

Harpsichord & fortepiano

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Musical Instrument Research Catalog
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About our Contributors

Anne Beetem Acker is a full time restorer and builder of, and consultant, scholar and performer on clavichord, harpsichords, and 18th and 19th century pianos.

Gavin Black is Director of the Princeton Early Keyboard Center and a performer on organ, harpsichord, and clavichord. He has recorded for MHS, PGM, and Centaur.

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

Neil Coleman is active as a player of early keyboard instruments, and has recently played for the British Harpsichord Society and the British Clavichord Society; last year he gave the opening recital in the Finchcocks Young Artists Series. Neil is also a teacher, translator, and a accompanist for classes at the Royal Academy of Music, London.

John Collins is organist at St George's, Worthing and is a regular contributor/translator to the RCO, *The Diapason*, *British Clavichord Society Newsletter* and *Clavichord International*. He researches Iberian repertoire and English organ voluntaries and lessons for harpsichord in the eighteenth century.

Elaine Comparone is a harpsichordist who lives and works in New York City, where she initiates and directs the activities of Harpsichord Unlimited and The Queen's Chamber Band.

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. He has published widely on early keyboard instruments and performance in such publications as *De Clavicordo*, *Clavichord International*, *The Diapason*, and *The American Organist*

Bridget Cunningham is a harpsichordist who has performed with the Orchestra of the Age of Enlightenment, English Touring Opera, and the Irish Chamber Orchestra, among others. She currently a Junior Fellow at the Royal College of Music where she coaches singers, researches, and performs.

John Edwards (not the presidential candidate) is a retired biology professor (active) at the University of Washington, Seattle. He studies harpsichord with Jillon Stoppels Dupree, and serves on the board of Gallery Concerts.

Karen Hite Jacob, a founding member of SEHKS, is director and harpsichordist for Carolina Pro Musica. She is organist for Belmont Abbey, Belmont, North Carolina and a member of the faculty at Belmont Abbey College.

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

Pamela Nash is a harpsichordist and teacher, and the Artistic Director of Harpsichordfest, promoting contemporary music for harpsichord. She recently edited Stephen Dodgson's complete harpsichord solo works, and her recording of Scarlatti Sonatas was released this year on Campion.

Giulia Nuti teaches harpsichord and basso continuo at the Scuola di Musica di Fiesole; her book, *The Performance of Italian Basso Continuo: style in keyboard accompaniment in the seventeenth and eighteenth centuries*, has recently been published by Ashgate.

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.

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.

Paula Woods is an amateur keyboard player, interested in the history of early instruments. She owns a harpsichord by Michael Johnson, based on the 1637 Andreas Ruckers in Nuremberg, and is looking forward to acquiring a clavichord after an 18th-century original.

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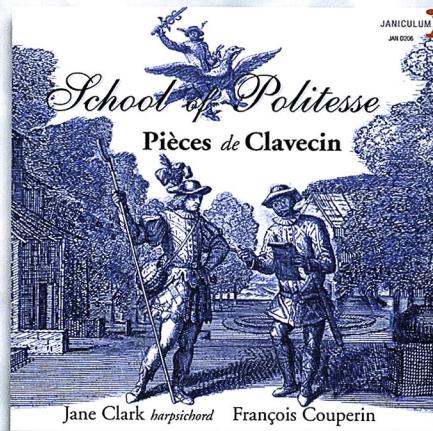
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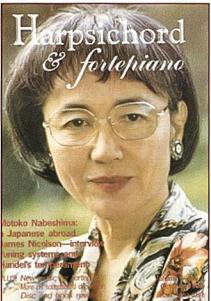
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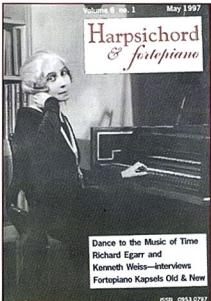
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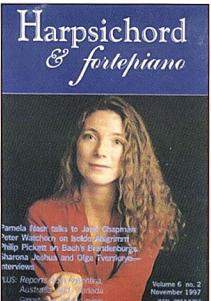
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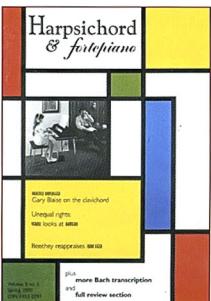
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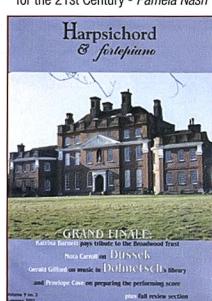
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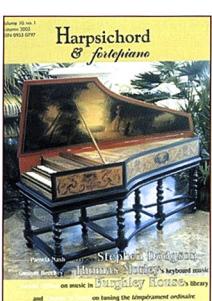
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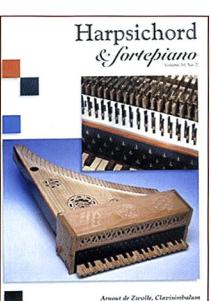
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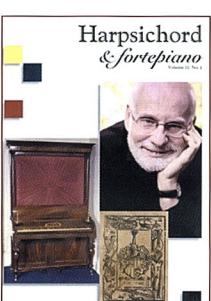
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