Contributors

SUZANNE COURT, Lecturer in Music at the University of Otago, Dunedin, New Zealand, is preparing an essay on Terzi's ornamentation for inclusion in *Liber amicorum, Festschrift for John Steele* (New York: Pendragon Press).

NOEL O'REGAN, Reader in Music at the University of Edinburgh, is preparing a book entitled *Roman Sacred Music in the Age of Palestrina.*

DAVID SCHULENBERG, Assistant Professor of Music in the University of North Carolina, Chapel Hill, is the author of *The Keyboard Music of J. S. Bach* (New York: Schirmer Books, 1992).

southeastern
historical
keyboard
society

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.

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The Historic Brass Society was founded to serve musicians interested in the latest developments in the early brass field. Anyone interested in the performance practice, history, and literature of historic brass music are invited to join. The historical scope of the HBS includes the Biblical period through Classical Antiquity, as well as the Middle Ages through the Nineteenth Century.

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