CAMBRIDGE

E-books Available for most titles!

New Eighteenth-Century Music Titles from Cambridge University Press

The Cambridge Handel Encyclopedia

Edited by Annette Landgraf and David Vickers

\$49.99: Pb: 978-1-107-66640-5: 857 pp.



Now in Paperback! The Cambridge History of Eighteenth-Century Music

Edited by Simon P. Keefe
The Cambridge History of Music
\$50.00: Pb: 978-1-107-64397-0: 816 pp.

George Frideric HandelCollected Documents Edited by Donald Burrows,

Helen Coffey,

John Greenacombe, and Anthony Hicks Volume No. 1, 1609–1725 \$180.00: Hb: 978-1-107-01953-9: 829 pp. Volume No. 2, 1725–1734 \$180.00: Hb: 978-1-107-01954-6: 972 pp. Volume No. 3, 1734–1742 \$180.00: Hb: 978-1-107-01955-3: 780 pp.

The Cambridge Guide to Orchestration

Ertuğrul Sevsay

\$150.00: Hb: 978-1-107-02516-5: 675 pp.

Prices subject to change.

Cambridge Companions to Music

The Cambridge Companion to the Symphony

Edited by Julian Horton \$90.00: Hb: 978-0-521-88498-3: 470 pp. \$29.99: Pb: 978-0-521-71195-1

The Cambridge Companion to Opera Studies

Edited by Nicholas Till \$88.00: Hb: 978-0-521-85561-7: 364 pp. \$30.99: Pb: 978-0-521-67169-9

Cambridge Studies in Opera

The Rival Sirens

Performance and Identity on Handel's Operatic Stage Suzanne Aspden

\$99.00: Hb: 978-1-107-03337-5: 304 pp.

Opera in the Age of Rousseau

Music, Confrontation, Realism

David Charlton

\$120.00: Hb: 978-0-521-88760-1: 433 pp.

Exploring Bach's B-minor Mass

Edited by Yo Tomita, Robin A. Leaver, and Jan Smaczny

\$99.00: Hb: 978-1-107-00790-1: 341 pp.

The Orchestral Revolution

Haydn and the Technologies of Timbre Emily I. Dolan

\$99.00: Hb: 978-1-107-02825-8: 301 pp.



The Politics of Opera in Handel's Britain

Thomas McGeary \$99.00: Hb: 978-1-107-00988-2: 418 pp.

Convent Music and Politics in Eighteenth-Century Vienna

Janet K. Page

\$99.00: Hb: 978-1-107-03908-7: 335 pp.

Dramatic Expression in Rameau's *Tragédie en Musique*

Between Tradition and Enlightenment
Cynthia Verba

\$99.00: Hb: 978-1-107-02156-3: 338 pp.

Harmony in Haydn and Mozart

David Damschroder \$103.00: Hb: 978-1-107-02534-9: 312 pp.

The Life of Haydn David Wyn Jones

David Wyll Jolie

Musical Lives

\$27.99: Pb: 978-1-107-61081-1: 262 pp.

www.cambridge.org



JOURNALS

Cambridge Opera Journal

Editors

Suzanne Aspden, University of Oxford, UK Steven Huebner, McGill University, Canada

For over twenty years the *Cambridge Opera Journal* has been the pre-eminent forum for scholarship on opera in all its manifestations. The *Journal* publishes essays not only on all aspects of the European operatic tradition, but also on American opera and musical theatre, on non-Western music theatres, on contemporary opera production, and on the theory and historiography of opera. Carefully researched and often illustrated with music examples and pictures, articles adopt a wide spectrum of critical approaches. As well as major articles, each issue includes reviews of recent important publications in the field.



Cambridge Opera Journal

is available online at: http://journals.cambridge.org/opr

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

in New York:

Phone (845) 353 7500 Fax (845) 353 4141 Email subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/opr



GUIDELINES FOR CONTRIBUTORS

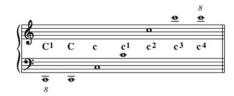
1. The journal has a broad remit and welcomes submissions featuring any materials and methods relating to music of the long eighteenth century (c1660–1830). Full-length articles should normally be between 6,000 and 10,000 words long, and reviews and reports up to 1,500 words. Please consult the editors in cases where you wish to exceed these limits.

