a different context”? It is unclear who accrues “respectability” when a biographer makes a life seem coherent—the scholar or the object of scholarship (4). “Requests” is a weak word to describe Schumann's mother's insistence that her son take up a non-musical career (if this is indeed what Perrey is saying—this, too, is unclear) (10), and phrases such as “inaugurates the beginning” are simply redundant (10). I don't understand how Schumann's hand injury could be construed as evidence of a “tendency to give up” (11)—on the contrary, it comes about because of an unshakeable resolve not to give up!—and the notion of Schumann as an “outsider” (7ff.) who displays an unusual need for control and order is overstated and unsubstantiated (8). The contention that Schumann's use of quotation indicates “the need or desire to hand it all over, to have someone else write some of it, a co-author” (8) is bizarre. Use of the present tense throughout the biographical portions of the chapter is unconvincing (6ff.). In short, the introductory chapter is unsatisfying, both in its form (biography interlaced with critical issues) and content (too little detail on too many topics), although admittedly many of the matters raised by Perrey are addressed if not resolved as the book unfolds. Perhaps that's my point—as an introduction to “Schumann's lives, and afterlives” the chapter is disappointing. Alternatively, as an introduction to the book itself, its efficacy is apparent only after the entire book has been consumed and digested.

The other chapters in the “Contexts” section are quite successful, despite their brevity. Ulrich Tadday addresses some major aspects of Schumann's aesthetics in only eight pages, thereby setting the stage for more in-depth considerations of Schumann's literary abilities, proclivities, and inspirations that arise later in the book. Nicholas Marston's examination of “Schumann's heroes: Schubert, Beethoven, Bach” is remarkably succinct and insightful. It should not be assumed that readers will know who is meant in Marston's quotation from Schumann to the effect that Jean Paul was unjustly neglected “until two youths whom I need not name led him back into the sunlight” (49). Either Marston or Perrey should have given the names in an endnote. Incidentally, both Perrey and Marston discuss issues on which Rosen has written at some length—the Romantic fragment (this comes up again in Tunbridge's chapter [93]) and the Beethoven quotation in the *Fantasia*, op. 17 (more on this later). In an anthology intended partly for students, a reference to Rosen's work would have been appropriate, since most students find

¹ Tadday also uses a translation (43) that is different from the one that Daverio uses (70). Such discrepancies are not very significant in and of themselves, but they do little to strengthen the connection from one article to the next, which is something that could improve this book. Likewise, the major difference in the size and clarity of the musical examples suggests a collection of unrelated essays more than a carefully edited and cohesive anthology (compare 135 with 155). Even within a single article, the size of the examples is variable (compare 149 with 155). Why Cambridge would not strive for—in fact, insist on—a more professional-looking final product is a mystery to me.

The Classical Style (1971) and *The Romantic Generation* (1995) accessible in both senses; the books are easy to come by and his arguments are clearly stated (not always, I hasten to add, but in these specific instances).

The first of two chapters by John Daverio, "Piano Works I: A World of Images," is one of the outstanding contributions to the book (Daverio's concluding chapter is another). Daverio's premise that Schumann's early piano works are much more than sublimated orchestral works, just the late orchestral works are much more than sublimated piano works is solidly corroborated. Daverio grapples with what he terms the "generic fluidity" of Schumann's piano works, a phenomenon that has confounded less inventive scholars, including those who see sonata form or song form in all things contrastive. As Daverio notes, "The discursive model for much of Schumann's music is less the continuous unfolding of events in a narrative than the discontinuous succession of frames in a film" (71). This position supports Daverio's notion of the centrality of "images" in Schumann's music, which is the substance of the second part of his chapter.

