

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCAt)

A NOTE FROM THE EDITOR:



photo by Rachel Clements

Dear Readers,

First an apology.

John Collin's article, "Buxtehude's Music for Stringed Keyboard Instruments" in our Spring 2006 issue is an expanded version of one that appeared first in the *British Clavichord Society Newsletter* in February 2007. We inadvertently neglected to mention this when we published and apologise for any inconvenience this may have caused.

This issue has several reports on conferences that have taken place in the U.S. It shows the wealth of research that is going on and highlights also the efforts of the next generation of players.

We have some pieces on the state of new music from a variety of perspectives, and it is good to know that the next generation is working on contributing both their playing and their composition to the field.

In addition this issue features rather more book and score reviews for a bit of a change. We continue to welcome ideas and suggestions for articles.

For the Spring 2008 issue, we would like to encourage particularly articles about pedagogy- this could be a simple account of some tip you've learned, an account of your experience as a student at various institutions, or an analysis of pedagogical systems. How do you start a new student with an early keyboard? Is it different if the students has previous keyboard experience? What about those people I really envy, the ones who never had modern piano first before coming to early instruments? How about tuning- at what point and how do you teach it to students? How is the experience changed depending on which instrument is started first? For example, organists often learn improvisation as a matter of course. How would that differ with other early keyboards? What about switching between organ, clavichord, fortepiano, harpsichord, and modern piano? Please send in your thoughts and suggestions!

Thanks and Best Wishes,

Dr. Micaela Schmitz, Editor