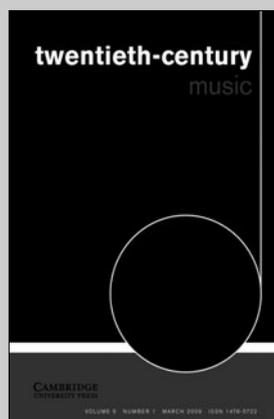


# twentieth-century music

**Editor**

Charles Wilson, *Cardiff University, UK*

*twentieth-century music* is a unique publication dedicated to leading research on all aspects of the music of the twentieth century - a period which may be interpreted flexibly to encompass, where appropriate, music from the late-nineteenth century to the early years of the twenty-first. The journal explores Western art music, music from non-Western traditions, popular music, film music, jazz, improvised music, and performance practice. Whilst it does not style itself as revisionist, the journal is guided by the principle that existing assumptions about twentieth-century music and the ways in which it has been and is currently studied should be rigorously examined and re-examined.



*twentieth-century music*  
is available online at:  
<http://journals.cambridge.org/tcm>

**To subscribe contact  
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070  
Fax +44 (0)1223 325150  
Email [journals@cambridge.org](mailto:journals@cambridge.org)

**in New York:**

Phone +1 (845) 353 7500  
Fax +1 (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new  
material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/tcm>



**CAMBRIDGE**  
UNIVERSITY PRESS

# Tempo

## Editor

Calum MacDonald, *Gloucestershire, UK*

*Tempo* is the premier English-language journal devoted to twentieth-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. *Tempo* frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading contemporary composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain specially-commissioned music supplements.



## Tempo

is available online at:  
<http://journals.cambridge.org/tem>

### To subscribe contact Customer Services

#### in Cambridge:

Phone +44 (0)1223 326070  
 Fax +44 (0)1223 325150  
 Email [journals@cambridge.org](mailto:journals@cambridge.org)

#### in New York:

Phone (845) 353 7500  
 Fax (845) 353 4141  
 Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

### Free email alerts

Keep up-to-date with new  
 material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/tem>

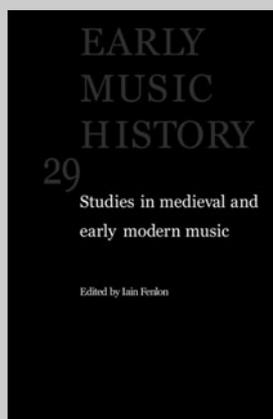


# Early Music History

**Editor**

Iain Fenlon, *King's College, Cambridge, UK*

*Early Music History* is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.

**Early Music History**

is available online at:

<http://journals.cambridge.org/emh>

**To subscribe contact  
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

**in New York:**

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/emh>



**CAMBRIDGE**  
UNIVERSITY PRESS

# Plainsong & Medieval Music

Published in association with the Plainsong and Medieval Music Society and Cantus Planus

## Editors

James Borders, *The University of Michigan, USA*

Christian Thomas Leitmeir, *Royal Holloway, University of London, UK*

*Plainsong & Medieval Music* is published twice a year in association with the Plainsong and Medieval Music Society and Cantus Planus, study group of the International Musicological Society. It covers the entire spectrum of medieval music: Eastern and Western chant, secular lyric, music theory, palaeography, performance practice, and medieval polyphony, both sacred and secular, as well as the history of musical institutions. The chronological scope of the journal extends from late antiquity to the early Renaissance and to the present day in the case of chant. In addition to articles embodying original research, the journal publishes book reviews, an annual bibliography of chant research and an annual discography of chant recordings.



