

# Harpsichord & *fortepiano*

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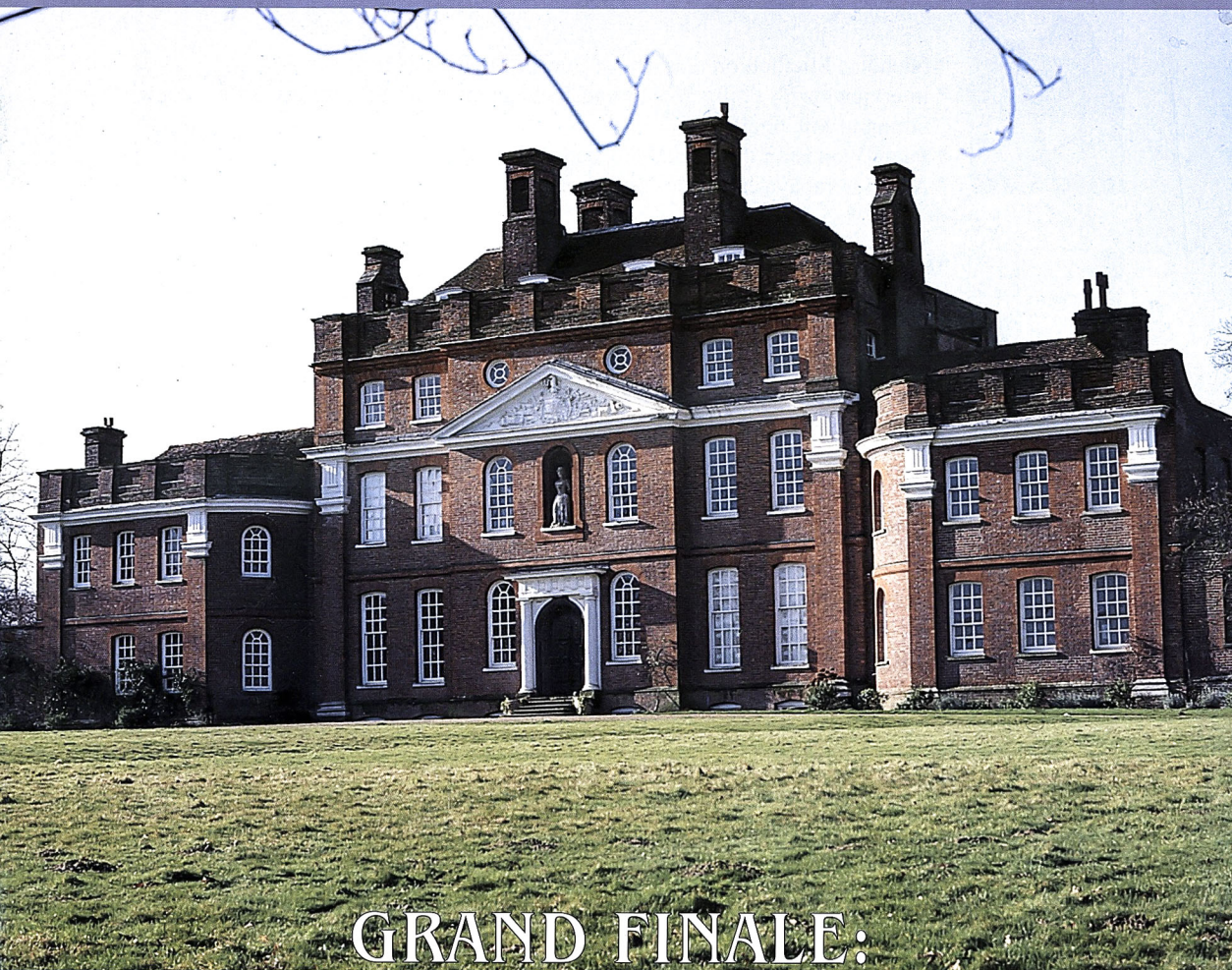
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# Harpsichord & fortepiano



## GRAND FINALE:

Katrina Burnett pays tribute to the Broadwood Trust

Mora Carroll on Dussek

Gerald Gifford on music in Dolmetsch's library

and Penelope Cave on preparing the performing score

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plus full review section



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## Vol 9 no 1 Renaissance Harpsichord Edition

- \* Nicholas Mitchell on a universal European pitch system
- \* interviews with Philip Pickett and Joel Katzman on the new Trasuntino copy, strung at low pitch
- \* Paula Woods on the lost 'Windebank's Virginal'
- \* Asako Hirabayashi on the Bevin table



## Vol 8 no 2

- \* Gary Blaise on the clavichord
- \* Claudio di Vérolì on Rameau
- \* Gwilym Beechey on John Field
- \* Pamela Nash on transcribing Bach (part three)



## Vol 8 no 1

- \* Mora Carroll on Dussek, Broadwood and the 'additional keys'
- \* an interview with Igor Kipnis
- \* Pamela Nash on transcribing Bach (part two)



## Vol 7 no 2

- \* Sally Fortino at Bad Krozingen
- \* Philip Pickett on continuo in Monteverdi's *L'Orfeo*
- \* Giulia Nuti on Italian harpsichord basso continuo realisation
- \* Robert Webb on techniques of baroque accompaniment
- \* Kevin Malone on composing for the harpsichord
- \* Pamela Nash on transcribing Bach (part one)



## Vol 7 no 1

- \* Richard Maunder on keyboard instruments in Haydn's Vienna
- \* an interview with Ronald Brautigam
- \* The Music Collection at the Harley Gallery
- \* Gwilym Beechey on an unknown 18th-century keyboard tutor
- \* Peter Watchorn with more on Isolde Ahlgrimm
- \* Pamela Nash on Jane Chapman (part two)

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# Harpsichord & *fortepiano*

Volume 9, No. 2

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Cover: Finchcocks, Goudhurst, Kent: the historical keyboard instrument collection is open with the house and gardens on Sundays from Easter to end September, plus Wednesdays, Thursdays and Bank Holiday Mondays in August, 2-6pm. Festival in September.

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