

Jesse Rodin and Peter Schmelz, EDITORS
Marian Green, FOUNDING EDITOR
Christina Fuhrmann, MANAGING EDITOR
Alfhild Winder, COPY EDITOR
Paul Abdullah, Nathan Landes, Jacob Sagrans, and Nicholas Stevens,
EDITORIAL ASSISTANTS

Editorial Board

Graeme Boone	Julie E. Cumming	Melanie Lowe
Susan Boynton	Annegret Fauser	Nicholas Mathew
James Buhler	Wendy Heller	Elaine Sisman
Thomas Christensen	Stephen Hinton	Holly Watkins
Brigid Cohen	Beth Levy	Anna Zayaruznaya

Emeritus Board Members

James Haar	Alejandro Enrique Planchart
John Nadas	Ellen Rosand

www.journalofmusicology.org

The *Journal of Musicology* (ISSN 0277-9269, e-ISSN 1533-8347) is published four times a year (*January, April, July, October*) by University of California Press, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764. Periodicals postage paid at Oakland, CA, and additional mailing offices. POSTMASTER: Send address changes to *Journal of Musicology*, University of California Press, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764. E-mail: customerservice@ucpress.edu.

See <http://jm.ucpress.edu/content/subscriptions-and-single-issues> for single issue and subscription orders, and claims information. Domestic claims for nonreceipt of issues should be made within 90 days of the mail date, overseas claims within 180 days. Mail dates can be checked at: <http://www.ucpress.edu/journals.php?p=release>. UC Press does not begin accepting claims for an issue until 30 days after the mail date. Out-of-print issues and volumes are available from Periodicals Service Company, 11 Main Street, Germantown, NY 12526-5635, phone: 518-537-4700, fax: 518-537-5899, <http://www.periodicals.com>.

For complete abstracting and indexing coverage for the journal, please visit <http://jm.ucpress.edu>. All other inquiries can be directed to customerservice@ucpress.edu.

Copying and permissions notice: Authorization to copy article content beyond fair use (as specified in Sections 107 and 108 of the U.S. Copyright Law) for internal or personal use, or the internal or personal use of specific clients, is granted by The Regents of the University of California for libraries and other users, provided that they are registered with and pay the specified fee through the Copyright Clearance Center (CCC), <http://www.copyright.com>. To reach the CCC's Customer Service Department, phone 978-750-8400 or write to info@copyright.com. For permission to distribute electronically, republish, resell, or repurpose material, and to purchase article offprints, use the CCC's Rightslink service, available at <http://jm.ucpress.edu>. Submit all other permissions and licensing inquiries through University of California Press's Reprints and Permissions web page, www.ucpress.edu/journals.php?p=reprints or via email jpermissions@ucpress.edu.

Printed by The Sheridan Press on Forest Stewardship Council®-certified paper.

© 2018 The Regents of the University of California. All rights reserved.

SUBMISSIONS

The *Journal of Musicology* welcomes articles in all areas of musical scholarship, including history, criticism, analysis, and performance practice. The Journal does not regularly publish reviews, but invites proposals for review essays on important books, music editions, and conference reports. All articles are published in English. Submissions should be sent in electronic form (as an attachment to an e-mail message) to submissions@journalofmusicology.org. Please include an abstract and complete contact information (e-mail, telephone, and postal address). Full instructions, including a postal address for materials that cannot be sent electronically, are at www.journalofmusicology.org.



ABOUT THE AUTHORS

Rose A. Pruiksmá is a lecturer in music history at the University of New Hampshire. She works on representation, politics, and culture in the court ballets of Louis XIII and Louis XIV and has published articles on François Pomey's famous description of the *sarabande*, the *Académie royale de danse*, and the theatrical *chaconne*.

Michele Cabrini is associate professor of musicology at Hunter College. He specializes in the vocal music of seventeenth and eighteenth-century France, particularly the intersections among musical expression, the visual arts, and literature. He has published articles and reviews in the *Journal of Musicology*, *Early Music*, *Eighteenth-Century Music*, and the *Journal of Seventeenth-Century Music*, as well as a critical edition of Philippe Courbois's cantatas for A-R editions. He is writing a book on subjectivity in French baroque opera.

J. Peter Burkholder is distinguished professor of musicology at the Indiana University Jacobs School of Music. Ranging from borrowing to modernism, from musical meaning to music history pedagogy, and from fifteenth-century masses to Ives, Berg, and Schoenberg, his research has won awards from the American Musicological Society, the Society for American Music, and ASCAP and has been translated into Japanese, Chinese, Arabic, Italian, German, and Spanish. He is a former president of the American Musicological Society and was named an honorary member in 2010.

James Steichen holds a Ph.D. in musicology from Princeton University. His research has been supported by a Mellon-ACLS Dissertation Completion Fellowship, a Howard D. Rothschild Fellowship (Houghton Library, Harvard University), and a Virgil Thomson Fellowship (Society for American Music). From 2014 to 2017 he taught at Princeton University, Columbia University, and Stanford University; he now works as Director of Individual Gifts at the San Francisco Conservatory of Music. His book, *Balanchine and Kirstein's American Enterprise*, is forthcoming from Oxford University Press.