

Harpsichord & fortepiano

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About our Contributors

Carol Iel Breckenridge, Farver Professor of Music at Central College in Pella, Iowa, is a specialist in early keyboard music and an active recitalist and lecturer on clavichord, harpsichord, and fortepiano.

Penelope Cave regularly writes & reviews for the *Harpsichord & Fortepiano magazine*, *Consort* and *Music Teacher* among others. She has recorded for the BBC and Classic FM and her solo disc, *From Lisbon to Madrid, featuring Scarlatti and his contemporaries*, received 5 stars from the BBC Music Magazine and is available from www.tutti.co.uk

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.

Grant Colburn has written and self published four books of period music, in the Renaissance, and the English baroque idioms. Recently Colburn was the author of a feature length article in the summer 2007 issue of *Early Music America Magazine* on period composition and appeared at this year's Boston Early Music Festival playing his own compositions.

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, an RCM graduate, is also currently a Junior Fellow at the Royal College of Music where she coaches singers, researches, and performs. Bridget's performing experience includes working with the Orchestra of the Age of Enlightenment, English Touring Opera, and the Irish Chamber Orchestra as well as her ensembles Emerald Baroque, Fleur and the Iberian Archive.

Elaine Funaro is regarded as one of the leading performers of new music for the harpsichord, A past president of the Southeastern Historical Keyboard Society and director of the Alienor Harpsichord Composition Competition, she has recorded for the Centaur, Gasparo and Wildboar labels.

Paul Irvin has built over sixty harpsichords and clavichords and written a variety of articles and book reviews for publications in North America and Europe since receiving his BA in Chemistry in 1969. Increasingly his interest is less in making a musical instrument and more in making an instrument musical.

Richard Lester is based in Cirencester, England. Readers may see Lester's earlier contributions to our previous incarnation *The English Harpsichord Magazine*. Vol. 1/8 includes the 'Performer's Approach to Scarlatti' hosted by the British Harpsichord Society at www.harpsichord.org.uk/EHM/ehm.htm

Gilbert Martinez is the director of *MusicSources*, Center for Historically Informed Performance in Berkeley. You can see his activities at www.musicsources.org.

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.

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.

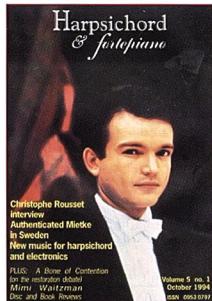
Calimerio Soares is a Brazilian composer and university professor. He holds a PhD degree in Music from the University of Leeds. He has contributed several articles, and reviews on the topics organ and harpsichord to important academic and musical magazines in Brazil and abroad.

Kasia Tomczak-Feltrin is a harpsichordist and teacher based in Lille (FR) and working in the UK. She teaches at the Godolphin and Latymer School in London and performs as a soloist and member of The Burney Players – ensemble in residence at the Handel House Museum (www.theburneypyplayers.com)

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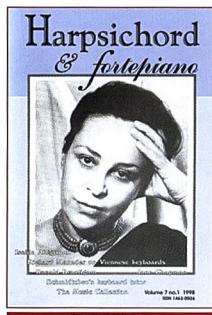
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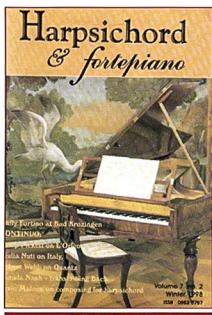
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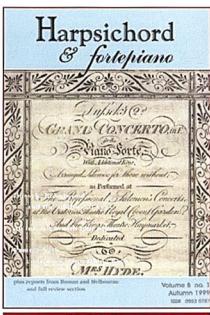
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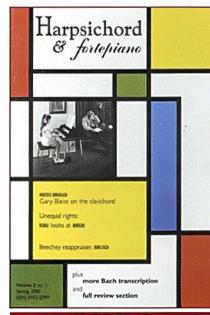
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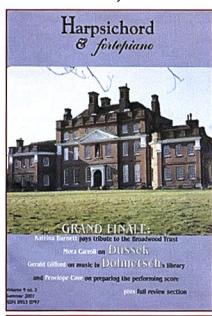
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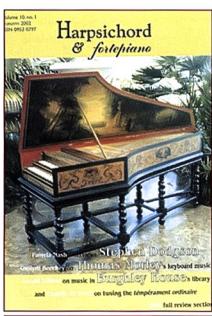
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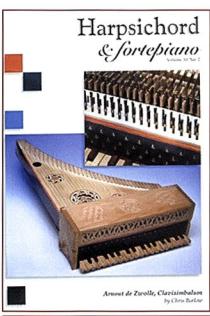
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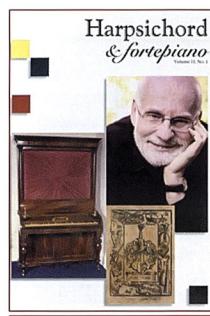
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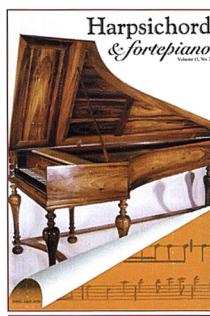
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