

A stylized graphic of musical notes and a staff line, rendered in a light green color, positioned behind the title text.

Eighteenth-century *music*

VOLUME 18 • NUMBER 2 • SEPTEMBER 2021 • ISSN 1478-5706

Editors

David R. M. Irving (ICREA & IMF-CSIC, Spain)
W. Dean Sutcliffe (University of Auckland, New Zealand)
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

Rebekah Ahrendt (Universiteit Utrecht, Netherlands)
Olivia Bloechl (University of Pittsburgh, USA)
Bella Brover-Lubovsky (Jerusalem Academy of Music and Dance, Israel)
Bruce Alan Brown (University of Southern California, USA)
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 (Conservatorio di Musica Agostino Steffani, Castelfranco Veneto, Italy)
Bruno Forment (Orpheus Instituut, Belgium)
Roger Mathew Grant (Wesleyan University, USA)
Alan Howard (University of Cambridge, UK)
Deirdre Loughridge (Northeastern University, USA)
Miguel-Ángel Marín (Universidad de La Rioja, Spain)
Nicholas Mathew (University of California Berkeley, USA)
Jenny Nex (University of Edinburgh, UK)
Rupert Ridgewell (British Library, UK)
Janet Schmalfeldt (Tufts University, USA)
Christine Siegert (Beethoven-Haus Bonn, Germany)
Michael Spitzer (University of Liverpool, UK)
Lauri Suurpää (University of the Arts Helsinki, Finland)
Bettina Varwig (University of Cambridge, UK)
Alejandro Vera (Pontificia Universidad Católica de Chile, Chile)
Leonardo Waisman (Universidad Nacional de Córdoba, Argentina)
Steven Zohn (Temple 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 18, including delivery by air where appropriate (but excluding VAT), is £171 (US \$296 in USA, Canada and Mexico) for institutions (print and electronic); £150 (US \$256) for institutions (electronic only); £37 (US \$61) 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 Great Britain 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 2021



CONTENTS

241 Notes on Contributors

245 Editorial
Ayana O. Smith

ARTICLES

253 An Unknown Tribute by Farinelli to King Philip V of Spain
Lucio Tufano

271 Charles Wesley, Methodism and New Art Music in the Long Eighteenth Century
Martin V. Clarke

REVIEWS

Books

295 Patrizio Barbieri, *Quarrels on Harmonic Theories in the Venetian Enlightenment*
Bella Brover-Lubovsky

298 Gianmario Borio and Angela Carone, eds, *Musical Improvisation and Open Forms in the Age of Beethoven*
Gilad Rabinovitch

302 Caryl Clark and Sarah Day-O'Connell, eds, *The Cambridge Haydn Encyclopedia*
Michael Spitzer

305 Sarah Justina Eyerly, *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania*
David R. M. Irving

310 Russell Stinson, *Bach's Legacy: The Music as Heard by Later Masters*
Mark Peters

312 W. Dean Sutcliffe, *Instrumental Music in an Age of Sociability: Haydn, Mozart and Friends*
Mary Hunter

315 Leonardo J. Waisman, *Una historia de la música colonial hispanoamericana*
Alejandro Vera

Recordings

317 Pieter Hellendaal (1721–1799), *'Cambridge' Sonatas*
Alan Howard

320 Niccolò Jommelli (1714–1774), *Requiem & Miserere*
Francesca Menchelli-Buttini

COMMUNICATIONS

Reports

323 Dissonance and Harmony: Response to Daniel R. Melamed
Ruth Tatlow

325 Response to Ruth Tatlow
Daniel R. Melamed

326 First Bounty of the New Waiñhal Catalogue
Halvor K. Hosar

CONTENTS



Conference Reports

- 327 Beethoven and the Piano: Philology, Context and Performance Practice
Marten Noorduin
- 329 In Search of Perfect Harmony: Giuseppe Tartini's Music and Music Theory in Local and European
Contexts
Federico Lanzellotti
- 332 Bach e l'Italia
Chiara Bertoglio
- 334 Beethoven the European
Malcolm Miller