The congruence between literary forms and musical forms in Schumann's music is everywhere evident in Daverio's writing and Jean Paul looms especially large. Daverio maintains that "Schumann was a singularly inept cryptographer" (73) and quickly dispenses with this popular approach to his music. Rather, he considers Schumann a "drafter of musical picture puzzles" (75) and provides links between his music and not only its literary models but also its visual and other sources. Schumann's music is always located by Daverio within a much larger picture, which distinguishes Daverio's work from that of his more resolutely analytical colleagues. Neither does Daverio ignore Schumann's musical lineage, and while the connection between Liszt and Paganini is obvious and much discussed in scholarly (and popular) literature, a plea is made for a second look at the connection between Schumann and Paganini, particularly as it helps elucidate Schumann's sometimes mystifyingly complex and other times mystifyingly simple rhythmic vocabulary. "It was through his absorption of Paganini's rhythmic wizardry that Schumann found a way of drawing his listeners into a magic circle" (79). In his consideration of "beloved images" Daverio recalls the matter of musical ciphers and questions the way Eric Sams links Schumann's works to his biography by identifying musical references to Clara. To Daverio, "the evidence suggests that the putative system of encipherment has little or no bearing on Schumann's music. The invention of an overly zealous decoder, it had best be scrapped" (80). Daverio considers the extent to which Schumann, in the many interpolations and interruptions in his piano works, uses "reminiscence" and "premonition" to extend the affective reach of his music. Daverio, rather than simply surveying Schumann's keyboard works, presents and even posits resolutions to some significant issues in Schumann scholarship. Reading this chapter, we are reminded what a brilliant scholar the world lost with Daverio's death five years ago.

Laura Tunbridge's "Piano Works II: Afterimages" treads little new ground, while competently interrogating quotations, the "Clara" motive, and interpolations in the *Davidsbündlertänze*, op. 6, the aphoristic nature of the *Novelletten*, op. 21, and similar matters. Tunbridge hints at a distinction between quotation and cross-reference, but doesn't elaborate sufficiently to make this of much use

to us, and explicates Schumann's musical interpolations, as others have done, by reference to Hoffmann's tomcat Murr. She also accounts for the *Augenmusik* in the second movement of the *Humoreske*, op. 20. Since she cites Rosen elsewhere in the chapter, it would have been useful to mention his discussion of *Augenmusik* in *The Romantic Generation* (7ff.). I wish that Tunbridge, like Daverio, had identified her musical examples by bar numbers—again, I fault the editor for not ensuring consistency from one article to the next. Overall, while Daverio's chapter will appeal to students and scholars alike, Tunbridge's chapter will appeal to students primarily. Accordingly, with reference to the dedicatee of Brahms's *Variations on a Theme by R. Schumann*, op. 23 (99), Perrey or Tunbridge should have noted that Julie Schumann (1845–1872) is Robert and Clara's daughter.

Jonathan Dunsby gets swept up in his enthusiasm for Schumann's songs; *Dichterliebe* "by any standards [is] one of the handful of masterpieces in Western music" (106). Dunsby is—as he says of Daverio—"unfailingly positive" (103) about the Lieder, claiming that "it is without doubt that song was the composer's route into and out of . . . states of elevated consciousness" (i.e., mania and depression) (105). Dunsby concludes that the songs delineate a kind of biopsychology of Schumann and by extension I suppose that a psychobiography could emerge from them. Several authors in this volume raise this important matter—i.e., how much Schumann the man is reflected in his music (or not). Dunsby doesn't provide a definitive answer, but he posits the songs as the key.

Dunsby does lose me once. With reference to *Dichterliebe*, he writes of "the construction of a substantial opus from discrete or nearly discrete items, most of which can stand alone like one perfectly cut diamond taken from a cluster of jewels (we can say the same of *Carnaval* and the other piano cycles)" (107). *Carnaval* seems a very strange choice for comparative purposes. No item from *Carnaval* has had any kind of stand-alone life, unlike "Traümerei" from *Kinderscenen* or "Vogel als Prophet" from *Waldscenen*. Most pieces within *Carnaval* make most sense as an integral part of the cycle and vignettes such as "Réplique," "Lettres dansantes," "Paganini," and "Aveu" are at the mercy of their context for any meaning at all. *Kreisleriana* would have been a better choice.

