

Harpsichord & fortepiano

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About our Contributors

David Breitman, director of Oberlin College's Historical Performance Program, has been playing forte pianos for twenty years. His recordings include the complete Mozart violin sonatas with Jean-François Rivest (Analekta), Beethoven solo sonatas (CLAVES complete set), and four recital CDs with baritone Sanford Sylvan.

Garry Broughton, after studying French (whilst unofficially studying music) at Oxford, taught these subjects at various London colleges for over 40 years, chaired the British Clavichord Society for 8 years, and now writes about baroque and classical keyboard concerts, recordings and books for various early music journals.

Grant Colburn has written and self published five books of period music, four in the English baroque idiom, and one of Renaissance music. Colburn was the author of a feature length article in the summer 2007 issue of *Early Music America Magazine* on period composition and also an article on early music and YouTube in 2008. In 2007 he appeared at the Boston Early Music Festival playing his own compositions. <http://www.angelfire.com/music7/renaissance/index.html>

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.

Peter Mole read chemistry at Oriel College Oxford in the 1960s before qualifying as a patent attorney. Since his retirement from professional practice he has had time to develop his long-standing interest in early keyboard music, culminating with the award of his doctorate from the University of Edinburgh in 2009.

Brian Robins' most recent book is a study of catch and glee culture in 18th-century England. He has broadcast on BBC Radio 3, contributed to *The New Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*, and reviewed for a number of magazines.

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.

Peter Thresh is a Senior Producer in the music department of BBC Radio 3 (where his responsibilities include CD Review, working with New Generation Artists and concert broadcasts). He had previously read history as an Academical Clerk at Magdalen College, Oxford and worked as a freelance musician, both of which support his nascent research into early keyboard instruments.

Peter Watchorn is an Australian-born harpsichordist who has combined a virtuosic keyboard technique, musical scholarship and practical experience in the construction of harpsichords copied from original instruments of the 17th and 18th centuries.

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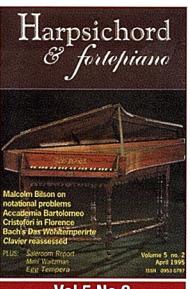
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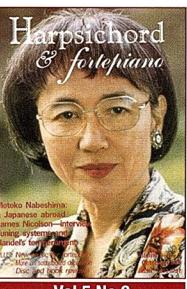
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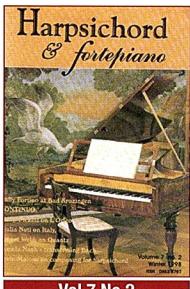
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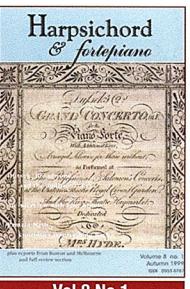
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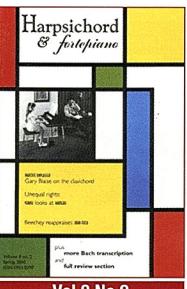
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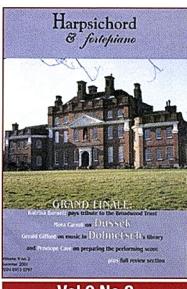
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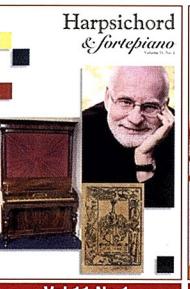
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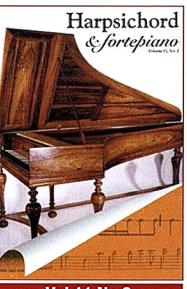
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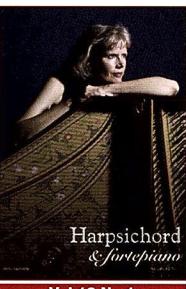
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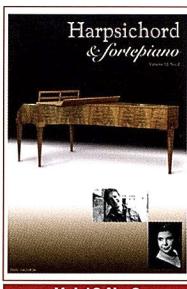
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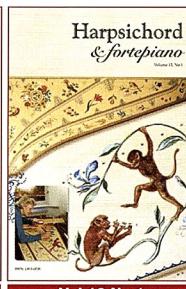
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