

Harpsichord & fortepiano

Vol. 7, No. 1 June, 1998

© Peacock Press.

Licensed under [CC BY-NC 4.0](#).

You are free to share and adapt the content for non-commercial purposes, provided you give appropriate credit to Peacock Press and indicate if changes were made. Commercial use, redistribution for profit, or uses beyond this license require prior written permission from Peacock Press.

Musical Instrument Research Catalog
(MIRCat)



A Note from the Editors

In this issue we are delighted to be publishing an article by Richard Maunder which presents some of the results of his recent researches into the keyboard instruments of Haydn's time. Not only does he question a number of well-established preconceptions, but he does so with the aid of unusual and imaginative research methods: the classified ads in your local newspaper will never seem the same again. More importantly, his conclusions are not only theoretical in their consequences but have significant practical implications as well; in other words, this is essential reading for all those intending to interpret Haydn's keyboard music on the — but that would be telling, wouldn't it?

Two further articles follow directly on from our last issue. Pamela Nash offers the second part of her revealing interview with Jane Chapman, continuing to explore issues at the very forefront of harpsichord practice on the eve of the millennium. We also present the appendices to Peter Watchorn's fascinating article about the harpsichordist-fortepianist Isolde Ahlgrimm; the lists of names involved in the early music revival alongside Isolde and her husband, Eric Fiala, make compulsive reading. In addition, Gwilym Beechey brings our attention to a rare 18th-century keyboard tutor, and there are interviews with Ronald Brautigam (whose new recording of the complete Mozart sonatas will be reviewed in the next issue) and with the forces behind The Music Collection's new residency at The Harley Gallery in Nottinghamshire, Susan Alexander-Max and Derek Adlam.

Our thanks go to all our contributors who have made this issue possible.

Earlier this year, a certain early-music magazine opened its editorial columns with a very uncool-Britannia attack on the Mediaeval Baebes. They can't sing very well, the editor opined, and what they *do* sing isn't very original. Before the whole early-music press is tarred with the same brush, we would like to make it absolutely clear that *Harpsichord & Fortepiano* wishes to dissociate itself from such prejudiced and reactionary nonsense. Would anyone subscribe to our own journal, for example, if they did not know that each issue contains several free pin-ups appealing to both genders?

Although early-keyboard players are notorious for their sex-appeal, they don't always make the most of it: this is where *Harpsichord & Fortepiano* can help. In the next issue we are going to give the magazine a new look for the new times. For a start, interviews with performers will eschew the usual questions about education, technique, repertoire and instruments, and instead we will publish revealing photos and a quick, at-a-glance guide to what is *really* important: star-sign, height, eye colour and current romantic attachment. In addition, there will be a guide to the ten most fanciable harpsichordists (Christophe Rousset looks set to be number one). We will also be discovering how Skip Sempé works out, and asking Sophie Yates for her top five beauty tips. A special health report will give advice on how to change registers without damaging your nails, and our fashion supplement will look at what keeps Ton Koopman one step ahead of the opposition in footwear. Also a special report on the newly commissioned day-glo orange Alessi fortepiano (after Streicher).

In conjunction with a major recording company we can also announce an exciting new competition for young harpsichordists. We think this award will render other awards obsolete, as it does away with the need for lengthy and expensive live performance sessions judged by distinguished juries. All that aspiring stars of the harpsichord world need do is send us a photo with a note of their vital statistics and favourite colour. The winner receives a prestigious recording contract, and while an ability to play the harpsichord is desirable, it is by no means essential — it is marvellous what sound engineers can do these days.

Harpsichord & Fortepiano thus boldly proclaims itself in tune with the Zeitgeist. We challenge other music magazines to follow our lead . . . if they dare.