Dunsby gamely takes on Ruth Solie (110) and presents an intriguing cameo of a feminist issue. Dunsby takes exception to Solie's claim, in "The Gendered Self,"² that Schumann "colonized" Chamisso in *Frauenliebe und -leben* (and in doing so Dunsby takes on the so-called New Musicology about which Perrey's authors

² A word about the bibliographic citations is in order. There are many inconsistencies and some important omissions. I was interested, for example, in finding the date of Solie's article but the endnotes give the source with no date. Dunsby does, however, give the date of the book containing McClary's response to Solie. For the record, although *Music and Text* (Scher, ed.) was published in 1991, the preface explains, "Initial versions of the essays in this book were written for the international conference held in May 1988 at Dartmouth College on 'Music and the Verbal Arts: Interactions.'" There is not space here to discuss other lapses in the endnotes that riddle Perrey's book, but it is worth noting that in Kerman's chapter many of the citations are incomplete. See 193n2 and 193n3, for example, which omit the article titles, or 194n7, which omits the author and source (only a title and page number are supplied). I'm conjecturing that Kerman meant to go back and flesh out his endnotes but didn't and, for whatever reason, Perrey failed to notice the errors in her editing of the chapter. A subsequent edition of this book will no doubt make the necessary corrections.

are otherwise curiously mute). Dunsby drives his points home in the awkwardly titled “A Man’s Women’s Love” (110–114) and takes a gratuitous shot at Solie again in a detailed study of “Du bist wie eine Blumen” (115). Dunsby makes peace and claims common ground with Solie in the final paragraph of his chapter, which concludes with another shot, this one aimed at Schubert. Dunsby writes, “Schumann claimed to have ‘done’ his song writing in 1840, to have finished with it, yet he could never finally resist returning from time to time to this genre that he had transformed from the entrancing (Schubert, Mendelssohn) into the profoundly, intellectually bewitching” (119). It is the implied “merely” before “entrancing” to which many readers will take exception. Although Mendelssohn’s songs may be of another order, it could easily be argued that the best of Schubert’s songs are no less “profoundly, intellectually bewitching” for being undeniably “entrancing.”

The title of chapter 7, “The Chamber Music,” strikes me as a misnomer (or at any rate misleading) and the essay itself is out of place in this book. Like the other authors, Linda Correll Roesner elects for something more than a survey of the chamber music and as far as it goes this is fine. But in dealing in such depth with the tonal plans and melodic/harmonic interplay in the String Quartets, op. 41, and Violin Sonata, op. 105, she contributes what amounts to a theory paper that is jarringly incongruous with the essays that surround it. There is merit in including studies from differing perspectives in a compendium of this sort and assuredly there is a place for analysis, but the reader seeking to situate Schumann’s chamber music in the context of his other works or in the context of his historical time and place will need to look elsewhere. Another title, such as “Tonal Plans in the Chamber Music,” would have more accurately identified this chapter, which is clearly directed at a specialist audience—it would be meaningless to anyone else. Curiously, though, it is laced with condescending explanations of established facts. Anyone able to follow Roesner’s discussion of tonal dualities, polarities, dichotomies, and arguments will know how a “prototypical Classical sonata-form exposition” unfolds (125–126), that “the relative major . . . is the traditional contrast key when the tonic is minor” (126), that “in Classical tonal practice, C major is the traditional contrast key for both A minor (where it is the relative major) and F major (where it is the dominant)” (128), and that “the normal function of a recapitulation is to resolve the tonal conflict of the exposition by presenting in the tonic the material that earlier had been heard in the contrasting key” (127). I would make a wild guess that Perrey requested these explanations after the fact to help guide readers through the analyses, but anyone with even passing acquaintance with analysis will find these interpolations unnecessary.

