

Nineteenth-Century Music Review

ISSN 1479-4098



Volume 19 • Issue 3 • December 2022



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
JAMES SOBASKIE (CD/DVD Review Editor)
Mississippi State University, USA
NANCY NOVEMBER (Score Review Editor)
University of Auckland, New Zealand
HEATHER PLATT (Digital Review Editor)
Ball State University, USA

SANNA PEDERSON (Book Review Editor)
University of Oklahoma, USA
KATHERINE PRESTON
William & Mary, USA
WILLIAM WEBER
California State University, Long Beach, USA
BENJAMIN M. KORSTVEDT
Clark University, 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
HERVÉ LACOMBE
Université Rennes 2, Haute Bretagne, France
ALICIA LEVIN
University of Kansas, USA
RALPH LOCKE
Eastman School of Music, USA
ROBERTA MARVIN
University of Massachusetts, USA
SIMON McVEIGH
Goldsmiths College, University of London, UK
JULIAN RUSHTON
University of Leeds, UK
DOUGLASS SEATON
Florida State University, USA
SUSAN WOLLENBERG
University of Oxford, UK
SUSAN YOUNGS
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 19 (2022), which includes print and electronic access, is £265 net (US\$418 in the USA, Canada and Mexico) for institutions; and £56 net (US\$89 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 £102 (US\$160 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 1479-4098/2019. 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.

Contents

VOLUME 19, ISSUE 3

Notes on Article Contributors	401
-------------------------------	-----

ARTICLES

Vera Wolkowicz Opera as a Moral Vehicle: Situating Bellini's <i>Norma</i> in the Political Complexities of Mid-Nineteenth-Century Buenos Aires	403
David Larkin What the Climber Saw: Strauss's <i>Alpensinfonie</i> and the Romantic Tradition of Nature Representation	427
Jonathan Gentry Unveiling Musical Production: Strauss, Mahler and Commodity Fetishism in the Late Nineteenth Century	459
Molly Barnes The Other Otto Dresel: Public and Private Musical Identities in a German-American 'Forty-Eighter' and his Family, c. 1860–1880	481
Joanna Chang Recontextualizing Brahms's <i>Handel Variations</i> , Op. 24 through Robert Volkmann and Emanuel Moór	515
Dan Deutsch Modalities of Assimilation: Subcultural Currents in Felix Mendelssohn's <i>Lieder Ohne Worte</i>	545

ERRATUM

Dan Deutsch Modalities of Assimilation: Subcultural Currents in Felix Mendelssohn's <i>Lieder Ohne Worte</i> – ERRATUM	573
---	-----

ARTICLES

Philip Boardman From Extraordinary Success to No Considerable Results: Victorian Music Entrepreneurialism and the Crystal Palace Brass Band Competition 1860–1863	575
Eva Branda Letting the Music 'Speak For Itself'? Dvořák as Strategist	599

BOOK REVIEWS

Robert Doran, ed. <i>Liszt and Virtuosity</i> by Sevastiana Nourou	625
Charles Youmans, ed. <i>Mahler in Context</i> by Nicholas Attfield	629
Ethel Smyth and John L. Snyder, eds. <i>Serenade in D Major for Orchestra</i> by Amy E. Zigler	633
Russell Stinson <i>Bach's Legacy: The Music as Heard by Later Masters</i> by James Garratt	636

CD REVIEW

Ashley A. Greathouse <i>Wisps in the Dell</i> Makaris, Fiona Gillespie, lead vocals and Irish whistle, Emi Ferguson, flute, piccolo, and vocals, Elliot Figg, fortepiano, Edwin Huizinga, violin, Kivie Cahn-Lipman, violoncello, Doug Balliett, double bass Olde Focus Recordings, fcr916, 2019 (1 CD: 68 minutes) \$11.99	641
--	-----

SCORE REVIEWS

Antonín Dvořák <i>Biblické písničky</i> (Biblical Songs) edited by David Manning	649
Antonín Dvořák <i>IX. symfonie e moll, op. 95, 'Z nového světa'</i> (Symphony No. 9 in E minor, op. 95, 'New World') edited by David Manning	650

REVIEW ESSAY

Rachel E. Scott Data Scraping YouTube for the Study of Lieder Reception	655
--	-----

DIGITAL RESOURCE REVIEW

Yasuko Tsukahara The Current State of Digital Musical Materials in Japan	669
---	-----