

Guidelines for contributors

Submissions, and any communication concerning published articles or reviews, should be sent to the General Editor:

Professor Bennett Zon, School of Music, Durham University, Palace Green, Durham DH1 3RL, UK.
Email: bennett.zon@durham.ac.uk

Electronic submissions are welcomed as email attachments in Word (.doc or .docx files). Contributors should also send three hard copies. Receipt of the former will be acknowledged.

Submissions should be typewritten on one side only and double-spaced throughout. Pages, including those containing illustrative material, should be numbered sequentially. The article file should be ready for blind review and must bear no trace of the author's identity. The author's details (name, affiliation, email address and postal address) should be supplied either in the email or in a separate file. All copies should include the date of submission clearly visible on each page of the article, as either a header or footer.

Each article should be submitted with an abstract of 100 words. Articles will not be published unless an abstract is provided. A biographical note of around 75 words should also be supplied, on a separate cover sheet.

Articles submitted to the journal should in general be between 6,000 and 9,000 words long. Submissions in languages other than English will not be rejected, but every effort should be made by non-native speakers of English to have their final draft checked by a colleague who is a native speaker of English. Manuscripts may be sent back to the author(s) if serious language deficiencies remain in the text. Translations of published articles will be considered. Articles and book reviews will be checked and copy-edited for journal style and UK English.

Further details are available in the Instructions for Contributors available at: <http://journals.cambridge.org/ncm>

Submission of a paper will be taken to imply that it is unpublished (in English) and is not being considered for publication elsewhere. Upon acceptance of a paper, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their manuscript.

Nineteenth-Century Music Review is a peer-reviewed journal. All submissions are reviewed by at least two members of the editorial board and at least one independent reviewer. While under review, the identity of the author of the submission is known only to the General Editor.

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, DVDs 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 thematicised, 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.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Disclaimer

Every effort has been made to secure necessary permissions to reproduce copyright material in this work, though in some cases it has proved impossible to trace copyright holders. If any omissions are brought to our notice, we will be happy to include appropriate acknowledgements on reprinting [in any subsequent edition].

Printed in the UK by Bell & Bain Ltd., Glasgow.

Volume 10 Issue 1 June 2013

Nineteenth-Century Music *Review*

ARTICLES

- 1 Robert, Clara and the Transformation of Poetic Irony in Schumann's *Lieder*:
The Case of 'Dein Angesicht'
BENJAMIN BINDER
- 29 From Tragedy to Melodrama: Rethinking Liszt's *Hamlet*
JOANNE CORMAC
- 57 The Howgill Family: A Dynasty of Musicians from Georgian Whitehaven
SIMON D. I. FLEMING
- 101 Brahms, Kierkegaard and Repetition: Three Intermezzi
TIM HOWELL
- 119 Miniatures of a Monumentalist: Berlioz's *Romances*, 1842–1850
STEPHEN RODGERS
- 151 Ernest Newman's Draft of a Berlioz Biography (1899) and its Appropriation of
Emile Hennequin's Style Theory
PAUL WATT
- 169 **BOOK REVIEWS**
- 193 **CD REVIEW**
- 197 **SCORE REVIEWS**
-

Cover illustration: *La Mort d'Ophélie*. Lithograph by Eugène Delacroix, 1843. By permission of the Bibliothèque nationale de France.

Cambridge Journals Online

For further information about this journal
please go to the journal web site at:
journals.cambridge.org/ncm



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS