

# Nineteenth-Century Music Review



Essays in Honour of Stephen E. Hefling

Volume 15 • Issue 3 • December 2018

**CAMBRIDGE**  
UNIVERSITY PRESS

# Nineteenth-Century Music Review

*Nineteenth-Century Music Review* locates music within all aspects of culture in the long nineteenth century, covering the widest possible range of methods, topics and concepts. Articles provide both depth and breadth in their contribution to this expanding field. A rich supply of book, CD, DVD and score reviews reflects the journal's commitment to stimulate and advance critical discussion.

## General Editor

BENNETT ZON, *Durham University, UK*

## Editorial Board

ANDREAS GIGER

*Louisiana State University, USA*

BLAKE HOWE (CD/DVD Review Editor)

*Louisiana State University, USA*

BENJAMIN M. KORSTVEDT (Score Review Editor)

*Clark University, USA*

HEATHER PLATT (Digital Review Editor)

*Ball State University, USA*

JAMES WILLIAM SOBASKIE (Book Review Editor)

*Mississippi State University, USA*

WILLIAM WEBER

*California State University, Long Beach, USA*

## Advisory Board

PHILIP V. BOHLMAN

*University of Chicago, USA*

ANDREW BOWIE

*Royal Holloway, University of London, UK*

SUZANNAH CLARK

*Harvard University, USA*

NICHOLAS COOK

*University of Cambridge, UK*

JOHN DEATHRIDGE

*King's College, University of London, UK*

JAMES DEAVILLE

*Carleton University, Canada*

JEREMY DIBBLE

*Durham University, UK*

STEPHEN DOWNES

*Royal Holloway, University of London, UK*

KATHARINE ELLIS

*University of Cambridge, UK*

ANNEGRET FAUSER

*University of North Carolina, Chapel Hill, USA*

PETER FRANKLIN

*University of Oxford, UK*

SOPHIE FULLER

*Trinity College of Music, UK*

LYDIA GOEHR

*Columbia University, USA*

THOMAS GREY

*Stanford University, USA*

SARAH HIBBERD

*University of Bristol, UK*

JULIAN HORTON

*Durham University, UK*

LINDA HUTCHEON

*University of Toronto, Canada*

ALICIA LEVIN

*University of Kansas, USA*

RALPH LOCKE

*Eastman School of Music, USA*

ROBERTA MARVIN

*University of Iowa, USA*

SIMON McVEIGH

*Goldsmiths College, University of London, UK*

JULIAN RUSHTON

*University of Leeds, UK*

DOUGLASS SEATON

*Florida State University, USA*

NICHOLAS TEMPERLEY

*University of Illinois, USA*

SUSAN WOLLENBERG

*University of Oxford, UK*

SUSAN YOUENS

*University of Notre Dame, USA*

SUBSCRIPTIONS *Nineteenth-Century Music Review* (ISSN 1479-4098) is published three times a year in April, August and December. Three parts form a volume. The subscription price (excluding VAT) of volume 15 (2018), which includes print and electronic access, is £225 net (US\$357 in the USA, Canada and Mexico) for institutions; and £45 net (US\$73 in the USA, Canada and Mexico) for individuals, ordering direct from the publisher and certifying that the journal is for their personal use. Single parts are £86 (US\$137 in the USA, Canada and Mexico) plus postage. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT-registered customers should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd., P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air where appropriate.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfilment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA.

COPYING This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organisations in the USA who are registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to C.C.C. of the per copy fee of \$12. This consent does not extend to multiple copying for promotional or commercial purposes. Code 1479-4098/2018. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorised to supply single copies of separate articles for private use only. Organisations authorised by the Copyright Licensing Agency may also copy material subject to the usual conditions. *For all other use*, permission should be sought from Cambridge or from the North American Branch of Cambridge University Press.

This journal is included in the Cambridge Core service which can be found at [cambridge.org/core](http://cambridge.org/core).

© Cambridge University Press 2018

# Contents

VOLUME 15, ISSUE 3

Notes on Article Contributors 323

## ARTICLES

R. Larry Todd  
Introduction 325

Paul Banks  
Mahler and 'The Newspaper Company': A Newly Discovered Contract 329

Jeremy Barham  
'The Ghost in the Machine': Thomas Koschat and the *volkstümlich* in  
Mahler's Fifth Symphony 353

Peter Franklin  
Mahler's Overwhelming Climaxes: The Symphony as Mass Medium 391

Paul Hawkshaw  
A Bequest and a Legacy: Editing Anton Bruckner's Music in 'Later Times' 405

R. Larry Todd  
Late Brahms, Ancient Modes 421

## CD REVIEW

Stefan Hackl  
Ivan Padovec, *Works for Guitar and Soprano* 443

## SCORE REVIEW

Albrecht Gaub  
*A[leksandr] P[orfir'yevich] Borodin: Vtoraya simfoniya: Partitura: Avtorskaya  
redaktsiya: izdaniye podgotovleno A[nnoy] V[alentinovnoy] Bulichëvov* 447