

Cambridge Core

Explore today at cambridge.org/core

Cambridge Core



Music Books and Journals from Cambridge University Press We are the world's leading publisher in music books and journals, with a wide-ranging coverage of the discipline. Our publishing encompasses music history, music theory, opera, ethnomusicology, music criticism, and popular music. We provide books for all areas of the market, including university libraries, scholars, students, and music enthusiasts. For further details visit: cambridge.org/core-music Cambridge **Core** CAMBRIDGE UNIVERSITY PRESS

Instructions for Contributors

Editorial Policy

Published three times a year, Nineteenth-Century Music Review welcomes submissions locating music within all aspects of culture in the long nineteenth century (1780s to 1920s). Covering the widest possible range of methods, topics and concepts, the journal especially welcomes interdisciplinary scholarship and work with fine visual content. All material submitted for consideration will receive open-minded editorial attention, and articles, once accepted for peer review, will proceed anonymously to two or more readers. Reviews of books, CDs and DVDs, scores and electronic resources are commissioned directly through review editors. Please contact the respective editors for information on writing reviews:

Book Reviews

Submissions should be sent by email to:

Dr Sanna Pederson spederson@ou.edu

Book Reviews Editor, Nineteenth-Century Music Review

School of Music University of Oklahoma 500 W. Boyd Norman OK 73019

CD or DVD Reviews

Submissions should be sent by email to:

Dr James William Sobaskie jamessobaskie@gmail.com

Nineteenth-Century Music

Department of Music Mississippi State University PO Box 6240 Mississippi State MS 39762

USA

Score Reviews

Submissions should be sent by email to:

Assoc Prof Nancy November n.november@auckland.ac.nz

School of Music Building 804 (Fisher Building) Room 608 18 Waterloo Quadrant Auckland 1010 New Zealand

Digital Reviews

Submissions should be sent by email to:

Prof Heather Platt hplatt@bsu.edu School of Music **Ball State University** Muncie IN 47306 USA

Individual Article Submission

Full-length articles should normally be between 8,000 and 12,000 words long, excluding footnotes, and reviews and reports up to 1,500 words long. Please consult the General Editor (Prof Bennett Zon, bennett.zon@durham.ac.uk) in cases where you wish to exceed or fall short of these limits. Submitted articles should be entirely double-spaced and the pages sequentially numbered.

Articles should be submitted via the journal's online submission system (https://mc.manuscriptcentral.com/ncm).

General gueries and any correspondence about a submission should be sent to the General Editor (Prof Bennett Zon, bennett. zon@durham.ac.uk). Enquiries directly concerning the use of ScholarOne should be addressed to the Editorial Assistant, Sue Allerton, ncmreditorial@gmail.com).

Themed Issues

The General Editor encourages proposals from individuals with ideas for themed issues, involving the commissioning of up to five main articles per issue, as well as one or more review articles for coverage of books, CDs, DVDs, scores and digital resources.

Themed issues usually include between four and five articles. Proposers of themed issues work alongside the General Editor, and are designated Guest Editors. Guest Editors 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 thematicized, and tend towards a balance of half themed, and half general material. Articles commissioned for themed issues follow exactly the same process of peer review as general issues, and no guarantee of publication can or should be given to specially commissioned authors.

Those proposing to guest edit a themed issue should initially email the General Editor (Prof Bennett Zon, bennett.zon@durham.ac.uk)

- (1) a statement of 500 words, outlining the thematic nature of the proposed issue, the names (and if available the academic affiliation) of contributing authors along with a working title for their papers and a timetable for submission of work
- (2) abstracts of 300 words for each article, including name of contributor and title.

Open Access Policies

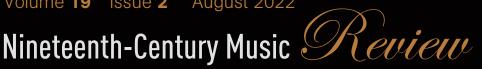
For full details about Cambridge University Press Open Access policies, go to https://www.cambridge.org/core/services/openaccess-policies. You will be able to find information on our open access policies, compliance with major funding bodies, and guidelines on depositing your manuscript in an institutional repository.

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 Great Britain by Bell & Bain Ltd, Glasgow.



NOTES ON ARTICLE CONTRIBUTORS 205

INTRODUCTION

207 Critical Responses to Nineteenth-Century French Music **JAMES WILLIAM SOBASKIE**

ARTICLE

How Reliable Are Nineteenth-Century Reviews of Concerts and Operas?: Félicien David's Le Désert and His Grand Opéra Herculanum **RALPH LOCKE**

CORRIGENDUM

235 How Reliable Are Nineteenth-Century Reviews of Concerts and Operas?: Félicien David's Le Désert and His Grand Opéra Herculanum - CORRIGENDUM **RALPH LOCKE**

ARTICLES

Critical Allusion and Critical Assessment: Berlioz's and Reyer's Reviews of 237 Bizet in the Journal des débats **LESLEY A. WRIGHT**

255 'Under the Gallic Spell': Boston's Embrace of Gabriel Fauré, 1892-1924

HEATHER DE SAVAGE

273 Three Versions of Classic: The Construction of Gabriel Fauré in the 1920s **CHRISTOPHER MOORE**

291 'Distant Reading' in French Music Criticism **ESTELLE JOUBERT**

317 **BOOK REVIEWS**

363 **CD REVIEWS**

SCORE REVIEWS 373

DIGITAL RESOURCE REVIEWS 381

Cover image: Word cloud of the Revue musicale de Paris corpus, http://bit.ly/ncmr-fig1.



