

Music, Subjectivity, and Schumann

The concept of subjectivity is one of the most popular in recent scholarly accounts of music; it is also one of the obscurest and most ill-defined. Multifaceted and hard to pin down, subjectivity nevertheless serves an important, if not indispensable purpose, underpinning various assertions made about music and its effect on us. We may not be exactly sure what subjectivity is, but much of the reception of Western music over the last two centuries is premised upon it. *Music, Subjectivity, and Schumann* offers a critical examination of the notion of musical subjectivity and the first extended account of its applicability to one of the composers with whom it is most closely associated. Adopting a fluid and multivalent approach to a topic situated at the intersection of musicology, philosophy, literature, and cultural history, it seeks to provide a critical refinement of this idea and to elucidate both its importance and limits.

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Abbreviations

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GS	Robert Schumann, <i>Gesammelte Schriften über Musik und Musiker</i> , ed. Martin Kreisig, 2 vols. (Leipzig: Breitkopf & Härtel, 1949).
<i>Neue Folge</i>	Robert Schumann, <i>Briefe: Neue Folge</i> , ed. Gustav Jansen, 2nd ed. (Leipzig: Breitkopf & Härtel, 1904).
SB	Clara and Robert Schumann, <i>Schumann Briefedition</i> , ed. Michael Heinemann, Thomas Synofzik, et al., 50 vols. (Cologne: Dohr, 2008–[25]).
<i>Tagebücher</i>	Robert Schumann, <i>Tagebücher</i> , ed. Georg Eismann and Gerd Nauhaus, 3 vols. (Leipzig: Deutsche Verlag für Musik, 1971–82).

All citations from letters have been given from *SB* where available. In the case of the correspondence between Clara and Robert Schumann, these have been supplemented by the relevant *Briefwechsel* page numbers. Letters not yet released in the ongoing *SB* edition are cited from the earlier *Neue Folge* or other specific source used.