

# Eighteenth-Century Music

## Editors

Nicholas Mathew, *University of Auckland, New Zealand*

W. Dean Sutcliffe, *University of California, Berkeley, USA*

*Eighteenth-Century Music* addresses a conspicuous gap in its field and serves as a prestigious forum for all eighteenth-century music research. The aims of this dedicated journal are: to draw together disparate areas of research, challenge accepted historical assumptions and adopt a broad and interdisciplinary approach which will serve the whole eighteenth-century music community.

---

## Price information

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

## Free email alerts

Keep up-to-date with new material – sign up at  
<http://journals.cambridge.org/ecm-alerts>



*Eighteenth-Century Music*  
is available online at:  
<http://journals.cambridge.org/ecm>

## 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)

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



**CAMBRIDGE**  
UNIVERSITY PRESS

CAMBRIDGE

## Outstanding Scholarship *from* Cambridge!

### Music and Decadence in European Modernism

The Case of Central and Eastern Europe

Stephen Downes

\$95.00: Hardback: 978-0-521-76757-6: 386 pp.

### American Musicological Society 2010 Philip Brett Award

#### Portrait of a Castrato

Politics, Patronage, and Music in the Life of Atto Melani

Roger Freitas

*New Perspectives in Music History and Criticism*

\$102.00: Hardback: 978-0-521-88521-8: 452 pp.

### American Musicological Society

#### 2010 Lewis Lockwood Award

#### Music and the Myth of Arcadia in Renaissance Italy

Giuseppe Gerbino

*New Perspectives in Music History and Criticism*

\$127.00: Hardback: 978-0-521-89956-7: 456 pp.

### Verdi and the Germans

From Unification to the Third Reich

Gundula Kreuzer

*New Perspectives in Music History and Criticism*

\$95.00: Hardback: 978-0-521-51919-9: 382 pp.

### Richard Wagner: *Tristan und Isolde*

Edited by Arthur Groos

*Cambridge Opera Handbooks*

\$85.00: Hardback: 978-0-521-43138-5: 232 pp.

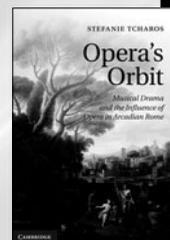
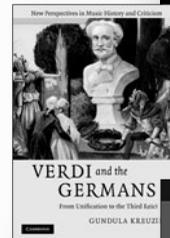
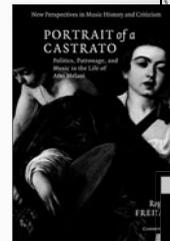
\$28.99: Paperback: 978-0-521-43738-7

### Opera's Orbit

Musical Drama and the Influence of Opera in Arcadian Rome

Stefanie Tcharos

\$90.00: Hardback: 978-0-521-11665-7: 334 pp.



Prices subject to change.

[www.cambridge.org/us](http://www.cambridge.org/us)



CAMBRIDGE  
UNIVERSITY PRESS

CAMBRIDGE

## Outstanding Scholarship *from* Cambridge!

### When Opera Meets Film

Marcia J. Citron

*Cambridge Studies in Opera*

\$95.00; Hardback: 978-0-521-89575-0: 344 pp.

### Situating Opera

Period, Genre, Reception

Herbert Lindenberger

*Cambridge Studies in Opera*

\$90.00; Hardback: 978-0-521-19989-6: 328 pp.

### Opera in the Novel from Balzac to Proust

Cormac Newark

*Cambridge Studies in Opera*

\$90.00; Hardback: 978-0-521-11890-3: 300 pp.

### Italian Opera in the Age of the American Revolution

Pierpaolo Polzonetti

*Cambridge Studies in Opera*

\$90.00; Hardback: 978-0-521-89708-2: 408 pp.

### Richard Wagner

Self-Promotion and the Making of a Brand

Nicholas Vazsonyi

\$95.00; Hardback: 978-0-521-51996-0: 234 pp.

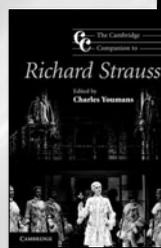
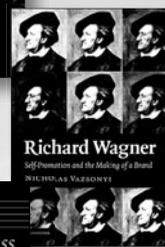
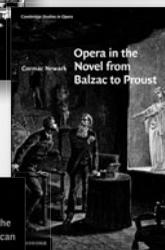
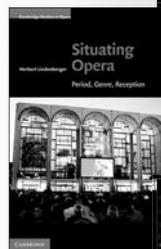
### The Cambridge Companion to Richard Strauss

Edited by Charles Youmans

*Cambridge Companions to Music*

\$90.00; Hardback: 978-0-521-89930-7: 368 pp.

\$29.99; Paperback: 978-0-521-72815-7



Prices subject to change.

[www.cambridge.org/us](http://www.cambridge.org/us)



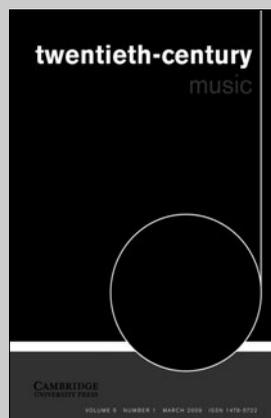
CAMBRIDGE  
UNIVERSITY PRESS

# 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

## GUIDELINES FOR CONTRIBUTORS

Contributions from North America should be sent as Word file attachments to:  
Professor Steven Huebner, email: huebner@music.mcgill.ca

Contributions from Europe should be sent as Word file attachments to:  
Dr Suzanne Aspden, email: suzanne.aspden@music.ox.ac.uk

Contributions from the rest of the world may be sent to either editor. Electronic submission of all material is preferred. If size of files is a concern at initial submission, contributors should consult with the editors. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript.

