

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
(MIRCAt)

Anne Beeterm Acker is a full time restorer, builder, scholar and performer on clavichord, harpsichord, and 18th -19th century piano. [anne@fortepianos.com](mailto:anne@fortepianos.com)

Charlene Brendler is director of the Streicher Fortepiano Trio and is an early keyboard performer / teacher, UC Berkeley, USA.

Penelope Cave won the Raymond Russell prize and was a laureate of Bruges International Harpsichord Competition. She has given solo performances at the Purcell Room, the Wigmore Hall and international venues as well as recording for Hyperion and Naxos.

Terence Charlston is currently producing an interactive edition of Albertus Bryne's complete keyboard works with Heather Windram to be published by Norsk Musikforlag A/S, Oslo later this year. A recording of Bryne's harpsichord and organ music (on the Deux-Elles label) is being issued with this book. See [www.charlston.freeseerve.co.uk/Bryne\\_Interactive\\_Edition](http://www.charlston.freeseerve.co.uk/Bryne_Interactive_Edition).

Kathryn Cok is working toward a PhD at the University of Leiden. She performs regularly as a soloist and continuo player on harpsichord and fortepiano in festivals, concert series and historical keyboard collections throughout Europe, including with groups such as the Amsterdam Baroque Orchestra and Het Caecilia-Concert.

Meg Cotner is a freelance harpsichordist and acknowledged blogging fanatic living in Astoria, Queens, NY. <http://astorisharpsichordist.blogspot>.

Gregory Crowell is University Organist and Professor of Harpsichord at Grand Valley State University (Michigan, USA), and Director of Publications of the Organ Historical Society. His work on early keyboard instruments and performance has appeared in such publications as *De Clavicordo*, *Clavichord International*, *The Diapason*, and *The American Organist*.

Patrick Frye III was educated at Connecticut College and the University of London, Goldsmith's College. He composes, performs and teaches piano, harpsichord, composition and voice in Charlotte, North Carolina.

Beth Garfinkel is a D.M. Candidate in harpsichord performance at the Indiana University Jacobs School of Music, with a minor in voice.

Madeline Gould is an artist known for her stone sculptures. She is an avid keyboard player. Her book, *Jack Langshaw's Square Piano*, will be published in 2007 by Corvo Books.

Rob Haskins is Assistant Professor of Music at University of New Hampshire, where he teaches music history. He studied harpsichord with Shirley Mathews, Christopher Kite, and Arthur Haas, and holds a Ph.D. in musicology and Doctorate of Musical Arts from the University of Rochester, Eastman School of Music. In addition to teaching and research, he performs regularly on various keyboard instruments and has reviewed harpsichord and new music CDs for the American Record Guide since 1993.

Richard Lester, based in Cirencester, England, will perform a programme entitled *Flamenco Sketches* 10 February 2007 at the Purcell Room, London. Spanish folk music elements in works by Scarlatti and Soler will be illustrated by members of the Spanish Dance society (Dame Marina Grut, director). The programme will also include some previously unheard sonatas and Soler's famous Fandango.

James McCarty, a Fort Worth, Texas dermatologist, loves all keyboard music, with a preference for the 17th-century harpsichord.

Kenneth Mobbs, keyboard performer, historian and collector, formerly Senior Lecturer in Music at the University of Bristol, UK, has now retired from professional playing. Details of CD recordings of himself playing instruments from his collection can be found on <http://www.mobbsearlykeyboard.co.uk>.

David Pickett trained in piano, organ, composition, and conducting, and is Professor of Music at the University of North Texas. After a degree in Electronic Engineering, he was active for nine years at the EMI studios in Abbey Road, London. He is presently preparing definitive editions of Sibelius' Sixth Symphony (Breitkopf Gesamtausgabe) and Mahler's "version" of Beethoven's Ninth Symphony (Mahler Gesamtausgabe).

Micaela Schmitz, your tireless Editor, tries to limit her reviewing but manages to fit in a good read from time to time. She is a professional early keyboard performer and workshop leader.

Paul Simmonds is an early keyboard performer, teacher and researcher with a particular interest in the clavichord, teaching regularly in London and holding regular courses at West Dean College near Chichester. His clavichord recording of the Sonatas of E.W. Wolf was awarded the Deutsche Schallplatten Preis, and he has written numerous articles on style and interpretation.

Calimerio Soares is a Brazilian composer and university professor who holds a PhD degree in Music from the University of Leeds. He has contributed several articles, books and CD reviews on organ and harpsichord to important academic and music magazines in Brazil and abroad.

