Performance Practice Review

Volume 5
Number 2 *Fall*

Article 6

Contributors/End Matter

Follow this and additional works at: http://scholarship.claremont.edu/ppr

Part of the Music Practice Commons

(1992) "Contributors/End Matter," *Performance Practice Review*: Vol. 5: No. 2, Article 6. DOI: 10.5642/perfpr.199205.02.06
Available at: http://scholarship.claremont.edu/ppr/vol5/iss2/6

This End Matter is brought to you for free and open access by the Journals at Claremont at Scholarship @ Claremont. It has been accepted for inclusion in Performance Practice Review by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.

Contributors

ROBERT BATES, Associate University Organist at Stanford University, has prepared articles on modal theory and tuning in *Organ Yearbook*, *Music and Letters*, and *Performance Practice Review*. Also active as a composer, he is developing a compositional system based on computer-generated graphics.

DESMOND HUNTER, Senior Course Tutor and University Organist, University of Ulster, is currently recording the organ sonatas of C.V. Stanford for Priory Records. He recently performed keyboard music by Byrd in the Queen's University Festival of Early Music, and is planning a book on virginalist ornamentation.

DEBORAH KAUFFMAN, a DMA candidate in early-music voice performance at Stanford University, is currently teaching at the University of Richmond.

MARK LINDLEY's books include *Lutes, Viols, and Temperaments* (revised edition in German: *Lauten, Gamben, und Stimmungen*); *Mathematical Models of Musical Scales, a New Approach*, with Ronald Turner-Smith; *Early Keyboard Fingerings, a Comprehensive Guide*, with Maria Boxall; and *Ars Ludendi: Early German Keyboard Fingerings (Frühe deutsche Orgel und Klavier Fingersätze)*.

KIMBERLY MARSHALL, University Organist at Stanford University, was Visiting Lecturer at Sydney Conservatorium (1991-92). She has contributed to *Organists' Review*, *Organ Yearbook*, *Performance Practice Review*, and *Oesterreichisches Orgelforum*. Her book, *Iconographical Evidence for the Late-Medieval Organ*, was published by Garland in 1989, and she is currently the editor of *Rediscovering the Muse: Women's Musical Traditions* (to appear in 1993).

Le Ballet des Fâcheux

Beauchamp's Music for Molière's Comedy

By George Houle

Pierre Beauchamp's collaboration with Molière resulted in a small masterpiece, the *comédie-ballet Les Fâcheux* (The Bores), the music for which is published here for the first time.

Publications of the Early Music Institute
paper $15.00

Dance and the Music of J. S. Bach

By Meredith Little and Natalie Jenne

Little and Jenne present all the dance forms used by Bach, providing information from choreographies, harmony, theorists' writings, and the music of other 17th- and 18th-century composers.

Music: Scholarship and Performance
$35.00

Accompaniment on Theorbo and Harpsichord

Denis Delair's Treatise of 1690

A Translation with Commentary by Charlotte Mattax

Denis Delair's *Traité d'accompagnement pour le théorbe, et le clavessin* is one of the earliest French manuals on basso continuo realization. Respected and well known in its day, it is equally valuable now for Baroque performance practice.

Publications of the Early Music Institute
paper $14.95

A New Treatise on Accompaniment

With the Harpsichord, the Organ, and with Other Instruments

By Monsieur de Saint Lambert
Translated and edited by
John S. Powell

Saint Lambert's 1707 treatise is a method book specifically designed for the accompanist rather than the solo performer. It offers practical suggestions for simplifying the accompanist's job and describes ways of creating not merely a correct but an artistic accompaniment.

Publications of the Early Music Institute
paper $14.95

At bookstores or from

INDIANA UNIVERSITY PRESS

Bloomington, IN 47405
Credit card orders call:
1-800-842-6796

THE JOURNAL OF MUSICOLOGY

A Quarterly Review of Music History, Criticism, Analysis, and Performance Practice

Now in its seventh year, the **Journal of Musicology** continues to provide comprehensive coverage of the current state of the art.

The **Journal of Musicology** is an indispensable resource both for research and for remaining in touch with new and sometimes controversial turns of musicological thought.

Subscriptions: $24.00 Individuals; $40.00 Institutions
(Outside U.S., add $4.00)

Order from: University of California Press
Journals Department
Berkeley, CA 94720