

# Performance Practice Review

---

Volume 4  
Number 2 *Fall*

Article 10

---

1991

## Contributors/End Matter

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



Part of the [Music Practice Commons](#)

---

### Recommended Citation

(1991) "Contributors/End Matter," *Performance Practice Review*. Vol. 4: No. 2, Article 10. DOI: 10.5642/perfpr.199104.02.10

Available at: <https://scholarship.claremont.edu/ppr/vol4/iss2/10>

This End 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@cuc.claremont.edu](mailto:scholarship@cuc.claremont.edu).

## Contributors

MALCOLM S. COLE is Professor of Musicology at the University of California, Los Angeles. Currently he is investigating Viennese magic operas contemporary with *Zauberflöte*.

DONALD GILL authored the entries on bandore, colascione, gallichone, (early) guitar, mandola, mandore, vihuela, and viola da mano for the *New Grove*.

JAMES HAAR, Professor of Music at the University of North Carolina at Chapel Hill, has recently co-authored with Iain Fenlon a volume on sources of the madrigal in the early 16th century.

GEORGE HOULE, Professor of Music at Stanford University, has recently prepared an edition and study of Ockeghem's *Missa cuiusvis toni* (to be published by Indiana University Press) and an article for the *Festschrift* for Leonard Ratner.

CHARLES JACOBS, Distinguished Professor of Music in the City University of New York, has authored numerous studies concerning 16th-century Spanish music.

LEWIS E. PETERMAN, JR. directs the Collegium Musicum at San Diego State University and has special expertise in the performance of historical recorders and viols.

# 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.

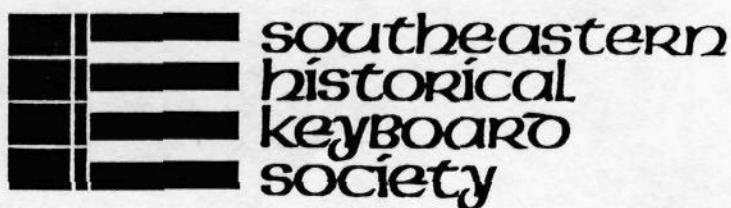
The **Journal of Musicology** is an indispensable resource both for research and for remaining in touch with new and sometimes controversial turns of musicological thought.

---

Subscriptions: \$24.00 Individuals; \$46.00 Institutions;  
\$18.00 Students (Outside U.S., add \$4.00)

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





### **The Southeastern Historical Keyboard Society**

is a non-profit, regional organization committed to the promotion of interest in and the study of early keyboard instruments, principally harpsichord, clavichord, fortepiano, and organ prior to 1860, and the music intended for these instruments.

SEHKS provides a forum for all aspects of early keyboard music through its meetings and publications. Membership is open to all interested persons including performers, builders, musicologists, educators, composers, and enthusiasts.

Activities of the organization include...

- ❖ **Annual Conclaves** offering concerts, lectures, demonstrations, and exhibits of instruments and music.
- ❖ **Publications** consisting of a semiannual *Newsletter* to keep the membership informed of activities and concerns of the organization, and special events of interest within the region, and the *Early Keyboard Journal*. Included in the Journal are scholarly papers, book reviews, a catalog of antique keyboard instruments in the Southeast, and, beginning in volumes 6-7, an early keyboard bibliography.
- ❖ **Competitions** to encourage young performers and to generate interest in new compositions for the harpsichord.

For more information and a membership application, write to the Southeastern Historical Keyboard Society, P. O. Box 32022, Charlotte, NC 28232-2022.

The interpreter should be like the moon, which simply reflects the light of the sun.

*Der Interpret soll sein wie der Mond, der nur das Licht der Sonne wiedergibt.*

Goethe, *Anweisungen*