

## 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](mailto:bennett.zon@durham.ac.uk)

Authors with ideas for reviews must first contact the review editor to discuss their proposal

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 Articles will not be published unless an abstract is provided.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Submission of a paper will be taken to imply that it is unpublished (in English) and is not being considered for publication elsewhere.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](http://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 13 Issue 1 June 2016

# Nineteenth-Century Music *Review*

## 1 NOTES ON ARTICLE CONTRIBUTORS

### ARTICLES

#### 3 Introduction

LORRAINE BYRNE BODLEY AND JAMES WILLIAM SOBASKIE

#### 11 In Pursuit of a Single Flame? On Schubert's Settings of Goethe's Poems

LORRAINE BYRNE BODLEY

#### 35 Reflections Inspired by a Response

ROBERT S. HATTEN

#### 39 A Gift to Goethe: The Aesthetics of the Intermediate Dominant in Schubert's Music and Early Nineteenth-Century Theoretical Thought

SUZANNAH CLARK

#### 71 A New Source for Schubert's Hebrew Psalm 92 (D. 953)

DAVID REES AND ALON SCHAB

#### 83 Conversations within and between two early lieder of Schubert

JAMES WILLIAM SOBASKIE

#### 103 Response to James Sobaskie

SUSAN YOUENS

#### 105 DIGITAL RESOURCE REVIEW ARTICLE

#### 113 BOOK, CD AND DVD REVIEW ARTICLE

#### 123 BOOK REVIEWS

#### 163 SCORE REVIEW

Cover illustration: 'Party Game of the Schubertians at Atzenbrugg' by Leopold Kupelwieser. (Watercolour on canvas, 1821) Vienna Museum.

Cambridge Journals Online

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



MIX  
Paper from  
responsible sources  
FSC® C007785

CAMBRIDGE  
UNIVERSITY PRESS