

# Harpsichord & *fortepiano*

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# H&F

## *A Note from the Editors*

We hope you will find this edition, one of two which we intend to appear in quick succession, to be full of diverse and interesting articles, reviews and commentaries. Our cover story is a reassessment by Mora Carroll of Dussek's contribution to the extension of the piano compass. We also have an interview with that indefatigable American proselytiser of the harpsichord, Igor Kipnis, and Pamela Nash continues her fascinating look at the art of (contemporary) Bach transcription -- both in the second part of her article and in a thought-provoking review of a recent disc of Bach arrangements. On the subject of reviews, we are pleased in this issue to welcome Richard Maunder and Tristram Pugin to our excellent team of reviewers. Maunder's contribution is right at the heart of his field of expertise -- Mozart's concertos -- and Pugin's is an interesting commentary on a recording of Loewe's piano music performed on the modern grand (we are nothing if not broad-minded at *H&F*!). To all our contributors and reviewers we offer grateful thanks. We are also indebted to our publishers for all their support and help, not least at the Boston Early Music Festival, where Alison was able to meet so many interesting people -- to whom she sends her best wishes. We include reports from Boston as well as Melbourne at the back of this issue.

### *Coming up...*

In our next edition, which will continue Pamela Nash's exploration of Bach's transcriptions, we will also include an article on the development of the clavichord as an aid to pedagogy (Gary Blaise) and a reassessment of the piano music of John Field (Gwilym Beechey). In addition, a full review section will include an overview of recent research on Classical keyboard performance practice, and what notice -- if any -- has been taken of it by performers on recent discs. The first edition of the new millennium will include an important and thorough reassessment of the harpsichord in the Renaissance, with contributions from a musicologist, an ensemble director, a performer and a maker. These are just some of the highlights that make *H&F* an essential read. Please continue to support us and recommend our magazine to your friends and colleagues.

### *Odds and ends...*

Don't miss: Malcolm Russell's recital 'Bach and his legacy' at Framlingham on 28 November (01728-724456); 'Unsung heroines', a series of concerts in London exploring women in early music: on 28 November at Pond Square Chapel, Highgate Village, music by women working in London 1750-1830, and on 12 December at St John the Evangelist, Islington, 'Hildegard -- Windows of Song' (0171-281-6864); the Queen's Chamber Band in New York on 28 November performing 'Passionate Pavans & Gay Galliards' at St Peter's Lutheran Church, at the Merkin Concert Hall on 1 February 2000 ('The Scarlattis'), and on 6 June ('New Music') (+1-212-924-7299).

An Australian reader asks for help. He is searching for a full set of plastic Arnold Dolmetsch harpsichord jacks. The instrument needing these is a 1966 model, 2 manual s/n 902 with jack action patent 936819. Any information received by the editors will be passed on.