

VOLUME 14 · NUMBER 2 · SEPTEMBER 2017 · 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)
Rogério Budasz (University of California Riverside, USA)
John Butt (University of Glasgow, UK)
Keith Chapin (Cardiff University, UK)
Jen-yen Chen (National University of Taiwan, Taiwan)
Thomas Christensen (University of Chicago, USA)
Felix Diergarten (Albert-Ludwigs-Universität Freiburg,
Germany)

Thierry Favier (Université de Poitiers, France) Angela Fiore (Université de Fribourg, Switzerland) Bruno Forment (Vrije Universiteit Brussel, Belgium) Robert O. Gjerdingen (Northwestern University, USA) Ellen T. Harris (Massachusetts Institute of Technology, USA) Alan Howard (University of Cambridge, UK) David R. M. Irving (University of Melbourne, Australia) Berta Joncus (Goldsmiths, University of London, UK) David Wyn Jones (Cardiff University, UK) Miguel-Ángel Marín (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)

Christine Siegert (Beethoven-Haus Bonn, Germany) Lauri Suurpää (University of the Arts Helsinki, Finland) Bettina Varwig (King's College London, 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 14, including delivery by air where appropriate (but excluding VAT), is £142 (US \$247 in USA, Canada and Mexico) for institutions (print and electronic); £124 (US \$216) for institutions (electronic only); £29 (US \$50) 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 2017



# CONTENTS

- 175 Notes on Contributors
- 179 Editorial

#### ARTICLES

- 183 Keyboard-Duo Arrangements in Eighteenth-Century Musical Life Rebecca Cypess
- 215 Samuel Howard and the Music for the Installation of the Duke of Grafton as Chancellor of Cambridge University, 1769

  Alan Howard
- 235 William Bates and His Concertos in Ten Parts, Op. 2: An Enterprising Eighteenth-Century Composer and an Unrecognized Orchestral Subgenre Employing Horns Michael Talbot
- 265 Antonio Vivaldi and the Sublime Seasons: Sonority and Texture as Expressive Devices in Early Eighteenth-Century Italian Music Nicholas Lockey

#### REVIEWS

#### Books

- 285 Edward Klorman, Mozart's Music of Friends: Social Interplay in the Chamber Works Esther Cavett and Matthew Head
- 290 Ralph P. Locke, *Music and the Exotic from the Renaissance to Mozart* Catherine Mayes
- 293 Markus Neuwirth and Pieter Bergé, eds, What is A Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire Michael Weiss
- 297 Andrew Talle, ed., *J. S. Bach and His German Contemporaries*Andrew Frampton
- 300 Larry Wolff, The Singing Turk: Ottoman Power and Operatic Emotions on the European Stage from the Siege of Vienna to the Age of Napoleon
  Olivia Bloechl

#### **Editions**

- 303 Giovanni De Gamerra (1742–1803), *Lucio Silla, Lucio Cornelio Silla dittatore*, ed. Lucio Tufano Bruce Alan Brown
- 305 Joseph Leopold Eybler (1765–1846), Die Hirten bei der Krippe zu Bethlehem, ed. Karl Michael Waltl Austin Glatthorn
- 307 Johann Joseph Fux (c1660–1741), *Missa Sancti Joannis Nepomucensis, K 34A*, ed. Ramona Hocker and Rainer J. Schwob
  Harry White
- 310 Antonio Salieri (1750–1825), *Plenary Mass in C with Te Deum*, ed. Jane Schatkin Hettrick John A. Rice
- 312 German Settings of Ossianic Texts, 1770–1815, ed. Sarah Clemmens Waltz Edward Jacobson

### Recordings

Johann Adolph Hasse (1699–1783), Johann Wilhelm Hertel (1727–1789), Carl Philipp Emanuel Bach (1714–1788), *Cello Concertos*Doug Balliett



- Jean-Benjamin de Laborde (1734–1794), Francesco Petrini (1744–1819), Jean-Philippe Rameau (1683–1764), Jean-Baptiste Forqueray (1699–1782), Laborde Rameau: Songs and Chamber Music with Harp, Violin and Harpsichord
  Hannah Lane
- 318 George Frideric Handel (1685–1759), John Christopher Smith (1712–1795), Smith & Handel Leon Chisholm

# COMMUNICATIONS

### Reports

- 321 Die Musik in Geschichte und Gegenwart Online Klaus Pietschmann
- 322 Joseph Haydn Werke Draws to Its Close Armin Raab

# **Conference Reports**

- 323 Cembalophilia: Hidden Histories of the Harpsichord Matthew J. Hall
- Analytical and Critical Reflections on Music of the Long Eighteenth Century: A Conference in Honour of Professor Susan Wollenberg

  Joe Davies and Benjamin Skipp
- 329 Musical Battles: French and Italian Styles in the Eighteenth Century Alan Maddox
- 331 Sturm und Drang Revisited: Haydn, Kraus und andere Felix Diergarten
- 333 Haydn Society of North America Mini-Conference Eloise Boisjoli
- 335 Sixth New Beethoven Research Conference Jason Yust
- 337 Music and Power in the Baroque Era Angela Fiore
- 340 Telemann und die urbanen Milieus der Aufklärung Louis Delpech
- 342 I Bononcini: da Modena all'Europa (1666–1747) Guido Olivieri
- 345 Music Pedagogy in Eighteenth-Century Naples: Theory, Sources and Reception Sean Curtice