*Plainsong & Medieval Music* is available online at:  
<http://journals.cambridge.org/pmm>

## To subscribe contact Customer Services

### in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

### in New York:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

## Free email alerts

Keep up-to-date with new material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/pmm>



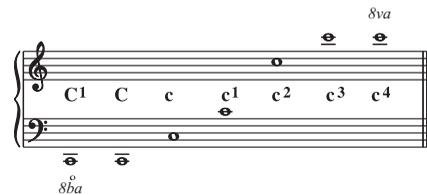
## GUIDELINES FOR CONTRIBUTORS

- 1 The journal has a broad remit and welcomes submissions featuring any materials and methods relating to music of the long eighteenth century (c1660–1830). Full-length articles should normally be between 6,000 and 10,000 words long, short articles (essays) up to 3,000 words and reviews and reports up to 1,500 words. Please consult the editors in cases where you wish to exceed these limits.
- 2 Submissions should be made by sending an email attachment to <18cmusic@cambridge.org>. Books, editions and recordings for review should be sent to Alan Howard, 91 Castle Street, Thetford, IP24 2DN, UK. Materials sent for review will not be returned.
- 3 Submissions should include a separate covering file giving full title of the work, word count (including footnotes), details of the wordprocessing software used (Microsoft Word or Word Perfect), file type of the main submission, name of the writer, affiliation (if any) and full contact details (email and postal address, phone number), while the main document itself should not identify the author in any way. (This also means deleting author information by going to File-Properties.) This allows for anonymous review of the material by readers, where the editors wish to seek further opinion. In the case of a full-length article, an abstract should also be presented within the submission itself, preceding the main text.
- 4 Please present double-spaced copy, allowing ample margins and avoiding justification of right-hand margins and automatic hyphenation. Paragraphs should be indicated with indentations rather than empty lines, and these indentations should be made with tab stops, not by spacing. Endnotes should be produced with the endnote facility in your word-processing programme, not as normal text at the end of the article. Endnotes, captions, music examples, figures and tables should be numbered consecutively and given separately at the end, in that order. The desired location within the text for all exemplifying material should be indicated, normally as an entry within square brackets on a separate line following the end of a paragraph. Please spell out 'Example', 'Figure' and 'Table' in full. Music examples should in all cases give full details of the source or edition from which they are derived.
- 5 Contributors who wish to reproduce illustrative material as figures should provide good-quality copy in an electronic file (preferably in tiff format), full details of the source and the full address of the copyright holder if this differs from the latter. Any inclusion of such material will be at the discretion of the editors. For reviewing purposes, image examples for submissions should be compressed to no larger than 500KB each. If the submission is accepted,

full-resolution images will be requested at that time.

Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in the typescript. The full address of the copyright holder should be provided.

- 6 Writers should adopt British spelling and style, including all British versions of musical terms. Single inverted commas should be used for quoted material, with double quotation marks reserved for quotations within quotations. Punctuation that is not part of the quoted material should occur outside closing inverted commas. Longer quotations should be set off, indented left without quotation marks. Prose citations should be in English unless the original is of particular interest, unpublished or inaccessible, in which case the original should be followed by a translation in parallel text. Capitalization of English titles (of music or books) should be maximized; for titles in other languages this should follow the customary style of the language concerned. Numbering should also be maximized (for instance, 'bars 45–46', 'pages 121–128'). Note also the following forms of reference: 13 August 1960, Op. 17 No. 4, Act 2 Scene 3, 1720s. Accidentals need only be spelt out in connection with key signatures ('F sharp major'); otherwise they should take their musical form. When giving page references, 'p.' and 'pp.' should always be omitted. For precise identification of pitch, use this system:



Writers should consult recent issues of the journal for further guidance on issues of form and style. More detailed information on the style of submissions may be found at the journal's website:

<[www.journals.cambridge.org/ecm](http://www.journals.cambridge.org/ecm)>.

- 7 When a submission has been accepted for publication, after any revisions asked for by the editors have been satisfactorily completed, the author should send a copy of the final version as an email attachment. Pdf files should not be supplied for the main text. Any illustrative material should preferably be given in tiff rather than jpeg format. The publisher reserves the right to typeset material by conventional means if an author's final version proves unsatisfactory.

# Eighteenth-century *music*

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

## 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

307 Books

337 Editions

341 Recordings

### COMMUNICATIONS

349 Report

352 Conference Reports

#### Cambridge Journals Online

For further information about this journal  
please go to the journal website at:  
[journals.cambridge.org/ecm](http://journals.cambridge.org/ecm)



MIX  
Paper from  
responsible sources  
FSC® C018127

**CAMBRIDGE**  
UNIVERSITY PRESS