

CONTENTS

MICHAEL B. WARD <i>'Absolute' Philosophy and Jewishness in Early English Criticism</i>	MONIQUE VERRIER <i>The Music in the Theatre of Ideas (1840–1900)</i>
TERESA CASCUDO GARCÍA-VILLARACO <i>Manuel de Falla at War: On Race, Sound and New Musicality</i>	CONCETTO SERIO, MUSIC CRITICISM AND GRAPHIC HUMOUR IN SPAIN <i>Projects in the First Years of the Republic</i>
TERESA CASCUDO GARCÍA-VILLARACO <i>Manuel de Falla at War: On Race, Sound and New Musicality</i>	SYLVIA BORDRY BORDRYS <i>The Power of Music Criticism in Spain of Modernity</i>
KATHARINE ELLIS <i>Music Criticism, Speech Acts and Generic Contracts</i>	AUDREY LEE <i>An Analysis of the Messy Business: Writing about Art</i>
GUILLAUME BORDRY <i>Barnum et les Romains: Critique, claque et réclame dans les Soirées de l'orchestre d'Hector Berlioz</i>	MERVYN BIRCH <i>The Cultural Globalization of a Musical Journal at the Beginning of the Nineteenth Century</i>
SYLVIA KAHAN <i>A Critic's Progress: Émile-Mathieu de Monter's Musical Reporting of the Paris 1867 and 1878 Exposition Universelles for the <i>Revue et Gazette musicale de Paris</i></i>	ROBERT FORTON <i>Nineteenth-Century French Responses to Nineteenth-Century Music Criticism</i>
INGEBORG ZECHNER <i>London's Italian Opera as a Topic of Interest to International Nineteenth-Century Music Criticism</i>	WAVE ERNSTI <i>1813, Vienna: Reporting from the Paris Universal Exposition</i>
JEROEN VAN GESSEL <i>Speaking for Whom? Using Opera Reviews from Strasbourg (1887–1918) to Clarify the Problematical Source Character of Music Criticism</i>	RENATO RECCO <i>Speaking for Whom? Non-Italian Opera in Italy</i>
JOSÉ IGNACIO SUÁREZ GARCÍA <i>Graphic Humour as Musical Criticism: Cartoon and Caricature in the First Wagnerian Reception in Madrid</i>	ZAVIO CABIG <i>Leaves Across the Music: Letters and the Reception of Wagner in Madrid</i>

MÓNICA VERMES

The Music in the Theatres of Rio de Janeiro (1890-1900):
Concert Series, Music Criticism and Conflicting Cultural
Projects in the Early Years of the Republic

133

MARITA FORNARO BORDOLLI

The Power of Music Criticism in the Shaping of Modern Uruguay:
An Analysis of the Newspaper *Montevideo Musical*

159

DISCOURSES

MELANIE PLESCH

The Cultural Biography of a Music Periodical:
Boletín Musical (Buenos Aires, 1837)

183

ERIN FULTON

Nativist Rhetoric in the Opera Journalism
of Antebellum New York City

207

MARC ERNESTI

1813, Vienna, and a Re-print of the *AmZ*: Notes on
Intertextuality in German Music Media around 1800

237

NANCY NOVEMBER

The String Quartet in Early Nineteenth-Century
Performance and Criticism

255

MARIA TERESA ARFINI

Beethoven e Mendelssohn nel pensiero di Adolf Bernhard Marx

269

RENATO RICCO

«La musica non imita e non esprime che lo stesso sentimento in persona»:
per una (mancata) teoria musicale leopardiana

281

ŽARKO CVEJIĆ

Fallen Angels of Music: Subjectivity in Early 19th-Century Philosophy
and the Reception of Virtuosity in Contemporary Music Criticism

305

MICHAEL B. WARD

'Absolute' Philosophy? Gender, Nationalism,
and Jewishness in Eduard Hanslick's Formalism

337

TERESA CASCUDO GARCÍA-VILLARACO

Manuel de Falla at War: On Race, Sound and New Music

355

COMPOSERS' VOICES

R. J. ARNOLD
«Les Plaisirs de l'Imagination Sont les Seuls Réels»:
Grétry's Writings and the Expansion of Critical Thought
at the Beginning of the Nineteenth Century

379

DIAU-LONG SHEN
Composer-Critic and «Inimitable Creators»: E. T. A. Hoffmann,
W. A. Mozart, and the Genesis of German Romantic Opera

403

ANJA BUNZEL
Critical Responses to Nineteenth-Century Music Criticism:
Johanna Kinkel's *Trinklieder* and Her Later Lieder Collections

421

YAËL HÈCHE
Richard Wagner et *La Reine de Chypre* de Fromental Halévy
(Paris, 1841): la critique musicale comme réflexion esthétique capitale

449

RAINER KLEINERTZ
Richard Wagners offener Brief über Franz Liszts Symphonische
Dichtungen (1857) und die Komposition von *Tristan und Isolde*

473

ABSTRACTS

495

BIOGRAPHIES

507

INDEX OF NAMES

511

Notes

1 D. Calvocoressi's *Principles and Methods of Musical Criticism* (1923), Alan Walker's *Anatomy of Musical Criticism* (1966) or Robert D. Schenck's *Classical Music Criticism* (2013).

2 Abraham 1988, p. 226. The question of the 'value' and 'authority' of musical criticism was developed through a traditional perspective in Cone 1981.