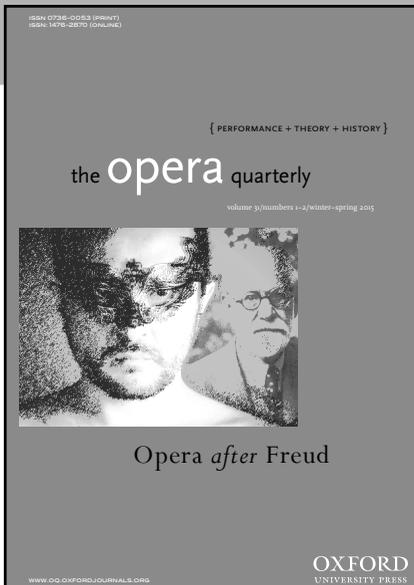


# the opera quarterly

{ PERFORMANCE + THEORY + HISTORY }

[www.oq.oxfordjournals.org](http://www.oq.oxfordjournals.org)



Since its inception in 1983, *The Opera Quarterly* has earned the enthusiastic praise of opera lovers and scholars alike for its engagement within the field of opera studies. The journal is situated squarely at the intersection of performance, theory, and history, with a purview encompassing contemporary developments on the stage and in the academy. *The Opera Quarterly* also offers regular themed issues.

Receive email alerts when new content publishes online. To sign up visit:  
[http://oxford.ly/music\\_ealerts](http://oxford.ly/music_ealerts)

OXFORD  
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

# Theatre Research International

Published for the International Federation for Theatre Research

## Senior Editors

Charlotte Canning, *University of Texas at Austin, USA*

Paul Rae, *University of Melbourne, Australia*

*Theatre Research International* publishes articles on theatre practices from all continents in their aesthetic, social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The journal seeks to reflect the evolving diversity of existing as well as emerging critical idioms of theatre and performance studies, prevalent in the scholarship of differing inter-cultural and world contexts. The journal also publishes a book review section, reflecting new research in the field.



***Theatre Research International***  
is available online at:  
<http://journals.cambridge.org/tri>

## To subscribe contact Customer Services

### Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

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

### Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

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

## Free email alerts

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

[journals.cambridge.org/tri-alerts](http://journals.cambridge.org/tri-alerts)

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



**CAMBRIDGE**  
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

# Theatre Survey

Published for the American Society for Theatre Research

## Editor

Harvey Young, *Northwestern University, USA*

*Theatre Survey* is chartered by the American Society for Theatre Research as a theatre history journal. Published three times a year, *Theatre Survey* provides rigorous historical and theoretical studies of performance across all periods, cultures, and methodologies; letters to the Editor; book reviews; lists of books received; and essays on new theatrical resources and exhibits. Recent issues have included position-pieces on theatre history and historiography in the New Millennium; and the subjects of other articles have ranged from postmodern Shakespearean production (on stage and in film) to the Kabuki theatre; from medieval performance to the New Orleans Mardi Gras; and from issues of race, class, and colonialism in performance to studies of John Rich's Covent Garden account books.



## *Theatre Survey*

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

## To subscribe contact Customer Services

### Americas:

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

### Rest of world:

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

## Free email alerts

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

[journals.cambridge.org/tsy-alerts](http://journals.cambridge.org/tsy-alerts)

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



CAMBRIDGE  
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

# ONLINE JOURNALS

- ▶ Over 340 titles across 48 disciplines
- ▶ Millions of linked references
- ▶ 17 journals ranked in top 5 of their respective subject categories according to 2014 Thomson Reuters™ JCR®

Explore Cambridge Journals today at [journals.cambridge.org](http://journals.cambridge.org)



**CAMBRIDGE**  
UNIVERSITY PRESS

## GUIDELINES FOR CONTRIBUTORS

Submissions to the journal should be sent as Word file attachments to the editors at [coj.editorial@cambridge.org](mailto:coj.editorial@cambridge.org).

If size of files is a concern at initial submission, contributors should consult with the editors by emailing them at the same address.

Books for review should be sent to:

Dr Benjamin Walton  
Jesus College  
Jesus Lane  
Cambridge CB5 8BL  
UK

Articles should typically be between 8,000 and 12,000 words; authors proposing longer or shorter submissions should seek the advice of the editors.

Files should be double spaced throughout (including notes, etc.). Punctuation should follow standard British practice. Notes should be numbered consecutively. Italic and bold fonts can be used; right margins should be unjustified. An abstract should be written to start the paper. An author biography of about 6 lines must also be supplied.

For further information, including a detailed style guide, please consult the Instructions for Contributors: [assets.cambridge.org/OPR/OPR\\_ifc.pdf](http://assets.cambridge.org/OPR/OPR_ifc.pdf)

Music examples and photographs should be scanned at 300dpi, and supplied in separate files.

**IMPORTANT NOTE:** 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. Full details of the source and the full address of the copyright holder, if this differs, should be provided.

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 within three days of receipt.

# CAMBRIDGE Opera JOURNAL

VOLUME 27 NUMBER 3 NOVEMBER 2015

## ARTICLES

Crafting the Eighteenth-Century Singer

Introduction

*Suzanne Aspden, Guest Editor*

187

Senesino's Negotiations with the Royal Academy of Music: Further Insight into the Riva-Bernardi Correspondence and the Role of Singers in the Practice of Eighteenth-Century Opera

*Melania Bucciarelli*

189

'The little that I have done is already gone and forgotten': Farinelli and Burney Write Music History

*Anne Desler*

215

From Guadagni's Suitcase: A Primo Uomo's Signature Aria and its Transformation

*Margaret R. Butler*

239

'Sancta Cæcilia Rediviva'. Elizabeth Linley: Repertoire, Reputation and the English Voice

*Suzanne Aspden*

263

## REVIEW ARTICLES

In Search of After

Mark Berry, *After Wagner: Histories of Modernist Music Drama from Parsifal to Nono.*

Adrian Daub, *Tristan's Shadow: Sexuality and the Total Work of Art after Wagner.*

Kevin C. Karnes, *A Kingdom Not of this World: Wagner, the Arts, and Utopian Visions in Fin-de-Siècle Vienna.*

David Trippett, *Wagner's Melodies: Aesthetics and Materialism in German Musical Identity.*

*Arman Schwartz*

289

Conceptualising Wagner

Nicholas Vazsonyi, ed., *The Cambridge Wagner Encyclopedia.*

Matthew Bribitzer-Stull, *Understanding the Leitmotif: From Richard Wagner to Hollywood Film Music.*

Bryan Gilliam, *Rounding Wagner's Mountain: Richard Strauss and Modern German Opera.*

*Katherine Fry*

301

*Front cover illustration:* Artabano condemns his son to death. Metastasio, *Artaserse*, Act II, scene 11. Engraving from the *Complete Works of Metastasio* (Paris, 1780–2).

Cambridge Journals Online

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

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



MIX  
Paper from  
responsible sources  
FSC™ C013985

CAMBRIDGE  
UNIVERSITY PRESS