

# Harpsichord & *fortepiano*

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# *A Note from the Editors*

**M**any thanks for all the kind comments we have received about our last issue, a special edition devoted to the Renaissance harpsichord. We seem to have produced a real talking point about instruments and performance practice, which is exactly what the role of a small independent magazine like ours should be. The achievement, of course, is, as always, due to our contributors.

When we took over the editorship of the magazine nearly five years ago, we began by making contact with potential contributors both new and old. At the time, a number of them responded by informing us that there was no future in print publication, and that electronic media was the only way to go. Whether or not this was just a polite way of declining to help, only they know for sure; however, in the meantime, the intervening five years seem to have given all of us a more balanced view about the respective roles of print and electronic media.

The internet is certainly becoming the first port-of-call for looking up references. The publication of the second edition of the *New Grove* dictionary, in both print and online forms, is a major breakthrough in the tools of musical scholarship. At [www.grovemusic.com](http://www.grovemusic.com) you can find both the strengths and weaknesses of this new way of presenting information: the search facility is excellent, allowing you to pick up references through whole swathes of related articles, resulting in an innovative and powerful new research tool. In addition, the online edition will be updated over a period of time so that the scholarship doesn't become redundant too quickly. This is important, because with the long period of time necessary for the compilation of a major print dictionary a certain amount of recent research is always going to miss the boat. (For example, think how some key articles in the first edition of the long-awaited *New Grove* were so quickly overtaken by new musicological discoveries and ideas.) The disadvantage of the online edition is shared by anything on a screen: in reading a major multi-page article, you either have to sit staring at the screen, on which flipping backwards and forwards among pages is cumbersome, or to wait for it to print out, which seems to defeat the purpose. However, *New Grove* in both its formats retains its status as an essential reference work.

Not to be outdone by the *New Grove*, our magazine has also developed its own website, accessible at [www.beedata.com/harp](http://www.beedata.com/harp). On it you can find Soundboard, our regularly-updated events and news listing; a full index of all articles and items reviewed since 1996; as well as articles offering personal viewpoints about topical issues. The latest of these is an article by Anthony Miskin about his experience of building a spinet from a kit. If you visit the site, please leave your suggestions of what else you would like to see on it.

Our print journal, meanwhile, continues to present serious views and research. In this edition we have Mora Carroll's further research on Dussek and his music for the extended fortepiano compass; Penelope Cave with some well-thought-out ideas of annotating performance scores; Gerald Gifford discussing music found in Dolmetsch's library; and our cover article, which is about the Broadwood Trust and its director over the last 25 years, Adam Johnstone. A full review section follows, and we are very pleased to welcome Michael Cole and Barry Ife to our list of expert reviewers. Coming up in our next issues we have an interview with Virginia Pleasants, keyboard music from the library at Burghley House, and an investigation of the little-known career and music of JCF Bach, in addition to a full review section covering festivals, books, music and discs and part two of our overview of music for the classical fortepiano.

Read and enjoy. Paper doesn't look like going out of fashion any time soon.