

John Nádas, EDITOR
Floyd Grave and Daniel R. Melamed, ASSOCIATE EDITORS
Marian Green, FOUNDING EDITOR Bethany Kissell, EDITORIAL ASSISTANT

Editorial Board

Karol Berger	Robert Holzer	Margaret Notley
James Grier	Jeffrey Magee	Anne Shreffler

Advisory Board

Kofi Agawu	Wendy Heller	Christopher Reynolds
Charles Atkinson	Stephen Hinton	Ellen Rosand
Philip Bohlman	Jeffrey Kallberg	Janet Schmalfeldt
Graeme Boone	Ulrich Leisinger	Elaine Sisman
Scott Burnham	Kate van Orden	Agostino Ziino
James Haar	Alejandro Planchart	

www.journalofmusicology.org



The Journal of Musicology (ISSN 0277-9269; online ISSN 1533-8347) is published quarterly by the University of California Press. Postage paid at Berkeley, CA and at additional mailing offices. Canadian GST #89626 2698 RT0001. Periodicals postage paid at Berkeley and at additional mailing offices. POSTMASTER, send address changes to:

The Journal of Musicology
University of California Press, Journals and Digital Publishing
2000 Center Street, #303,
Berkeley, CA 94704-1223
Web site: www.ucpress.edu/journals
E-mail: journals@ucpress.edu

Subscription rates and order information: individuals, \$46 per year for print; students and retired faculty, \$31 per year for print; institutions, \$155 per year for print and \$137 per year for electronic. **Subscribers outside North America, add \$20 for air freight postage.** Single issues are \$12 for individuals and students/retired; \$40 for institutions. Domestic claims for nonreceipt of an issue should be made within 90 days of the month of publication, overseas claims within 180 days. Send subscription requests to the University of California Press street address or email address above.

Inquiries: Address business correspondence, including requests for information about **advertising** to address above.

Copying and permissions notice: Authorization to copy article content beyond fair use (as specified in Sections 107 and 108 of the U.S. Copyright Law) for internal or personal use, or the internal or personal use of specific clients, is granted by the Regents of the University of California for libraries and other users, provided that they are registered with and pay the specified fee through the Copyright Clearance Center (CCC), www.copyright.com. To reach the CCC's Customer Service Department, dial 978-750-8400 or write to 222 Rosewood Drive, Danvers, MA 01923. All other permissions and licensing inquiries may be submitted through the University of California Press website at www.ucpress.edu/journals/rights.htm.

© 2006 by the Regents of the University of California

Printed in the U.S.A.

The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences – Permanence of paper for Printed Library Materials, ansi Z39.48-1994. Printed at The Sheridan Press.

SUBMISSIONS

The Journal of Musicology welcomes articles in all areas of musical scholarship, including history, criticism, analysis, and performance practice. The Journal does not regularly publish reviews but does invite proposals for review essays on important books, music editions, and conference reports. All articles are published in English, but submissions in other languages will be considered. Submissions should be sent in electronic form (as an attachment to an e-mail message) to submissions@journalofmusicology.org. Please include an abstract and complete contact information (e-mail, telephone, and postal address). Full instructions, including a postal address for materials that cannot be sent electronically, are at www.journalofmusicology.org.



ABOUT THE AUTHORS

Jason Geary earned his Ph.D. in 2004 from Yale University with a dissertation on Mendelssohn's incidental music to Sophoclean tragedy. He is currently an Assistant Professor of Musicology at the University of Michigan.

Nelly Kravetz is a Lecturer in the Musicology Department of Tel-Aviv University. She has published in *Three Oranges: the Journal of the Serge Prokofiev Foundation*, *Muzikal'naya akademiya*, and various collections. Her research focuses on Prokofiev, Shostakovich, Skryabin, and the 20th-century piano concerto repertoire. She is at present working on Prokofiev's late works.

Su Yin Mak is Head of Academic Studies in Music at the Hong Kong Academy for Performing Arts. She holds a double Ph.D. degree in Musicology and Music Theory from the Eastman School of Music. She is currently working on a study of the early 19th-century piano fantasia and an English translation of Felix Salzer's *Die Sonatenform bei Franz Schubert* (1928).

Simon Morrison is an Associate Professor of Music at Princeton University. He is the author of *Russian Opera and the Symbolist Movement* (University of California Press, 2002) and is at present writing a book on Prokofiev's Soviet period for Oxford University Press. In 2005 he organized a recreation of the 1925 Constructivist ballet *Le Pas d'acier* at Princeton's Berlind Theater.

Amanda Eubanks Winkler is an Assistant Professor at Syracuse University. She has published several articles on 17th-century English theater music as well as the critical edition *Music for Macbeth*. She was awarded a long-term NEH fellowship at the Folger Shakespeare Library to research her book *O Let Us Howle Some Heavy Note*, which is forthcoming with Indiana University Press.