

VOLUME 21 • NUMBER 2 • SEPTEMBER 2024 • ISSN 1478-5706

#### **Editors**

David R. M. Irving (ICREA & IMF, CSIC, Spain) W. Dean Sutcliffe (University of Auckland, New Zealand) 18centurymusic@cambridge.org

### **Reviews Editor**

Austin Glatthorn (University of Southampton, UK) a.glatthorn@soton.ac.uk

### **Editorial Assistant**

Paul Newton-Jackson (Katholieke Universiteit Leuven, Belgium)

#### **Editorial Board**

Rebekah Ahrendt (Universiteit Utrecht, Netherlands) Olivia Bloechl (University of Pittsburgh, USA) Bella Brover-Lubovsky (Jerusalem Academy of Music and Dance, Israel)

Keith Chapin (Cardiff University, UK) Jen-yen Chen (National Taiwan University, Taiwan) Drew Edward Davies (Northwestern University, USA) Felix Diergarten (Albert-Ludwigs-Universität Freiburg, Germany)

Cristina Fernandes (Universidade Nova de Lisboa, Portugal)
Bruno Forment (Orpheus Instituut, Belgium)
Roger Mathew Grant (Wesleyan University, USA)
Alan Howard (University of Cambridge, UK)
Estelle Joubert (Dalhousie University, Canada)
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)
Szymon Paczkowski (Uniwersytet Warszawski, Poland)
Rupert Ridgewell (British Library, UK)
Olga Sánchez-Kisielewska (University of Chicago, USA)
Michael Spitzer (University of Liverpool, UK)
Lauri Suurpää (Taideyliopisto / University of the Arts
Helsinki, Finland)

Bettina Varwig (University of Cambridge, UK) Alejandro Vera (Pontificia Universidad Católica de Chile, Chile)

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 21, including delivery by air where appropriate (but excluding VAT), is £203 (US \$353 in USA, Canada and Mexico) for institutions (print and electronic); £146 (US \$250) for institutions (electronic only); £35 (US \$60) 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 $^{TM}$ -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 and bound by CPI Group (UK) Ltd, Croydon, CR0 4YY

### 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 & Assessment 2024



# CONTENTS

119 Notes on Contributors

**EDITORIAL** 

123 Fluidity and 'Animalism' in Preparing Purcell Christopher Suckling

ARTICLES

- 129 The Manuscript Source of Philippe II d'Orléans's Cantates françaises: A New Light on Early Eighteenth-Century Transnational Networks of Connoisseurship and Collecting Don Fader
- 157 Music of the Clocks and Spheres: Mozart and Haydn's Experiments with Time Peter Pesic

REVIEWS

**Books** 

- 187 Erica Buurman, The Viennese Ballroom in the Age of Beethoven Joseph Fort
- 191 Amanda Eubanks Winkler, *Music, Dance, and Drama in Early Modern English Schools* Brianna E. Robertson-Kirkland
- 195 Nicholas Mathew, The Haydn Economy: Music, Aesthetics, and Commerce in the Late Eighteenth Century Richard Will
- 199 Fulvia Morabito, ed., Musical Improvisation in the Baroque Era Cristina Fernandes
- 203 Marcie Ray, Coquettes, Wives, and Widows: Gender Politics in French Baroque Opera and Theater Annalise Smith
- 207 Andrea Sommer-Mathis and Reinhard Strohm, eds, Das Wiener Kärntnertortheater 1728–1748: Vom Städtischen Schauspielhaus zum Höfischen Opernbetrieb
  Bruno Forment

#### Recordings

- 211 *L'Altra Venezia* Guido Olivieri
- 215 Mr Charles the Hungarian: Handel's Rival in Dublin Estelle Murphy
- 221 Jean-Louis Duport (1749–1819), Sonates & Duos for Cello Christopher Suckling
- 225 Reinhard Keiser (1674–1739), *Ulysses: Musicalisches Schauspiel* Hansjörg Drauschke

COMMUNICATIONS

Reports

229 Johann Christian Bach: Operas and Dramatic Works Paul Corneilson

#### CONTENTS

ويد

Beethoven on an Original Fortepiano in the 1930s: Arnold Dolmetsch, Ruth Eyre and a Stodart Instrument of 1790David R. M. Irving

243 Trendsetter: Telemann und Keiser Rashid-S. Pegah

### Conference Reports

- 247 Historically Informed Performance: Theory and Practice of the 18th-Century Musical and Theatrical Repertoire Mark Tatlow
- 251 Tenth Biennial Conference of the Society for Eighteenth-Century Music Don Fader
- 255 Combining the Arts: Multimedia Performances in the Early 19th-Century Habsburg Empire Kirby E. Haugland
- 259 Interdisciplinary Approaches to Musical Time Benedict Taylor
- 263 Thirteenth Handel Institute Conference Leonie Krempien
- 267 Authentisch? Zum Umgang mit Emotionen in der Alten Musik Bettina Varwig
- 269 Musik im Umbruch: Wirken und Wirkungen von Johann Joachim Quantz Christian Breternitz
- 273 Giuseppe Tartini (1692–1770): European Paths, Networks, Legacy Cristina Scuderi

Guidelines for Contributors