

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

Eighteenth-century *music*

VOLUME 7 · NUMBER 1 · MARCH 2010 · ISSN 1478-5706

Editors

W. Dean Sutcliffe (University of Auckland)
Keith Chapin (New Zealand School of Music,
Wellington)
email <18cmusic@cambridge.org>

Reviews Editor

David R. M. Irving (University of Cambridge)
email <drmi2@cam.ac.uk>

Editorial Assistant

Clare Beesley (King's College London)

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)
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)
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 7, including delivery by air where appropriate (but excluding VAT), is £84 (US \$147 in USA, Canada and Mexico) for institutions (print and electronic); £77 (US \$134) for institutions (electronic only); £22 (US \$36) 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 2010

CONTENTS

1 Notes on Contributors

5 Editorial

ARTICLES

9 Vocal Ripienists and J. S. Bach's Mass in B Minor
Andrew Parrott

35 The Mock Heroic, an Intruder in Arcadia: Girolamo Gigli, Antonio Caldara and *L'Anagilda* (Rome, 1711)
Ayana Smith

63 Soloist Participation during the Tuttis of Eighteenth-Century Woodwind Concertos
Carey Campbell

81 John Geib: Beyond the Footnote
Thomas Strange and Jenny Nex

REVIEWS

Books

105 Vanessa Agnew, *Enlightenment Orpheus: The Power of Music in Other Worlds*
Olivia A. Bloechl

107 Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*
Matthias Schmidt

109 Tassilo Erhardt, *Händels Messiah: Text, Musik, Theologie*
Michael Marissen

112 Lydia Goehr and Daniel Herwitz, eds, *The Don Giovanni Moment: Essays on the Legacy of an Opera*
Anthony Pryer

114 John T. Hamilton, *Music, Madness, and the Unworking of Language*
Keith Chapin

117 Victoria Johnson, *Backstage at the Revolution: How the Royal Paris Opera Survived the End of the Old Regime*
Mark Darlow

119 Tanya Kevorkian, *Baroque Piety: Religion, Society, and Music in Leipzig, 1650–1750*
Stephen Rose

121 Danuta Mirka and Kofi Agawu, eds, *Communication in Eighteenth-Century Music*
Robert Gjerdingen

124 Michael O'Loughlin, *Frederick the Great and His Musicians: The Viola da Gamba Music of the Berlin School*
Lucy Robinson

126 John A. Rice, *Mozart on the Stage*
Ian Woodfield

128 Ian Woodfield, *Mozart's Così fan tutte: A Compositional History*
John A. Rice

130 Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works*
Janice B. Stockigt

Editions

133 Charles Dibdin, *The Sadler's Wells Dialogues*, ed. Peter Holman
John Cunningham



- 136 Georg Philipp Telemann, *Der für die Sünde der Welt leidende und sterbende Jesus, Passionsoratorium von Barthold Heinrich Brockes*, TWV5:1, ed. Carsten Lange
Jeanne Swack
- 138 Antonio Vivaldi, *Juditha triumphans devicta Holofernis Barbarie*, RV644, ed. Michael Talbot
Erin Helyard
- 140 Voltaire (François-Marie Arouet), *Oeuvres de 1738–1740 (III); Writings for Music (1720–1740)*, ed. Roger J. V. Cotte, Russell Goulbourne, Gillian Pink, Gerhardt Stenger, Raymond Trousson and David Williams
Voltaire (François-Marie Arouet), *Œuvres de 1742–1745 (I)*, ed. Olivier Ferret, Russell Goulbourne, Ralph A. Nablow and David Williams
Charles Dill

Recordings

- 143 Giovanni Bononcini (1670–1747), *San Nicola di Bari*
Robert Rawson
- 145 John Eccles (c 1668–1735), *The Judgment of Paris; Three Mad Songs*
Peter Holman
- 148 Franz Xaver Hammer (1741–1817), *The Last Gambist: Sonatas for Viola da Gamba*
Michael O’Loghlin
- 150 Joseph Haydn (1732–1809), *Scottish and Welsh Songs*
Matthew Gelbart
- 154 Wolfgang Amadeus Mozart (1756–1791), *Sonatas for Fortepiano & Violin*
Thomas Schmidt-Beste
- 156 Georg Philipp Telemann (1681–1767), *Brockes-Passion*
Jason B. Grant
- 158 Antonio Vivaldi (1678–1741), *Juditha triumphans*
Michael Talbot
- 161 Josef Wölfl (1773–1812), *Piano Concertos Nos 1, 5 and 6*
David J. Rhodes

COMMUNICATIONS

Reports

- 165 Hasse and Metastasio, *Alcide al bivio* (1760)
Amber Youell
- 166 English Song Collection
Jonathan Glixon
- 166 Viennese Tuning
Igor Pecevski
- 167 ‘In Mozart’s Words’
Patrizia Rebullà

Conference Reports

- 168 Opera and Politics in the *Ancien régime*
Don Fader
- 170 Johann Mattheson als Vermittler und Initiator: Wissenstransfer und die Etablierung neuer Diskurse in der ersten Hälfte des 18. Jahrhunderts
Beate Kutschke
- 174 Fortieth Annual Meeting of the American Society for Eighteenth-Century Studies
Adeline Mueller

CONTENTS



- 177 Purcell, Handel, Haydn, and Mendelssohn: Anniversary Reflections
Jen-yen Chen
- 179 Haydn: Forms of Expression
Jonathan Berkahn
- 182 Haydn 2009: A Bicentenary Conference
Emily H. Green
- 184 The Staging of Power / The Power of Staging: Politics and Subjectivity in Eighteenth-Century Music
And Theatre
James Parakilas and Mary Hunter
- 187 Eighteenth- and Nineteenth-Century Sacred Vocal Music in Pennsylvania Culture
Daniel Jay Grimminger
- 189 Nicolò Paganini: Diabolus in musica
Mai Kawabata