

“The Influence of Clara Schumann’s Lieder on Declamation in Robert Schumann’s Late Songs”

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, “The Influence of Clara Schumann’s Lieder on Declamation in Robert Schumann’s Late Songs,” by Harald Krebs with Sharon Krebs, *SMT-V* 2.1 (2016). This essay may be found at <https://vimeo.com/societymusictheory/videocast21krebs>.

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Abstract for “The Influence of Clara Schumann’s Lieder on Declamation in Robert Schumann’s Late Songs,” Harald Krebs with Sharon Krebs, *SMT-V* 2.1 (2016).

In his late songs (from 1849-52), Robert Schumann’s vocal rhythm strays much farther than in his earlier songs from the poetic rhythm. His late style of declamation may have been influenced by Clara Schumann’s Lieder of the 1840s. His late songs exhibit the following characteristics, which are also found in her songs: 1) the vocal rhythms are based on the poetic rhythm at least occasionally, so that listeners have a foil against which they can perceive declamatory irregularities; 2) there are numerous deviations from consistent coordination of stresses with strong beats, and of four-bar hypermeasures with poetic units; 3) rests are often employed in an unpredictable manner; and 4) there are text-expressive motivations for declamatory irregularities.

Extensive Keyword List

Robert Schumann, Clara Schumann Wieck, Klara Schumann, influence *Liederjahr* songs, Schumann’s style of declamation, rhythm of the poetry, distorted rhythms, Schumann’s op. 104, Russian-German poet Elisabeth Kulmann, iambic trimeter, couplet, “Du nennst mich armes Mädchen; du irrst, ich bin nicht arm,” elongation of all stressed syllables, triple-meter vocal rhythm, dotted durations, vocal rhythm, hypothetical setting, omits the expected pauses, regular rhythm of the poetry almost disappears, degree of distortion of the poetic rhythm increases, four-bar hypermeasures, conformance with the poetic rhythm, poetic persona, Schumann’s manipulations of the poetic rhythm, Jon Finson, influence of Richard Wagner’s views on declamation, Dresden, second Lieder phase, Heine setting “Sie liebten sich beide” “Wollt’ es dem andern gestehn,” irregularly placed elongations of syllables, 6-bar hypermeasure, 5-bar hypermeasure, the declamatory procedure, declamatory irregularities, vocal music, Lied, Lieder, text-setting.

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