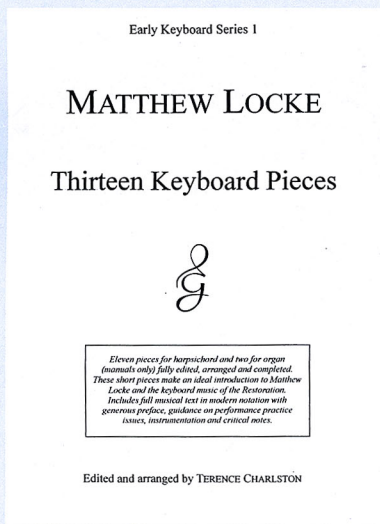
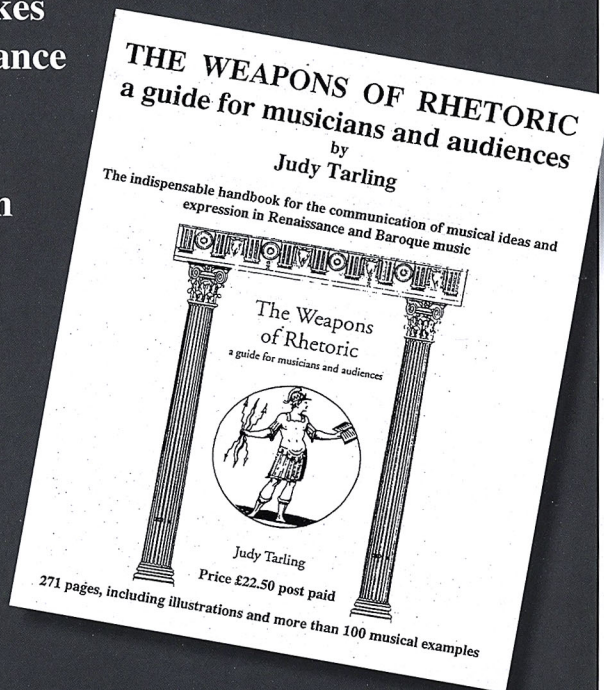
Richard Troeger performs on the harpsichord, clavichord, and fortepiano. He is the author of *Playing Bach on the Keyboard: A Practical Guide* (Amadeus Press, 2003) and *Technique and Interpretation on the Harpsichord and Clavichord* (Indiana Univ. Press, 1987). Currently, he is completing for Lyricord Discs his series "Bach on Clavichord", the first integral recording of Bach's keyboard music to use the clavichord as the primary instrument.



Judy Tarling's second book strikes at the heart of musical performance with a study of the relationship between music and rhetoric, which was much remarked upon during the Renaissance and Baroque periods

**Subjects covered include**

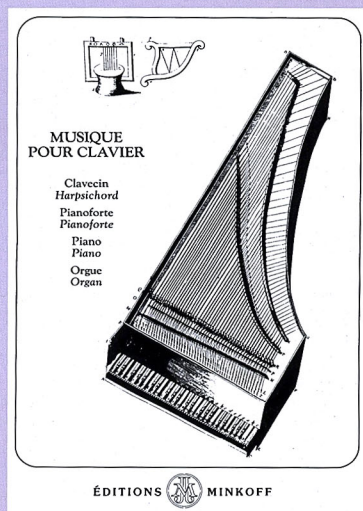
*A survey of the sources from ancient times, Renaissance educational method, the iconography of eloquence and persuasion, the audience, decorum, stage manner, style, imitation, affect, 'the passions', word painting, allegory, speech-based delivery, tone quality, dynamics, length of notes or syllables, exclamations, emphasis, humour, nerves, sprezzatura, articulation, rests, sighs, surprise, silence, tempo, structure, rhythm, ornamentation, figures, repetition and rhetorical schemes*



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'An entertaining disc of London's favourite arias'. *BBC Music Magazine*, August 2000.

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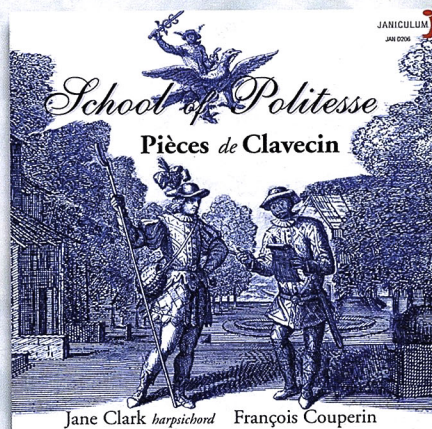
'Jane Clark spices her Scarlatti recital with an expert knowledge of Spanish folk music. Her programme succeeds in illustrating Scarlatti's range of emotion and style'. *BBC Music Magazine*, July 2000.

'Jane Clark's notes alone are worth the "price of admission"....she is a compelling advocate for this folk-music informed view of Scarlatti's Iberian sonatas'. *The Diapason* (USA), September 2000.

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Jane Clark harpsichord François Couperin

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