

# Nineteenth- Century Music Review

Volume 3, Issue 1

  
ASHGATE



Wartet, Strohwitwer von „Venedig in Wien“, wir tand

NINETEENTH-CENTURY  
MUSIC REVIEW

VOLUME 3, ISSUE 1  
2006

**ASHGATE**

Published in association with the Centre for  
Nineteenth-Century Music, Durham University, UK

*Letters to the Editor* For any communication concerning published articles or reviews, please send letters by email or hard copy to the General Editor:

Dr Bennett Zon  
School of Music  
Durham University  
Palace Green  
Durham DH1 3RL  
England

Email: [bennett.zon@durham.ac.uk](mailto:bennett.zon@durham.ac.uk)

*Subscriptions* For the latest information about the price of the journal and details of how to subscribe, please contact:

Nicky Staszkievicz  
Ashgate Publishing Limited  
Gower House  
Croft Road  
Aldershot  
Hants GU11 3HR  
England

Tel: +44 (0)1252 351804

Fax: +44 (0)1252 351839

Email: [journals@ashgatepublishing.com](mailto:journals@ashgatepublishing.com)

### *Themed Issues*

The General Editor of *Nineteenth-Century Music Review* encourages proposals from individuals with ideas for themed issues, involving the commissioning of up to six main articles per issue, as well as one or more review articles for coverage of books, CDs and scores. Those applying to the journal for this purpose should initially provide the General Editor with a statement of no more than 500 words, outlining the thematic nature of the proposed issue, the names of contributing authors along with a working title for their papers, and a timetable for submission of work.

Proposers of themed issues work alongside the General Editor, and are designated Guest Editors. They are responsible for commissioning, organizing and preparing articles for publication, as well as working closely with review editors to locate suitable material and authors for relevant sections of the journal. Review sections of themed issues are not exclusively thematized, and tend towards a balance of half themed, and half general material.

Articles commissioned for themed issues follow the same process of peer-review as general issues. No guarantee of publication can be given to specially commissioned authors.

# Nineteenth-Century Music Review

*Editor of this Issue*  
James Deaville

*General Editor of this Issue*  
Bill Weber

*Book Reviews Editor*  
Anna Celenza

*CD Reviews Editor*  
Jeremy Dibble

*Score Reviews Editor*  
Stephen Downes

## Editorial Board

**Dr Bennett Zon**, Durham University,  
UK (General Editor)

**Professor Anna Celenza**, Peabody  
Conservatory and Johns Hopkins  
University, USA (Book Reviews  
Editor)

**Professor Jeremy Dibble**, Durham  
University (CD Reviews Editor)

**Dr Stephen Downes**, University of  
Surrey, UK (Score Reviews Editor)

**Professor William Weber**, California  
State University, Long Beach,  
USA

**Dr Phyllis Weliver**, Wilkes  
University, USA

## Advisory Board

**Dr Rosamund Bartlett**, Durham  
University, UK

**Professor Andrew Bowie**, Royal  
Holloway, University of London,  
UK

**Dr Geoffrey Chew**, Royal Holloway,  
University of London, UK

**Professor John Deathridge**, King's  
College, University of London, UK

**Professor Annegret Fauser**,  
University of North Carolina, Chapel  
Hill, USA

**Dr Peter Franklin**, University of  
Oxford, UK

**Dr Sophie Fuller**

**Professor Lydia Goehr**, Columbia  
University, USA

**Professor Thomas Grey**, Stanford  
University, USA

**Professor Hervé Lacombe**, Université  
Rennes 2 – Haute Bretagne, France

**Professor Roberta Marvin**, University  
of Iowa, USA

**Professor Simon McVeigh**,  
Goldsmiths College, University of  
London, UK

**Professor Julian Rushton**, University  
of Leeds, UK

**Professor Jim Samson**, Royal  
Holloway, University of London, UK

**Professor Manuela Schwartz**,  
Hochschule Magdeburg/Stendal  
(FH), Germany

**Professor Nicholas Temperley**,  
University of Illinois, USA

© Ashgate Publishing Ltd 2006

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

Published by  
Ashgate Publishing Limited  
Gower House  
Croft Road  
Aldershot  
Hants GU11 3HR  
England

Ashgate Publishing Company  
Suite 420  
101 Cherry Street  
Burlington, VT 05401-4405  
USA

This journal is the successor of the *Music Review*, founded by the late Geoffrey Sharp, which then continued for many years under the ownership of the late A.F. Leighton-Thomas.