Roesner states, “At the end of the first movement of the *Fantasie* (bars 295ff.) Schumann includes an unmistakable reference to the Lied ‘Nimm sie him, denn, dieses Lieder’ (‘Take them, then these songs’) from Beethoven’s Lieder cycle *An die ferne Geliebte* (To the distant beloved)” (128). Perrey had also been unequivocal about this reference (7), but Marston had referred it as an “apparent reference” whose “real status” is uncertain since “Schumann never authenticated it” (54). Daverio, too, is ambiguous, commenting that the passage is “heard by many listeners as a reference to the final song of Beethoven’s *An die ferne Geliebte*” (82). It would have been instructive had Perrey cited these inconsistencies in an endnote, so that readers would

be aware of the controversy these few measures have engendered (even within the confines of this book). Rosen has much to say on these bars in the epilogue to *The Classical Style* (451–452) and again in *The Romantic Generation* (103ff.) On the plus side, Roesner's idea that the three quartets of op. 41 were "conceived as a cycle and ideally should be performed as one" (127) was new to me and invites further consideration, especially in light of Schumann's predilection for circles and cycles. From the standpoint of tonal organization there is much evidence in support of Roesner's argument. One small quibble—I've read and re-read the sentence beginning "In the composer's works of the early 1840s" (132) and cannot make sense of the claim that there are, in Schumann's musical language, "traits that carried over *from* composition *by* improvisation at the piano" (italics mine). Does she mean carried over *to* composition *from* improvisation? That makes sense to me.

Excellent in all regards is Scott Burnham's study of the symphonies and overtures. This is brilliant scholarship enlivened by ebullient and occasionally amusing writing (an extra-musical reading of a theme in the Second Symphony is "Clarification"). The opening paragraph is a tour de force that draws the reader into the rarefied world of Schumann's symphonies and leaves no doubt as to Burnham's high opinion of these works. His enthusiasm does not prevent him from tackling head on the "problem" Schumann the symphonist poses for mainstream criticism. Here lies the crux of Burnham's argument, that music that lies outside the mainstream requires a critical perspective that lies outside the mainstream. The merits of this argument are debatable, but the insight Burnham brings to Schumann's orchestral works is undeniable. By rejecting Beethoven as the litmus test for all subsequent symphonists, Burnham is able to consider the orchestral works anew, including the Overture, Scherzo, and Finale, and Second Symphony, but most notably the Third Symphony. Because the "Rhenish" "shows few signs of working hard to be a progressive symphony in the great tradition" (159), it has garnered greater critical and popular success than its companions. It is, in essence, a suite, more "locally coherent" than teleological, whose movements "are more like paintings in a well-appointed gallery than psychologically consequential stages of a multi-movement Classical-style sonata" (158). Burnham supplies readers with a number of points of entry into Schumann's symphonic world—Viennese classicism, Romantic literature, the single-movement tone poem—and is sure to win new converts to these works. Nonetheless, in Burnham's view the overtures (the three that preface larger works—*Manfred*, *Genoveva*, and *Faust*—and the stand-alone works inspired by Schiller, Shakespeare, and Goethe) constitute "Schumann's most concentrated dramatic writing" (162).

I do find Burnham's contention that the orchestral works have been underrated because they fail to represent a national or other collective voice unsupported. His summation to this effect is strangely wistful after the bravado and swagger of his earlier arguments.

That Schumann's symphonies have hitherto resisted that final elevation, refusing to speak for the German nation or for some other overriding collective, has of course barred them from the highest stream of symphonic tradition, which runs directly from Beethoven to Brahms. Instead, critics have kept them in a cordon sanitaire of condescension. This has allowed

us to continue to love them like children, and it may well prove impossible to watch them grow up. (171)

Joseph Kerman introduces the concertos by first considering Schumann the virtuoso (and the unfinished Concerto in F), then Schumann the critic (especially the article “Das Clavier Konzerte” from 1839), and then gets down to business, discussing first the unfinished Piano Concerto in D Minor and Fantasy for Piano and Orchestra in A Minor, then the Piano Concerto in A Minor, and finally the less popular works for four horns, cello, piano (two works), and violin (two works). Schumann must indeed “be counted among the more prolific composers of concertos” (173), but once he rejected the virtuoso models of Herz and Hummel (which were to provide the cast for the Concerto in F Major), Schumann reinvented the genre each time he entered the fray.

