



Eighteenth-century
music

VOLUME 8 · NUMBER 2 · SEPTEMBER 2011 · ISSN 1478-5706

Editors

Nicholas Mathew (University of California, Berkeley)
W. Dean Sutcliffe (University of Auckland, New Zealand)
email <18cmusic@cambridge.org>

Reviews Editor

Alan Howard (University of East Anglia, UK)
email <ecm.reviews@uea.ac.uk>

Editorial Assistant

Emily Richmond Pollock (University of California, Berkeley)

Editorial Board

Allan Badley (University of Auckland, New Zealand)
Marshall Brown (University of Washington, USA)
Rogério Budasz (University of California, Riverside, USA)
John Butt (University of Glasgow, UK)
William E. Caplin (McGill University, Canada)
Keith Chapin (Cardiff University, UK)
Thomas Christensen (University of Chicago, USA)
Alessandro Di Profio (Université François-Rabelais de Tours, France)
Emily Dolan (University of Pennsylvania, USA)
Robert Gjerdingen (Northwestern University, USA)
Ellen Harris (Massachusetts Institute of Technology, USA)
Mary Hunter (Bowdoin College, USA)
David R. M. Irving (University of Cambridge, UK)
Berta Joncus (Goldsmiths, University of London, UK)
David Wyn Jones (Cardiff University, UK)
Simon Keefe (University of Sheffield, UK)
Elisabeth Le Guin (University of California, Los Angeles, USA)
Birgit Lodes (Universität Wien, Austria)
Laurenz Lütteken (Universität Zürich, Switzerland)
Miguel-Ángel Marín (Universidad de La Rioja, Spain)
Simon McVeigh (Goldsmiths, University of London, UK)
Danuta Mirka (University of Southampton, UK)
Jean-Paul Montagnier (Université Nancy II, France)
Annette Richards (Cornell University, USA)
Julian Rushton (University of Leeds, UK)
Stefanie Tcharos (University of California, Santa Barbara, USA)
James Webster (Cornell University, USA)
Richard Will (University of Virginia, USA)
Steven Zohn (Temple University, USA)

Eighteenth-Century Music serves as a forum for all eighteenth-century music research. The aims of the journal are to draw together disparate areas of research, to challenge accepted historical assumptions and to adopt a broad and interdisciplinary approach which will serve the whole eighteenth-century music community.

Subscriptions

Eighteenth-Century Music (ISSN 1478-5706) is published twice a year in March and September. Two parts form a volume. The subscription price of volume 8, including delivery by air where appropriate (but excluding VAT), is £205 (US \$359 in USA, Canada and Mexico) for institutions (print and electronic); £182 (US \$317) for institutions (electronic only); £45 (US \$73) for individuals (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT-registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P. O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller or subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU; or, in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133. Periodicals postage paid at New York and at additional mailing offices.

Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA (www.copyright.com). Organizations in the USA who are also registered with the CCC may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. copyright law) subject to payment to CCC. This consent does not extend to multiple copying for promotional or commercial purposes. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

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 for information.

Internet Access

Eighteenth-Century Music is included in the Cambridge Journals Online service, which can be found at <journals.cambridge.org>. For information on other Cambridge titles access <www.cambridge.org>.

© Cambridge University Press 2011

CONTENTS

- 173 Notes on Contributors
175 Editorial

ARTICLES

- 179 'To Make of Lisbon a New Rome': The Repertory of the Patriarchal Church in the 1720s and 1730s
João Pedro d'Alvarenga
- 215 A Patron among Peers: Dedications to Haydn and the Economy of Celebrity
Emily Green
- 239 Alignment, Absorption, Animation: Pantomime Ballet in the Lombard Illuminismo
Ellen Lockhart
- 261 'Forgive Us Our Debts': Viewing the Life and Career of Johann Friedrich Fasch (1688–1758) through
the Lens of Finance
Barbara M. Reul
- 287 Haydn's Forgotten Quartets: Three of the 'Paris' Symphonies Arranged for String Quartet
David Wyn Jones

REVIEWS

Books

- 307 Robert O. Gjerdingen, *Music in the Galant Style*
Ludwig Holtmeier
- 326 Irving Godt, ed. John A. Rice, *Marianna Martines: A Woman Composer in the Vienna of Mozart and
Haydn*
Peter Wollny, 'Ein förmlicher Sebastian und Philipp Emanuel Bach-Kultus': *Sara Levy und ihr
musikalisches Wirken*
Yael Sela
- 329 Annette Langraf and David Vickers, eds, *The Cambridge Handel Encyclopedia*
Jonathan Keates
- 331 Danuta Mirka, *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791*
Justin London
- 334 Alberto José Vieira Pacheco, *Castrati e Outros Virtuoses: A Prática Vocal Carioca sob a Influência da
Corte De D. João VI*
Rogério Budasz

Editions

- 337 Giovanni Battista Pergolesi, *Stabat Mater* ('Wiener Version'), ed. Martin Haselböck
Jane Schatkin Hettrick
- 339 Leonardo Vinci, *Oratorio di Maria Dolorata*, ed. Gaetano Pitarresi
Christine Jeanneret

Recordings

- 341 Ignaz Joseph Pleyel, *Symphonies concertantes, Violin Concerto*
Tony Gable
- 344 Gottfried Heinrich Stölzel, *Two Serenatas*
Amanda Babington
- 346 Georg Philipp Telemann, *Suites for Strings*
Steven Zohn



COMMUNICATIONS

Report

- 349 Stiftelsen Drottningholms Slottsteater
Mark Tatlow

- 351 Corrigendum

Conference Reports

- 352 Oltre le note: L'improvvisazione nella musica occidentale dal settecento all'ottocento
Rogério Budasz
- 356 G. B. Pergolesi, the Transmission and Reception of Neapolitan Music in Saxony and Bohemia
Claudio Bacciagaluppi
- 358 Devozione e passione: Alessandro Scarlatti nel 350° anniversario della nascita, a Roberto Pagano per i suoi 80 anni
Angela Fiore
- 361 What Is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire
David Sears
- 364 Keyboard Culture in Eighteenth-Century Berlin and the German Sense of History
Martin Küster