Books for review should be sent to:

Dr Marina Frolova-Walker  
Faculty of Music  
11 West Road  
Cambridge CB3 9DP  
UK

Essays should normally be no more than about 16,000 words in length. 10,000 words is a normal lower limit, though exceptions can be considered if the subject matter warrants it.

Music examples and photographs should be scanned at 300dpi. Files should be double spaced throughout (including notes, etc.). Notes should be numbered consecutively. Italic and bold fonts can be used; right margins should be unjustified. Music examples, figures, tables, etc. should be supplied in separate files. An abstract of about 8 lines should be written to start the paper. An author biography of about 6 lines must also be supplied.

Contributors who wish to reproduce photographs should provide good black and white prints, full details of the source and the full address of the copyright holder if this differs. Photographs will not normally be considered unless they are an intrinsic part of the contribution, and their inclusion will always be at the editors' discretion. Authors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in the paper. The full address of the copyright holder should be provided.

Punctuation should follow standard British practice. Single quotation marks should be used with double reserved for quotations within quotations. Punctuation that is not part of the quoted material should be outside closing quotation marks, as should footnote indicators. Longer quotation should be indented left without quotation marks and double spaced. Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be followed by a translation in square brackets. Verse citations should be in the original language followed by a prose translation in square brackets.

Dates should be on the following model: c. 1740, 1840s, 5 February 1943. References should be to: Act I scene 2, op. 1 no. 2 in E major, Ex. 12 and Exx. 12–14, Fig. 3 and Figs. 6–9, motif(s) and leitmotif(s). For precise identification of pitch, use this system.



Sample footnotes (do not abbreviate journal titles):

<sup>1</sup> John Whenham, *Claudio Monteverdi: 'Orfeo'*, Cambridge Opera Handbooks, 3rd edn (Cambridge, 1996), 44–6.

<sup>2</sup> Gerald Abraham, ed., *The Age of Beethoven, 1790–1830*, New Oxford History of Music, 8 (Oxford, 1982), 100–6.

<sup>3</sup> Curt von Westernhagen, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge, 1978), II, 77f.

<sup>4</sup> Winton Dean, 'French Opera', in Abraham, *Beethoven*, 137–46.

<sup>5</sup> Ernest Newman, *The Life of Richard Wagner*, IV (1947; rpt. New York, 1981), 212–15.

<sup>6</sup> Edgar Istel, 'Beethoven's *Leonora* and *Fidelio*', *Musical Quarterly*, 7 (1921), 228–31.

<sup>7</sup> K. T. Rohrer, '“The Energy of English Words”: A Linguistic Approach to Henry Purcell's Method of Setting Texts', Ph.D. diss. (Princeton University, 1980), 33.

<sup>8</sup> Rohrer, 249n3.

<sup>9</sup> Whenham, *Monteverdi: 'Orfeo'*, 57.

First proofs may be read and corrected by contributors provided that they can be reached without delay and are able to return the corrected proofs, by airmail if necessary, within 3 days of receipt.

## OUTSTANDING SCHOLARSHIP FROM CAMBRIDGE

### French Grand Opera and the Historical Imagination

SARAH HIBBERD

During the July Monarchy, French grand operas, with their plots drawn from historical events, tended to be received as metaphors for current political themes. Previous studies have usually underestimated the role of music and the visual dimensions in articulating an alternative message to that offered by the libretto, and have instead focused on single political interpretations. In this study, five operas – Auber's *La Muette de Portici* and *Gustave III*, Niedermeyer's *Stradella*, Halévy's *Charles VI* and Meyerbeer's *Le Prophete* – illustrate the complex, contested nature of political meaning during this period. By setting these operas in the context of the emerging liberal historiography pioneered by Jules Michelet, and analyzing the manner in which audiences and critics constructed 'meanings' with reference to their personal and collective experience and memories, this study reveals the central position that grand opera occupied in the period, bringing the past alive.

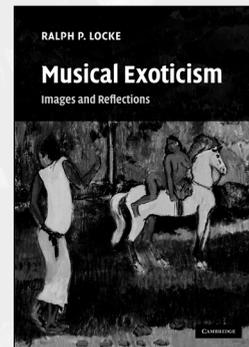
\$99.00: Hardback: 978-0-521-88562-1: 250 pp.

### Musical Exoticism Images and Reflections

RALPH P. LOCKE

Japanese geisha, a Middle Eastern caravan, a Hungarian-'Gypsy' fiddler, Carmen flinging a rose at Don José - portrayals of people and places that are considered somehow 'exotic' have been ubiquitous from 1700 to today, whether in opera, Broadway musicals, instrumental music, film scores, or in jazz and popular song. Often these portrayals are highly stereotypical but also powerful, indelible and touching – or troubling. *Musical Exoticism* surveys the vast and varied repertoire of Western musical works that evoke exotic locales. It relates trends in musical exoticism to other trends in music, such as programme music and avant-garde experimentation, as well as to broader historical developments such as nationalism and empire. Ralph P. Locke outlines major trends in exotic depiction from the Baroque era onward, and illustrates these trends through close study of numerous exotic works, including operas by Handel and Rameau, Mozart's *Rondo alla turca*, *Madame Butterfly* and *West Side Story*.

\$99.00: Hardback: 978-0-521-87793-0: 440 pp.



Prices subject to change.

[www.cambridge.org/us](http://www.cambridge.org/us)



CAMBRIDGE  
UNIVERSITY PRESS

#### Cambridge Journals Online

For further information about this journal please  
go to the journal website at:

<http://www.journals.cambridge.org/opr>

CAMBRIDGE  
UNIVERSITY PRESS