In defence of the hapless Violin Concerto Kerman delves deep into his adjectival repertoire. Elements of the first two movements are “dark,” “disturbing,” “abrasive,” “bitter,” and “bleak,” and “stifled rage” and “unhealthy brooding” abound. Whatever one may think of this kind of writing about music—Kerman more or less apologizes for the editorializing that peppers his contribution (193n6)—his prose is a welcome contrast to the “bleak and brooding” analyses of some earlier chapters. This is ur-Kerman and no less valuable for it. Kerman intersperses his survey with four excurses, on such matters as transitions between movements and cyclic form. At first I found these diversions intrusive, but if the subtitles are ignored, the text actually flows quite smoothly from one topic to the next in the manner of Schumann’s cycles, whose individual numbers coalesce into a cohesive whole (in fact, the whole is much greater than the sum of its parts).

Elizabeth Paley believes that “Schumann’s large-scale choral works rank among the literary musician’s most expressive achievements” (216) and that each of the most important works—*Das Paradies und die Peri*, *Genoveva*, and *Manfred*—is in its own way an attempt at reform. The subsequent influence of these reforms was limited and has partly to do with timing. When Schumann was at work on *Peri*, “other composers and critics (including Schumann himself) were already challenging the limits of oratorio as a genre, in terms of the subject matter and the relative balance of epic, lyric and dramatic poetic elements” (200). As Paley notes, Schumann ascribed the success of Mendelssohn’s *Paulus* entirely to the composer’s brilliance, not to the relevance of the biblical oratorio. It is not surprising, therefore, that Schumann used a secular text in attempting to breathe new life into the oratorio genre. In opera, Schumann’s reforms “would compete with—and lose out to—Wagner’s leitmotivic solution” (212) and *Manfred*, with its distinctive use of melodrama, is a singular work that failed to ignite a responsive spark in other composers (although melodrama itself continued to have a half-life in nineteenth-century opera and was resuscitated by Schoenberg). Paley suggests that once the matter of genre is resolved by acknowledging that Schumann’s works resemble, but are not typical examples of Romantic oratorio, opera, and incidental music, what remains are highly original works that deserve more hearings than they currently receive.

The final section of the book comprises three essays, one on the reception accorded Schumann's works in his own day and since, another on composers' responses to Schumann since 1950, and a final one dealing with the critical response to Schumann's late works. The varying approaches of the three authors result in a less homogenous picture than might be ideal. Richard Kapp, in insisting on listing so many of the musicians influenced by Schumann, ends up by saying disconcertingly little. He raises some well-worn issues—Was Schumann a progressive? Did he found a school of composition?—without providing new insights. He rather spends most of his lengthy chapter listing ingredients without telling us what to do with them. Such perfunctory statements as “Hermann Goetz (born 1940) was more a wholehearted Schumannianer [than Bruckner], as his Piano Trio, Op. 1, of 1863 reveals” (237), or “Alexander Zemlinsky (born 1871) made a four-hand piano reduction of *Peri* and performed the *Scenes from Faust* in Prague” (239), are dead ends that invite the rejoinder “So what?” Some matters cry out for elaboration. What are students to make of the observation that “it took decades for academia to work off the burden left by the moral and musicological catastrophe that became associated with the name of Wolfgang Boetticher” (241)?³ Kapp works hard to make everyone a Schumannianer: “Perhaps [Debussy's] enthusiasm for Russia can also be seen as an indirect contact with Schumann's music. Anton Arensky's Piano Trio, Op. 32 (1894), for instance, is peppered with Schumannisms” (239). It's fine that Debussy enjoyed Arensky's music, but without further commentary the Arensky-Debussy relevance to Schumann *Rezeptionsgeschichte* remains obscure. That “general interest in Schumann seems somewhat overshadowed by the marketing of Clara Schumann—with consequences that remain to be seen” (242) contributes a churlish element to the discussion of influence, and could have been happily replaced by Kapp's observation that “more than Bach, Mozart, Beethoven, even Wagner or Brahms, Schumann's stock, like Berlioz's, has always been subject to fluctuation” (243). Kapp's rambling conclusion (242–249), including the discourse on “poeticization” (245), adds little to the already-long chapter.

