Performance Practice Review

Volume 3 Number 1 <i>Spring</i>	Article 1
------------------------------------	-----------

1990

Table of Contents

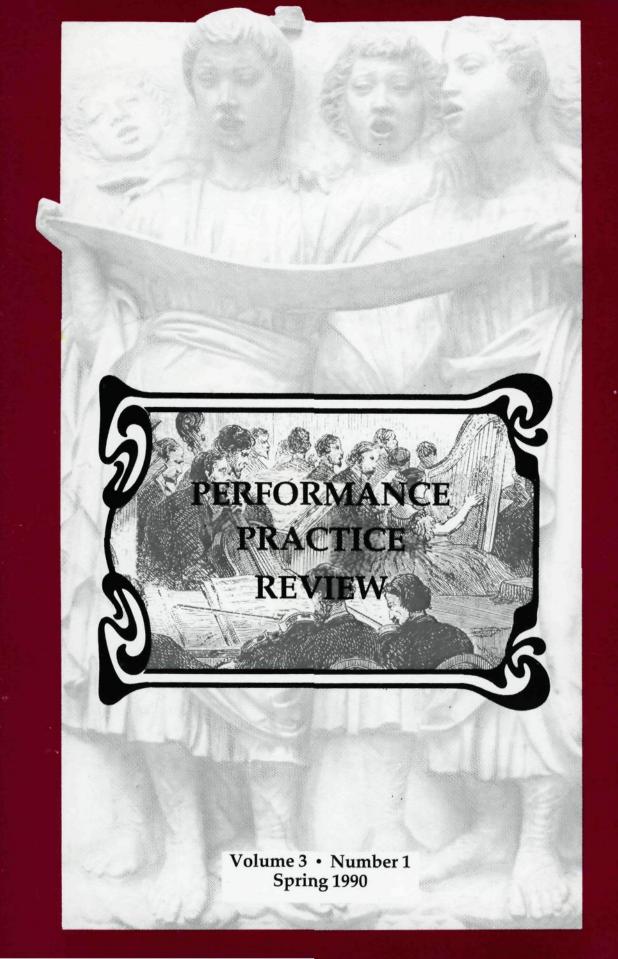
Follow this and additional works at: https://scholarship.claremont.edu/ppr

Part of the Music Practice Commons

Recommended Citation

(1990) "Table of Contents," *Performance Practice Review*: Vol. 3: No. 1, Article 1. DOI: 10.5642/ perfpr.199003.01.1 Available at: https://scholarship.claremont.edu/ppr/vol3/iss1/1

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



PPR

Performance Practice Review

Volume 3 • Number 1 • Spring 1990

CONTENTS

Tempo and Conducting in 19th-Century Opera

MAI	RTIN 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 P	roblems	
ERI	CH 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

2.

Reviews of Books

DON HARRÁN	
"Musica ficta": Theories of Accidental	
Inflections in Vocal Polyphony from	
Marchetto de Padova to Gioseffo Zarlino.	
By Karol Berger.	
H. WILEY HITCHCOCK	
The Florentine Camerata: Documentary	
Studies and Translations. By Claude V.	
Palisca.	
4	
JAMES TYLER	
Continuo Playing on the Lute, Archlute and	
Theorbo. By Nigel North.	
KIMBERLY MARSHALL	
J. S. Bach as Organist: His Instruments,	
Music, and Performance Practices. Edited	
by George Stauffer and Ernest May.	
A. PETER BROWN	
Performance Practices in Classic Piano	
Music. By Sandra P. Rosenblum.	
PHILIP LIESON MILLER	
Bel canto; the Teaching of the Classical	
Italian Song Schools, Its Decline and	

Restoration. By Lucie Manén.

Review of a Periodical

GEORGE HOULE Historical Performance, the Journal of Early Music America. Edited by Paul C. Echols.	100
Review of Recordings	
E. EUGENE HELM "Clavichord Music of Johann Kuhnau and C. P. E. Bach." Joan Benson, clavichord.	103
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.