

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
(MIRCat)

# A NOTE FROM THE EDITOR:

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photo by Rachel Clements

Welcome to our second issue in our new format. Many thanks and words of encouragement have reached me, and it's wonderful to know this magazine has so much support. As with any new venture, the magazine does need your comments; I'm pleased that we have been able to address some of the queries made. We are listening to your comments; in this issue we do have details about our contributors, as requested by readers. A note on our format: A reader commented that he did not like the font and wondered why we have two. This magazine uses two main fonts- one in a serif font for easier reading of long paragraphs of prose; the other is sans-serif for lists and boxed items. That's the current industry standard in print and design.

Suggestions and offers of articles continue to be welcome. Please note that our website (see contents page) has a style and submission guide in user-friendly pdf and rtf. I have had to ask many authors to fill in missing

information such as the publishing company, as our endnote style is an amalgam of British and U.S. styles; it is intended to make it very easy for readers to track down sources. In addition, minimal formatting is appreciated. While we can polish gems, we do request that you help us in the early stages!

I would particularly appreciate offers to write about the early keyboard "scene" in places outside the U.S, and to receive reports on keyboard conferences from attendees.

This issue includes much for instrument makers and players of all types- we have information on some unusual instruments such as the pantalon clavichord, and interesting solutions to gravity and case work with upright grands and English cabinet pianos.

You'll find this issue really does straddle the two disciplines of playing and making instruments, as many of the writers address how to use and how *not* to use these instruments, with a special contribution on changing one's interpretation for different instruments by Richard Troeger.

We also have some solid pieces of research on sources that should tantalize players and researchers — ranging from Iberia to Restoration England.

In addition we continue to offer an historical perspective of early keyboards in our modern age (is that an oxymoron?). We often hear Bach on the piano -does it work? What about Couperin? This time we have tried something slightly different in including a review of a novel that has bearing on our discipline. We hope you enjoy this.

Thanks and Best Wishes,  
Dr. Micaela Schmitz, Editor