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STEPHEN E. HEFLING is Associate Professor of Music at Case Western Reserve University. In addition to the study and performance of baroque music, he is well known for writings on the music of Gustav Mahler, and is editor of Mahler Studies (Cambridge University Press, forthcoming).

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KEITH POLK, Professor of Music, University of New Hampshire, has recently authored German Instrumental Music of the Late Middle Ages (Cambridge University Press, 1992). He has played natural horn with the Boston Baroque Orchestra, the Smithsonian Chamber Players, and the Sine Nomine Baroque Orchestra of New York.

HOMER RUDOLF, Associate Professor of Music at the University of Richmond (Virginia) is engaged in a study of St. Cecilia as patron saint of music during the 14th to 16th centuries.

ERICH SCHWANDT is editing another anthology of 17th- and 18th-century sacred music from the Archives of the Ursulines of Québec. The Motet in New France II will be published this fall.
CHRISTOPHER STEMBRIDGE offers courses in early keyboard music in Ferrara and at the Scuola Cecilia in Brescia. He frequently presents concerts on early Italian organs and has edited the complete works of Ascanio Mayone.

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*. He is currently engaged in research concerning recitative cadences in English sources.

DENZIL WRAIGHT is a musical instrument maker specializing in Italian instruments. He has contributed to *The New Grove Dictionary of Musical Instruments* and is at present in process of preparing both a Ph.D. dissertation and a book concerning Italian string keyboard instruments.
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