Contents

Personalities: Music scholars

Ruth I. DeFord, Sebald Heyden (1499–1561): The first historical musicologist? ........................................ 3
Juan José Pastor Comín, Musical transmission of Garcilaso de la Vega's poems in Cervante's texts ............................... 17
Philippe Vendrix, To write historically about music during the 16th century: Pietro Gaetano ........................................... 33
Walter Kurt Kreyszig, “Leopold Mozart… a man of much… sagacity”: The revival of humanist scholarship in his Gründliche Violinschule (Augsburg, 1756) .................................................... 43
Edward Green, The impact of Rousseau on the histories of Burney and Hawkins: A story in the ethics of musicology ................................................................. 157
Theodore Albrecht, Anton Schindler as destroyer and forger of Beethoven's conversation books: A case for decriminalization ................................. 169
Anna Harwell Celenza, Music history as reflected in the works of Hans Christian Andersen ........................................ 183
Sanna F. Pederson, An early crusader for music as culture: Wilhelm Heinrich Riehl .................................................... 195
Zdravko Blažeković, Franjo Ksaver Kuhač (1834–1911) and the beginnings of music scholarship in Croatia ......................................................... 203
Timothy Flynn, Camille Saint-Saëns musicologist? Effects, influence, and traditions .................................................... 235
Antonio Lovato, The Cecilian movement and musical historiography in Italy: The contribution of Angelo De Santi ................................................................. 241
Bérénice de L'Épine & Pauline Girard, Léo Delibes by Henri de Curzon: A stereotypical biography of a French musician in the early 20th century ..................................................... 251
Anna Maria Busse Berger, The origins of the agenda of medieval musicology: Friedrich Ludwig and Jacques Handschin ................................................................. 261
RémY Campos, The founding of French musicology: Looking around Pierre Aubry's workshop (1896–1910) ................................................................. 291
Florence Gétreau, Curt Sachs as a theorist for music museology ................................................................. 303
André Balog, “Those unheard are sweeter...”? Hungarian music and musicians in the 20th century: An incomplete history ................................................................. 315
**Personalities: Composers**

- **Ennio Stipčević**, Music historiography and terra incognita: The case of Dragan Plamenac. ........................................... 327
- **Lóránt Péteri**, God and revolution: Rewriting the absolute. Bence Szabolcsi and the discourse of Hungarian musical life ........................................... 337
- **Andreas Vejvar**, Orpheus in the jungle: Constructing music history in a novel .............. 343
- **Beatriz Magalhães-Castro**, Robert Stevenson’s Iberian world connections: Haydn and interconnected music histories in Latin American studies. 353

**National studies**

- **Xavier Bisaro**, Entre instrumentalisation et sécularisation: L’historiographie du plain-chant de Nivers à Lebeuf ........................................... 451
- **Cécile Reynaud**, “The judgment of Paris”: Evaluations by the Académie des Beaux-Arts of works by winners of the Prix de Rome (1803–ca.1840) 465
- **Stefan Morent**, Viewing the past: Differing concepts of early music history in 19th-century Germany and France ........................................... 473
- **James Deaville**, The Allgemeine Deutsche Musikverein: Forming German national identity through new music ........................................... 481
- **Ivano Cavallini**, The rise of music historiography in Italy in the second half of the 19th century: Between positivism and evolutionism ........................................... 495
- **Marco Di Pasquale**, The music of the Italian Renaissance as a national myth 503
Sanja Majer-Bobetko, The founders of Croatian music historiography: Music, history, politics, and ideology ......................................................... 515
Sindhumathi K. Revuluri, Harmonizing the past ................................................. 525
Frédéric Lemmers, Les traductions d’opéras au travers de l’enregistrement sonore: Quatre enregistrements de a sérénade de Don Juan dans quatre traductions françaises différentes ......................................................... 533
Karen Ahlquist, A matter of faith: Intellectual history, institutional governance, and musicians’ education in the early–20th-century USA ......................................................... 545
Cleveland Johnson, The first All-India Music Conferences and the advent of modern Indian musicology ......................................................... 551
Timothy J. Cooley, How 19th-century musical folklore created Poland’s Górale diaspora in 20th-century Chicago ......................................................... 559
Lynn Hooker, Ideas about “Hungarian music” in early Hungarian musicology ........ 565
Michael B. Beckerman, Nettie Quinn’s guide to nationalism in music ................ 581
Beate Kutschke, Musicology and the force of political fiction: The debate on politically engaged music at the beginning of the 1970s ......................................................... 583
Marin Marian-Bălaşa, Communist ethnomusicology and the formation and growth of nationalist ethnocentrism ......................................................... 593
Luana Stan, Constructing policies of image and identity: The local and the global in Romanian musicology after the Second World War ......................................................... 599
James Melo, Macunaíma out of the woods: The intersection of musicology and ethnomusicology in Brazil ......................................................... 607
Niels Krabbe, Den europæiske musikkulturs historie (1982–84) and its ideological and academic background ......................................................... 615
Martin Lodge, Music historiography in New Zealand ......................................................... 625
Daniël G. Geldenhuys, Enlightening a continent: The legacy of a music history in Africa ......................................................... 633

Encyclopedias

Nico Schüler, Hugo Riemann’s Musik-Lexikon as a mirror of German music history ......................................................... 643
Melita Milin, The place of small musical cultures in reference books ......................................................... 653
Philip Ewell, Russia’s New Grove: Priceless resource or propagandistic rubbish? ......................................................... 659
Urve Lippus, A man and his portraits: The image of Gustav Ernasaks in (Soviet) writings on music ......................................................... 671
## Periodicals

- **Robin Wallace**, The *Allgemeine musikalische Zeitung*: Cradle of modern musicology ............................... 685
- **Carol Padgham Albrecht**, Leipzig’s *Allgemeine musikalische Zeitung* and the Viennese Classical canon ................................................................. 707
- **Tatjana Marković**, Intertextual relations between the Serbian and Viennese concepts of 19th-century music periodicals ................................................................. 719
- **Michel Duchesneau**, *La revue musicale* (1920–40) and the founding of a modern music ................................................................. 743
- **Danick Trottier**, Towards a topology of aesthetic discussion contained in *La revue musicale* of the 1920s ................................................................. 751
- **Marie-Noëlle Lavoie**, Dance in Henry Prunières’s *La revue musicale* (1920–40): Between the early and the modern ................................................................. 761

## Historiography & its directions

- **Nicholas Cook**, Changing the musical object: Approaches to performance analysis ................................................................. 775
- **Daniel Leech-Wilkinson**, Musicology and performance ................................................................. 791
- **James R. Cowdery**, *Kategorie* or *Wertidee*? The early years of the International Folk Music Council ................................................................. 805
- **James Robert Currie**, Music’s context: Genealogical and political considerations ................................................................. 813
- **Zbigniew Granat**, Rediscovering “sonoristics”: A groundbreaking theory from the margins of musicology ................................................................. 821
- **Vanessa Hawes**, Numbering fetishism: The history of the use of information theory as a tool for musical analysis ................................................................. 835
- **Jolanta T. Pekacz**, Musical biography—Further thoughts ................................................................. 843
- **Michael Saffle**, Musicology and fiction ................................................................. 853