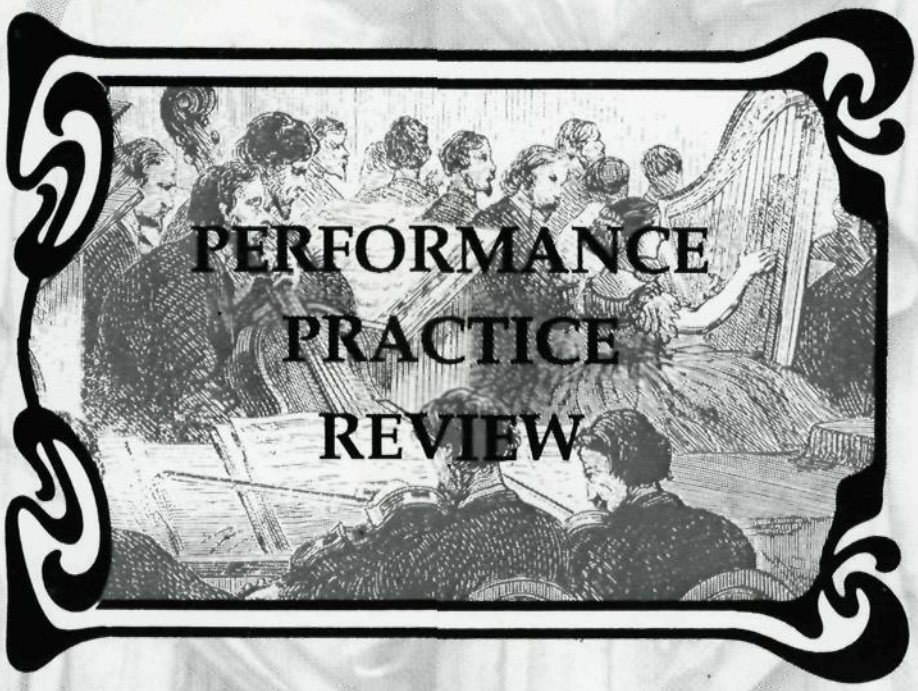

PERFORMANCE PRACTICE REVIEW

Volume 3 • Number 1
Spring 1990

PPR

Performance
Practice
Review

Volume 3 ▪ Number 1 ▪ Spring 1990

CONTENTS

Tempo and Conducting in 19th-Century Opera

MARTIN CHUSID 7
A Letter by the Composer about *Giovanni d'Arco* and Some Remarks on the Division of Musical Direction in Verdi's Day

Editing Problems

ERICH SCHWANDT 58
Questions Concerning the Edition of the 'Goldberg Variations' in the *Neue Bach Ausgabe*

Information Extracted from a Biography

NANCY M. RAABE 70
Tempo in Mahler as Recollected by Natalie Bauer-Lechner

CONTENTS

Reviews of Books

DON HARRÁN 73
"Musica ficta": Theories of Accidental Inflections in Vocal Polyphony from Marchetto de Padova to Gioseffo Zarlino. By Karol Berger.

H. WILEY HITCHCOCK 78
The Florentine Camerata: Documentary Studies and Translations. By Claude V. Palisca.

JAMES TYLER 82
Continuo Playing on the Lute, Archlute and Theorbo. By Nigel North.

KIMBERLY MARSHALL 86
J. S. Bach as Organist: His Instruments, Music, and Performance Practices. Edited by George Stauffer and Ernest May.

A. PETER BROWN 90
Performance Practices in Classic Piano Music. By Sandra P. Rosenblum.

PHILIP LIESON MILLER 97
Bel canto; the Teaching of the Classical Italian Song Schools, Its Decline and Restoration. By Lucie Manén.

Review of a Periodical

GEORGE HOULE 100
Historical Performance, the Journal of Early Music America. Edited by Paul C. Echols.

Review of Recordings

E. EUGENE HELM 103
"Clavichord Music of Johann Kuhnau and C. P. E. Bach." Joan Benson, clavichord.

Communications 106

Contributors 109

Performance Practice Review is published biannually (spring and fall) or annually in a double issue (fall) by the Claremont Graduate School. ISSN 1044-1638

Subscriptions: $14 a year for individuals, $28 for institutions, $7 for students (add $2.50 outside the U.S.).

Address subscriptions to:

Performance Practice Review
Music Department
The Claremont Graduate School
150 E. 10th Street
Claremont, CA 91711-6160

Copies of **back issues** may be obtained from the above address (individuals $14, students $7, institutions $28).

Send **editorial** correspondence to:
Roland Jackson, Editor (above address)

Send **advertising** correspondence to:
Wanda R. Griffiths, Managing Editor (above address)

© 1990 by The Claremont Graduate School
Printed in the U.S.A.

Production and distribution by A-R Editions, 801 Deming Way, Madison, WI 53717.

EDITOR: Roland Jackson
MANAGING EDITOR: Wanda R. Griffiths
EDITORIAL ASSISTANTS: Edward L. Macan
Richard S. Morrison

ADVISORY BOARD:

Barry S. Brook
Martin Chusid
Albert Cohen
Malcolm Cole
Philip Gossett
George Houle
Barton Hudson
Mark Lindley
Frederick Neumann
Gilbert Reaney
Colin Slim
Barbara B. Smith
Leonard Stein
Robert Stevenson
Hendrik van der Werf

Readers: Material protected by copyright may be photographed for non-commercial scholarly and classroom use.

Contributors: Articles should ordinarily be 6000-8000 words, reviews 1000-1500 words. Material deemed appropriate will concern (1) how music has been realized, and (2) evidence from the approximate time of composition. Glossy positive photos should be provided when appropriate. For matters of style consult *The Chicago Manual of Style*, 13th ed. (Chicago, 1982); for footnote forms see ch. 17.