

Performance Practice Review

Volume 7
Number 1 *Spring*

Article 10

1994

Contributors/End Matter

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



Part of the [Music Practice Commons](#)

Recommended Citation

(1994) "Contributors/End Matter," *Performance Practice Review*. Vol. 7: No. 1, Article 10. DOI: 10.5642/perfpr.199407.01.10

Available at: <https://scholarship.claremont.edu/ppr/vol7/iss1/10>

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.

Contributors

JANE BOWERS, Professor of Music at the University of Wisconsin-Milwaukee, has performed extensively on baroque flute and is currently preparing an edition of Devienne's flute treatise (scheduled for publication by Frits Knuf).

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

DOUGLAS LEEDY is a composer, conductor, and student of classical South Indian vocal music with a particular interest in the communication of musical performance traditions.

MARK LINDLEY'S most recent books are *Mathematical Models of Musical Scales* (with Ronald Turner-Smith) and *Ars ludendi: Early German Keyboard Fingerings/ Frühe deutsche Orgel- und Klavierfingersätze*.

DAVID POLAN is currently a graduate student of the *Fortepiano* in Boston University's Department of Historical Performance.

SANDRA ROSENBLUM is the author of *Performance Practices in Classic Piano Music* and is currently engaged in a study of performance practices in the music of Chopin. Her article, "The Enigma of Chopin's Pedal Indications: What Do the Sources Tell Us?" will be published in the Polish music journal *CANOR*.

ROBERT TOFT teaches in the Department of Music History at the University of Western Ontario. He is author of *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century* and of *Tune thy Musicke to thy Hart: The Art of Eloquent Singing in England 1597-1622*.

IAN WOODFIELD is Senior Lecturer in the School of Music, The Queen's University of Belfast. His current research involves a book for Oxford University Press entitled *Music of the Raj: a Social and Economic History of Music in Late 18th-Century Anglo-Indian Society*.

Corrections

In the previous issue, vol. 6, no. 2 (fall 1993), the photo on p. 115 should be accompanied by the following caption:

Howard Mayer Brown in Venice, 1974.

In the same issue the description of Susan G. Sandman (under "Contributors," p. 192) should read as follows:

SUSAN G. SANDMAN, Professor of Music in Wells College, (Aurora, New York) performs (on lute, recorders, and early strings) in the early music ensemble "Elizabethan Conversation." She also researches and plays in historical five-string banjo styles.

THE HISTORIC BRASS SOCIETY

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.

Members of the HBS receive:

■ The annual *HBS Journal* – Articles by leading authorities in the historic brass field including Don L. Smithers, Edward H. Tarr, Herbert Heyde, Keith Polk, Ralph Dudgeon, Henry G. Fischer, Rene Dahlqvist, Bruce Dickey, Jon Borowicz, Francis Orval, Stewart Carter, John McCann, and Richard Seraphinoff.

This large publication also contains the Continuing Translation Series of important treatises, articles, and instrumental methods as well as David Lasocki's informative Early Brass Bibliography, listing all books, articles, and reviews dealing with early brass subjects. Book reviews, letters to the editor, and a News of the Field section reporting on workshops, publications, concerts, symposia, and early brass recordings are also included.

■ The annual *HBS Newsletter* contains a continuing series on early brass instrument makers throughout the US and Europe, articles dealing with practical performance issues of early brass instruments, interviews with leading performers, instrument makers, and scholars, reports on workshops and symposia, book and recording reviews, HBS membership directory, free classified ads, letters to the editor, and an extensive News of the Field section reporting the latest publications, concerts, recordings, workshops, collectors news, and events in the early brass field.

The annual HBS membership is \$15 (\$20 outside US & Canada), \$10 for full-time students and Senior Citizens. Membership year is from January 1st – December 31st. Back issues are available.

THE HISTORIC BRASS SOCIETY
148 West 23rd Street, #2A
New York, NY 10011 USA
212-627-3820



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.