Ashgate website: <http://www.ashgate.com>

ISSN: 1479-4098

Typeset by Manton Typesetters, Louth, Lincolnshire

Printed by MPG Books Ltd, Bodmin, Cornwall

# Contents

VOLUME 3, ISSUE 1

James Deaville	
Introduction: Music and Cultures of Racial Representation in the Nineteenth Century	ix

## ARTICLES

Derek B. Scott	
In Search of Genetically Modified Music: Race and Musical Style in the Nineteenth Century	3
Bennett Zon	
Disorienting Race: Humanizing the Musical Savage and the Rise of British Ethnomusicology	25
Ralph P. Locke	
<i>Aida</i> and Nine Readings of Empire	45
Michael V. Pisani	
John Philip Sousa's 'Red Indians': A Case Study of Race in Music	73
James Deaville	
African-American Entertainers in <i>Jahrhundertwende</i> Vienna: Austrian Identity, Viennese Modernism and Black Success	89

## REVIEWS

### *Review Article*

James R. Currie	
Adorno – and Now the Act	115

### *Book Reviews*

Clair Rowden	
<i>The Cambridge Companion to Grand Opera</i> edited by David Charlton	122
William Weber	
<i>The Ideal World of Mrs. Widder's Soirée Musicale: Social Identity and     Musical Life in Nineteenth-Century Ontario</i> by Kristina Marie Guiguet	125
Steven Vande Moortele	
<i>Bruckner's Symphonies. Analysis, Reception and Cultural Politics</i> by Julian Horton	127
Gurminder Bhogal	
<i>Mallarmé and Debussy: Unheard Music, Unseen Text</i> by Elizabeth McCombie	130



Books Received	135
<i>CD Reviews</i>	
Walter Aaron Clark	
Albéniz: Sonatas for Piano; <i>L'Automne</i> (Valse); Sonata No. 3; Sonata No. 4; Sonata No. 5. Albert Guinovart <i>pf</i> . Granados: Goyescas; Los Majos Enamorados; El Pelele; Intermezzo (version for piano by A. Guinovart). Albert Guinovart <i>pf</i>	136
Paul Hale	
Best: The Organ Music of W.T. Best. Christopher Nickol <i>org</i>	139
Jeremy Barham	
Mahler: Lieder und Gesänge (selection); Lieder eines fahrenden Gesellen; Fünf Rückert-Lieder; Kindertotenlieder. Stephan Genz <i>bar</i> ; Roger Vignoles <i>pf</i>	144
Scott Warfield	
Richard Strauss: Symphony No. 2 in F minor op. 12; Romanze in F major; Six Songs op. 68. Eileen Hulse <i>sop</i> ; Raphael Wallfisch <i>vc</i> ; Royal Scottish National Orchestra; Neeme Järvi <i>cond</i>	147
David Fanning	
Tchaikovsky: <i>Eugen Onegin</i> , Opera in Three Acts. Gertrude Jahn (Larina); Mirella Freni (Tatyana); Rohangiz Yachmi (Olga); Margaritha Lilowa (Filipjevna); Wolfgang Brendel (Eugen Onegin); Peter Dvorsky (Vladimir Lenski); Nicolai Ghiaurov (Fürst Gremin); Choir and Orchestra of the Vienna State Opera; Seiji Ozawa <i>cond</i>	150
CDs Received	154
<i>Score Reviews</i>	
William Drabkin	
Beethoven: Piano Sonata in G major op. 31 no. 1; Piano Sonata in D minor op. 31 no. 2 ('Tempest'); Piano Sonata in E $\flat$ major op. 31 no. 3, edited by Norbert Gertsch and Murray Perahia, fingering by Murray Perahia	156
Derek Katz	
Dvořák: Piano Concerto in G minor op. 33. Facsimile, with a preface by Andrés Schiff and introductions by Jarmila Tauerová and Jan Dehner	158
Laura Tunbridge	
Schumann: <i>Abegg Variationen</i> op. 1; <i>Fantasiestücke</i> op. 12; <i>Kreisleriana</i> op. 16; <i>Faschingsswank aus Wien</i> op. 26; Urtext editions, edited by Ernst Herttrich	163
Daniel Grimley	
Sibelius: Symphony no. 2 in D major op. 43. Study Score edited by Kari Kilpeläinen	166

*Contents*

vii

Scores Received

169

Guidelines for Contributors

171