

A large, stylized graphic of musical notes in a light green color, positioned behind the title text. The notes are flowing and elegant, with a prominent treble clef-like shape at the top right.

Eighteenth-century *music*

VOLUME 16 • NUMBER 1 • MARCH 2019 • ISSN 1478-5706

Editors

W. Dean Sutcliffe (University of Auckland, New Zealand)
Steven Zohn (Temple University, USA)
18cmusic@cambridge.org

Reviews Editor

Anicia Timberlake (Peabody Institute of the Johns Hopkins University, USA)
timberlake@jhu.edu

Editorial Assistant

Chad Fothergill (Temple University, USA)

Editorial Board

Allan Badley (University of Auckland, New Zealand)
Olivia Bloechl (University of Pittsburgh, USA)
Bruce Alan Brown (University of Southern California, USA)
John Butt (University of Glasgow, UK)
Vasili Byros (Northwestern University, USA)
Keith Chapin (Cardiff University, UK)
Jen-yen Chen (National University of Taiwan, Taiwan)
Felix Diergarten (Albert-Ludwigs-Universität Freiburg, Germany)
Thierry Favier (Université de Poitiers, France)
Angela Fiore (Università di Modena e Reggio Emilia, Italy)
Bruno Forment (Vrije Universiteit Brussel, Belgium)
Ellen T. Harris (Massachusetts Institute of Technology, USA)
Alan Howard (University of Cambridge, UK)
David R. M. Irving (University of Melbourne, Australia)
David Wyn Jones (Cardiff University, UK)
Miguel-Ángel Marin (Universidad de La Rioja, Spain)
Nicholas Mathew (University of California Berkeley, USA)
Michael Maul (Bach-Archiv Leipzig, Germany)
Simon McVeigh (Goldsmiths, University of London, UK)
Jenny Nex (University of Edinburgh, UK)
Samantha Owens (Victoria University of Wellington, New Zealand)
Janet Schmalfeldt (Tufts University, USA)
Christine Siegert (Beethoven-Haus Bonn, Germany)
Lauri Suurpää (University of the Arts Helsinki, Finland)
Bettina Varwig (University of Cambridge, UK)
Alejandro Vera (Pontificia Universidad Católica de Chile, Chile)
Jacqueline Waeber (Duke University, USA)
James Webster (Cornell University, USA)

Eighteenth-Century Music is a well-established journal dedicated to all areas of eighteenth-century music research. Its generous breadth of coverage includes, alongside articles and essays by both leading and emerging scholars, a wide range of reviews and a communications section that reports on conferences and other items of interest from around the world.

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 16, including delivery by air where appropriate (but excluding VAT), is £158 (US \$273 in USA, Canada and Mexico) for institutions (print and electronic); £138 (US \$239) for institutions (electronic only); £33 (US \$56) for individuals. 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, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS; or, in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 1 Liberty Plaza, Floor 20, New York, NY, 10006, USA. 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.
Printed in the UK by Bell & Bain Ltd., Glasgow.

Internet Access

Eighteenth-Century Music is included in Cambridge Core, which can be found at cambridge.org/ecm. For information on other Cambridge titles access www.cambridge.org.

© Cambridge University Press 2019

CONTENTS

1 Notes on Contributors

5 Editorial

ARTICLES

9 James Cervetto and the Origin of Haydn's D Major Cello Concerto
Thomas Tolley

31 Eighteenth-Century Oratorio Reform in Practice: Apostolo Zeno Revises a Florentine Libretto
Huub van der Linden

REVIEWS

Books

53 Dietrich Bartel, trans. and ed., *Andreas Werckmeister's Musicalische Paradoxal-Discourse: A Well-Tempered Universe*
David Lee

56 Olivia Bloechl, *Opera and the Political Imaginary in Old Regime France*
Annelies Andries

58 Gianluca Bocchino and Cecilia Nicolò, eds, *Jommelliana: un operista sulla scena capitolina. Studi sul periodo romano di Niccolò Jommelli*
Bruno Forment

60 Emily H. Green and Catherine Mayes, eds, *Consuming Music: Individuals, Institutions, Communities, 1730–1830*
Fabio Morabito

63 Ellen Lockhart, *Animation, Plasticity, and Music in Italy, 1770–1830*
Mary Ann Smart

67 Birgit Lodes, Elisabeth Reisinger and John D. Wilson, eds, *Beethoven und andere Hofmusiker seiner Generation: Bericht über den internationalen musikwissenschaftlichen Kongress Bonn, 3. bis 6. Dezember 2015*
David Wyn Jones

69 Stewart Pollens, *Bartolomeo Cristofori and the Invention of the Piano*
John Koster

Editions

72 Carlo Canobbio (1741–1822), Vasilij Pashkevich (1742–1797) and Giuseppe Sarti (1729–1802), *Nachal'noe Upravlenie Olega (The Early Reign Of Oleg)*, ed. Bella Brover-Lubovsky
Anna Giust

74 John Sheeles (1695–1765), *Suite of Lessons for the Harpsichord or Spinnet, Book 1 (1724) and Book 2 (c1730)*, ed. Michael Talbot
Matthew J. Hall

Recordings

76 Ludwig van Beethoven (1770–1827), *The Late Quartets*
Vasili Byros

79 José de Orejón y Aparicio (1706–1765), Anonymous, *La Esfera de Apolo: Music from 18th Century Lima, Peru*
Dianne L. Goldman



COMMUNICATIONS

Report

- 83 Tartini and the Two Forms of *Appoggiature*
Beverly Jerold

Conference Reports

- 86 Eighth Biennial Conference of the Society for Eighteenth-Century Music
Laurel E. Zeiss
- 89 Anweisung zum Fantasieren: Symposium zur Praxis und Theorie der Improvisation im 17. und 18. Jahrhundert
Derek Remeš
- 92 Musicking: Cultural Considerations
Kimary Fick
- 94 American Bach Society Biennial Meeting. Bach Reworked: Parody, Transcription, Adaptation
Chad Fothergill
- 97 Professionals and Amateurs: The Spirit of *Kenner und Liebhaber* in Keyboard Composition, Performance and Instrument Building
Julia Dokter
- 99 Rethinking Music in France during the Baroque Era / Repenser la musique en France à l'époque baroque
Don Fader
- 102 'Padron mio colendissimo . . .': Cartas sobre a música e o espectáculo no século XVIII/Letters about Music and Stage in the Eighteenth Century
Federico Lanzellotti
- 105 Eighteenth Biennial International Conference on Baroque Music
Bruno Forment