

Harpsichord & fortepiano

Vol. 13, No. 2 Spring, 2009

© Peacock Press.

Licensed under [CC BY-NC 4.0](#).

You are free to share and adapt the content for non-commercial purposes, provided you give appropriate credit to Peacock Press and indicate if changes were made. Commercial use, redistribution for profit, or uses beyond this license require prior written permission from Peacock Press.

Musical Instrument Research Catalog
(MIRCat)

About our Contributors

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 forte pianos 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

Daniel Grimwood's release of Liszt's *Annees de Pelerinage* 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

Ben Marks was recently awarded a Queen Elizabeth Scholarship to enable him to continue to train to conserve and restore historic square and forte pianos 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.

Complete your collection of *Harpsichord & Fortepiano* from Ruxbury Publications

A small number of all Issues are presently available at £8 per issue post paid.

Where the original is no longer available a reprint can be provided at £6 per copy



Vol 5 No 1

An interview with Christophe Rousset
- Christophe Rousset
The Colt Clavier Collection at 50
- David Bray
The Challenge of New Music
- Jane Chapman



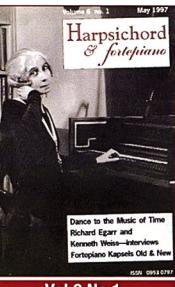
Vol 5 No 2

An interview with Andreas Staier
- David Bray
Back to Bach - Stephen Daw
Making and using egg tempera on harpsichord soundboards
- Jenny Haylett
How to read Urtext editions
- Malcolm Bilson



Vol 5 No 3

Motoko Nabeshima - A Question of Cultural Identity
- David Crandall
Handel's Harpsichord Temperament
- Carl Sloane
New Music for the Harpsichord
- Marc Reichow & Richard Sims



Vol 6 No 1

Dance to the music of Time - Penelope Cave
Handel's eight great suites for harpsichord
- Gwilym Beechey
Did Couperin ever play a trill before the beat
- Claudio di Veroli



Vol 6 No 2

A performance practice for the 21st century
- Pamela Nash
Isolde Ahlgren and Vienna's Historic Keyboard Revival
- Peter Watchorn
The Brandenburg Concertos
- Philip Pickett



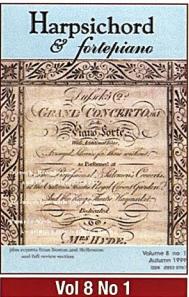
Vol 7 No 1

Keyboard Instruments in Haydn's Vienna
- Richard Maunder
Christoph Benjamin Schmidtchen and his Small Keyboard Tutor
- Gwilym Beechey
Performance Practice for the 21st Century
- Pamela Nash



Vol 7 No 2

Composing for the Harpsichord
- Kevin Malone
Continuo Realisation
- Giulia Nuti
The Neumeier Collection
- Alison Holloway



Vol 8 No 1

Dussek, Broadwood and the Additional Keys
- Mora Carroll
Igor Kipnis Interview
- Elaine Hoffman Baruch



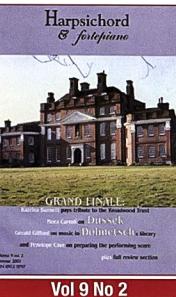
Vol 8 No 2

John Field & his Piano Music
- Gwilym Beechey
Inegalite and Rameau's Concerts
- Claudio di Veroli
Pick up your fingers, Prick up your Ears
- Gary Blaise



Vol 9 No 1

Harpsichord Renaissance
- Alison Holloway
The authority of the Bevin table in the interpretation of ornament signs in Elizabethan virginal music
- Asoko Hirabayashi
Windebank's Virginal
- Paula Woods



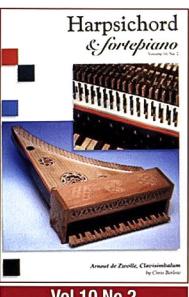
Vol 9 No 2

The Broadwood Trust - Katrina Burnett
Jan Ladislav Dussek and his music for the extended keyboard compass
- Mora Carroll
Some rare sources of Georgian harpsichord music in the library of Arnold Dolmetsch
- Gerald Gifford



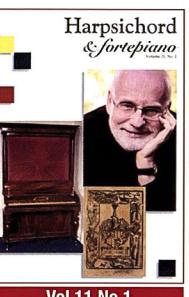
Vol 10 No 1

Interview Stephen Dodgson
- Pamela Nash
Thomas Morley's keyboard music
- Gwilym Beechey
Tuning the temperament ordinaire
- Claudio di Veroli



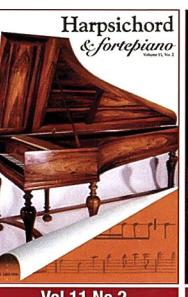
Vol 10 No 2

String Replacement - D.J. Law
Interview Stephen Coles
- Kathryn Cok
An Introduction to Restoration Keyboard Music
- Terrence Charlston
Why 'Great in the Name' Great - Micaela Schmitz



Vol 11 No 1

Interview Ton Koopman
- Kathryn Cok
Interpretation on Multiple Keyboards - Richard Treoer
The Pantalon Clavichord - Paul Simmonds
English Upright Grands & Cabinet Pianos - Kenneth Mobbis



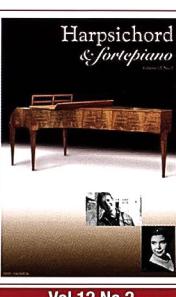
Vol 11 No 2

The Harpsichord in Brazil
- Calmerio Soares
Mozart and the Clavier
- Neil Coleman
Buxtehude's Works for Stringed Keyboard Instruments
- John Collins



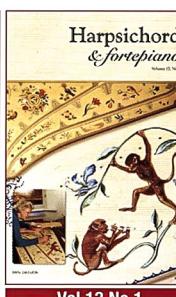
Vol 12 No 1

Organology: Mozart and the Clavier
- Neil Coleman
Interviews with Derek Adlam,
- Paula Woods
Alan Curtis & Bruce Kennedy
- Giulia Nuti
New Music Focus
- Penelope Cave



Vol 12 No 2

In Search of Rosenberger
- Micaela Schmitz
Scarlatti Sonatas, Step by Step
- Penelope Cave
An Approach to Recreating Historical Sound - part 1
- Paul Irvin



Vol 13 No 1

A path towards Lid Decoration
- Elizabeth Lanzoni
Painting Harpsichord Soundboards
- Mary & Kenneth Mobbis
Harpsichord Regulation
- D.J. Law
An Approach to Creating Historical Sound - part 2 - Paul Irvin

Order from **Ruxbury Publications**, Scout Bottom Farm, Mytholmroyd, Hebden Bridge HX7 5JS

Phone: +44 (0) 1422 882751 Fax: +44 (0) 1422 886157

email: hfp@recordermail.co.uk