The journal also contains an essays section, which is devoted to short pieces of up to 6,000 words in length. These can take the form of short reports on discoveries, opinion pieces, intellectual kite-flying exercises, and there are many other possibilities. The editors would strongly encourage you to consider such a forum for your work.

Supplementary material is welcomed. Audio and video examples should be submitted in a standard file format and should not normally exceed 10MB. AAC files are preferred for audio examples, and MP4 files for video examples. All files should be clearly labelled.

- Submissions should be made by sending an email attachment to <18cmusic@cambridge.org>. Books, editions and recordings for review should be sent to Alan Howard, 91 Castle Street, Thetford IP24 2DN, UK. Materials sent for review will not be returned.
- 3. Submissions should include a separate covering file giving full title of the work, word count (including footnotes), details of the wordprocessing software used (Microsoft Word or Word Perfect), file type of the main submission, name of the writer, affiliation (if any) and full contact details (email and postal address, phone number), while the main document itself should not identify the author in any way. (This also means deleting author information by going to File-Properties.) This allows for anonymous review of the material by readers, where the editors wish to seek further opinion. In the case of a full-length article, an abstract should also be presented within the submission itself, preceding the main text.
- 4. Please present double-spaced copy, allowing ample margins and avoiding justification of right-hand margins and automatic hyphenation. Paragraphs should be indicated with indentations rather than empty lines, and these indentations should be made with tab stops, not by spacing. Endnotes should be produced with the endnote facility in your word-processing programme, not as normal text at the end of the article. Endnotes, captions, music examples, figures and tables should be numbered consecutively and given separately at the end, in that order. The desired location within the text for all exemplifying material should be indicated, normally as an entry within square brackets on a separate line following the end of a paragraph. Please spell out 'Example', 'Figure' and 'Table' in full. Music examples should in all cases give full details of the source or edition from which they are derived.

- 5. Contributors who wish to reproduce illustrative material as figures should provide good-quality copy in an electronic file, full details of the source and the full address of the copyright holder if this differs from the latter. Any inclusion of such material will be at the discretion of the editors. For reviewing purposes, image examples for submissions should be compressed to no larger than 500KB each. If the submission is accepted, full-resolution images will be requested at that time. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in the typescript. The full address of the copyright holder should be provided.
- 6. Writers should adopt British spelling and style, including all British versions of musical terms. Single inverted commas should be used for quoted material, with double quotation marks reserved for quotations within quotations. Punctuation that is not part of the quoted material should occur outside closing inverted commas. Longer quotations should be set off, indented left without quotation marks. Prose citations should be in English unless the original is of particular interest, unpublished or inaccessible, in which case the original should be followed by a translation in parallel text. For precise identification of pitch, use this system:



Writers should consult recent issues of the journal for guidance on matters of form and style. More detailed information on the style of submissions may be found in the Instructions for Contributors accessible via the journal's homepage, which can be found at <journals.cambridge.org>.

7. When a submission has been accepted for publication, after any revisions asked for by the editors have been satisfactorily completed, the author should send a copy of the final version as an email attachment. Pdf files should not be supplied for the main text. Any illustrative material should preferably be given in tiff rather than jpeg format. Note that music examples must be provided by authors in camera-ready state. The publisher reserves the right to typeset material by conventional means if an author's final version proves unsatisfactory.



VOLUME 11 · NUMBER 1 · MARCH 2014 · ISSN 1478-5706

CONTENTS

- Notes on Contributors
- 3 Editorial

ARTICLES

- 11 Transpositions of Spectacle and Time: The Entr'acte in the *Tragédie en musique* Blake Stevens
- 31 New Light on the *Bouffons* in Paris (1752–1754)
 David Charlton
- 55 What Beethoven Learned from κ464 Stephen Rumph
- 79 François Couperin, *Moraliste*? Sara Gross Ceballos

REVIEWS

- 111 Books
- 123 Edition
- 135 Recordings

COMMUNICATIONS

- 143 Reports
- 147 Conference Reports

For further information about this journal please go to the journal website at: journals.cambridge.org/ecm



MIX
Paper from
responsible sources
FSC® C007785

