

# Harpsichord & *fortepiano*

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# About our Contributors

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*Gwilym Beechey*, PhD, retired Lecturer in Music (University of Glasgow, University of Hull) is an organist, pianist, harpsichordist, composer, and arranger. He has edited, among other things, Volume 30 of *Musica Britannica* which contains the Shakespeare Ode by Thomas Linley Jr.

*Lucy Coad* graduated from the London College of Furniture and afterwards trained to specialise in the repair and conservation of historic square and fortepianos with Tim Hamilton. She now runs Lucy Coad Square Piano Conservation and Repair near Bristol, UK.

*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. <http://www.angelfire.com/music7/renaissance/index.html>

*Gregory Crowell* is University Organist and Affiliate Professor of Music at Grand Valley State University in Allendale, Michigan, and Director of Music at St. Mark's Episcopal Church in Grand Rapids, Michigan. He is a frequent performer on organ, harpsichord, and clavichord, and has published a number of articles on historical performance practices and keyboard instruments

*Gerald Gifford* is Honorary Keeper of Music at The Fitzwilliam Museum, Cambridge, and a Visiting Lecturer in Performance Practice in Cambridge University Music Faculty. He also pursues an international career as an organist and harpsichordist. [www.geraldgifford.com](http://www.geraldgifford.com)

*Daniel Grimwood's* release of Liszt's *Années de Pèlerinage* with an 1851 Erard on the SFZ label was selected as CD of the week by Geoffrey Norris in the *Telegraph*. He follows a lively international career as a concert pianist and chamber musician.

*Douglas Hollick* is an internationally respected player of early keyboard instruments whose research into 17th century North

German organ music and instruments has produced a number of recent recordings. He teaches at the Birmingham Conservatoire and Clare College Cambridge, and was a year 2000 Churchill Fellow.

*D. J. Law* (based in Long Compton, England) is a maker and restorer of historic keyboard instruments. He published the ground-breaking *A Handbook of Historical Stringing Practice for Keyboard Instruments 1671-1856* with Malcolm Rose and taught at the London College of Furniture before going independent; he is now an historic brassware specialist supplier as well.

*Richard Lester's* recordings of Scarlatti sonatas for Nimbus have been described as "a benchmark achievement in the history of recorded music". He is recording the works of Frescobaldi and will be running a Seminar on the composer's works on Saturday June 20th from 10am-7pm. Details from [mimo45@tiscali.co.uk](mailto:mimo45@tiscali.co.uk)

*Ben Marks* was recently awarded a Queen Elizabeth Scholarship to enable him to continue to train to conserve and restore historic square and fortepianos with Lucy Coad. His particular areas of interest include tuning and temperament as well as museum and conservation practice.

*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>.

*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 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.



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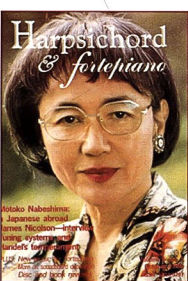
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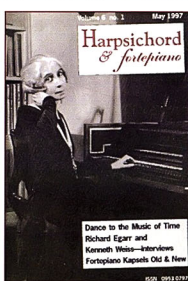
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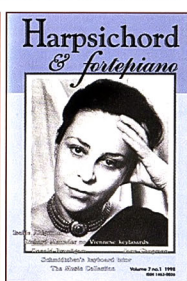
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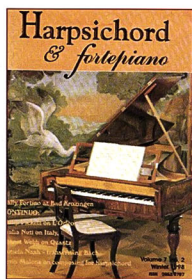
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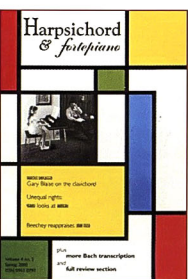
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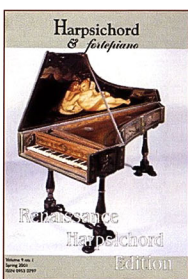
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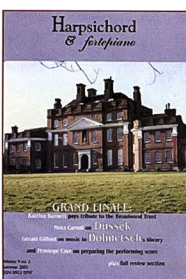
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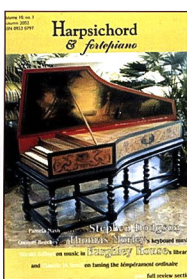
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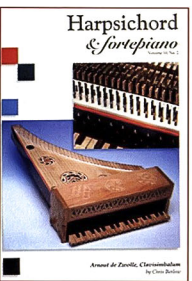
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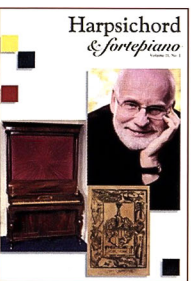
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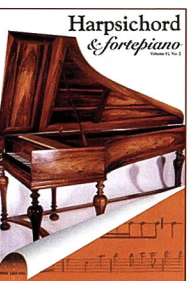
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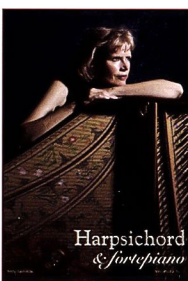
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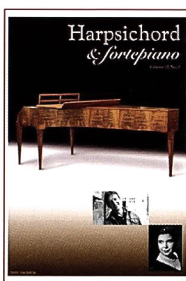
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