More successful is Jörn Peter Hiekel's assessment of composers in the latter half of the twentieth century for whom Schumann was a source of inspiration. Several authors throughout the book contend that Schumann's compositions are just as surely acts of criticism as his reviews in the *Neue Zeitschrift für Musik*. The tradition of critical commentary on music by music continues unabated in our own day and, as Hiekel notes, Schumann influences many composers including Wolfgang Rihm, György Kurtág, Heinz Holliger, Mauricio Kagel, Luciano Berio, and Henri Pousseur. Wilhelm Killmayer, Peter Ruzicka, and Aribert Reimann are also mentioned. To a Canadian reader (and hopefully others), the omission of R. Murray Schafer and his brilliant *Adieu, Robert Schumann* (1976) is glaring. This work, in which excerpts from Clara's diaries are sung to an orchestral score that is mostly a collage of Schumann's music, belongs prominently on any list of works inspired by Schumann's life and music.

³ Boettcher's *Robert Schumann: Einführung in Persönlichkeit und Werk*, which was published in Berlin in 1941, reflected the prevailing ideologies of the Nazi regime.

To round out the book, Daverio reassesses Schumann's much-maligned late works and raises many provocative issues. I was unaware that some advocates of the late works in Schumann's circle withdrew their support once his precarious mental state became apparent (after initially enthusing about the Violin Concerto, even Clara and Joachim began to voice reservations) (274). I was struck by Daverio's observation that the "problem" is not that the late works are eccentric, but that they lack those very eccentricities that made the early and middle works so convincing. The eventual "draining of madness" from Schumann's music (272) leaves it anemic to many listeners. These assessments, combined with the popular view that Schumann's late works evince compositional fatigue, so jaundiced subsequent generations that the works from the 1850s have never received a fair shake. Daverio advocates for an impartial reassessment of these works, some of which in recent years have garnered enthusiastic endorsement from many top-flight performers including Gidon Kremer, Steven Isserlis, and Andras Schiff (286).

Like all anthologies of writings by several authors, *The Cambridge Companion to Schumann* has its ups and downs. Some authors deal with issues while others survey the music (several do both); some chapters read easily while at least one is abstruse; some writers presume the reader has a score at hand and others do not. My concerns about the overall editing of the book were stated earlier. Importantly, however, an enthusiasm pervades much of this volume and some of Schumann's lesser-known works (as well as some of the best-known ones) are cast in a new light. Reading Kerman's impassioned description of the Introduction and Allegro for Piano and Orchestra from 1853 (188–189) made me want to hear this work again (I listened to the Rudolf Serkin recording with Ormandy and the Philadelphia Orchestra and it presents a compelling case for this dramatic work). Paley presents *Genoveva* as an opera well worth seeing on the rare occasions when this might be possible (I looked at the programs of many of the world's great opera houses and saw no *Genoveva* anywhere next season). This is not to suggest that Perrey's book is a panegyric to Schumann—it isn't. It is simply that Schumann is such a multifaceted, perplexing, and engrossing figure that a study of his music, aesthetics, and subsequent influence cannot but speak loudly and clearly of his genius. There is no question that this book provides an intelligent and often searching overview of one of the nineteenth century's great masters.

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