

Harpsichord & fortepiano

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About our Contributors

Caperton Andersson is an assistant to Elaine Funaro and is learning lots about the harpsichord!

Grant Colburn has composed five published collections of baroque and renaissance harpsichord music as well as chamber music with continuo and unaccompanied cello or viola da gamba. He authored an article on period composition in the summer 2007 issue of *Early Music America Magazine*, the same year a concert of his compositions was given at the 2007 Boston Early Music Festival.

John Collins is organist at St George's, Worthing and is a regular contributor and 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.

Dan Goren is a composer and academic based at Oxford Brookes University.

Richard Leigh Harris is a harpsichordist, pianist, composer and lecturer based in Bristol. He is a visiting tutor in Composition at Birmingham Conservatoire and is also a part-time lecturer in Oxford University's Department for Continuing Education, where he has lectured on various aspects of the music of J.S. Bach.

Paul Irvin has built over 60 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 Kingston, recognized internationally as a top harpsichord builder, is retiring after completing his 333rd custom crafted instrument. His instruments are owned by leading music schools, orchestras, churches, individual performers and collectors.

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

Paul McNulty has a workshop based in Central Bohemia since 1995, specializing in Viennese and French fortepianos (Stein, Walter, Graf, Pleyel). www.forte piano.eu youtube: "grafpleyle" channel

David Pickett trained in piano, organ, composition, and conducting, and is Professor of Music at the University of North Texas. After a degree in Electronic Engineering, he was active for nine years at the EMI studios in Abbey Road, London, and became involved in preparing definitive editions of Sibelius and Mahler.

Jacqui Robertson-Wade studied viol and 'cello at Trinity College of Music, having been awarded a scholarship. Since then she has established viol teaching in Warwickshire schools, taught many courses, authored the internationally acclaimed "Viol Player" tutor series and founded Rondo Publishing, which now supplies music shops in the UK and abroad from its varied catalogue.

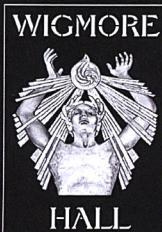
Micaela Schmitz, your tireless Editor, tries to limit her reviewing but manages to fit in a good read from time to time. She is a professional early keyboard performer and workshop leader.

Maxim Serebrennikov is a musicologist and teacher at the N. A. Rimsky-Korsakov Musical College, and a leading librarian of the Foreign Languages Literature Department of the St. Petersburg State Conservatoire Scientific Music Library.

Paula Woods lives in Plymouth, Devon, and is an amateur player of the harpsichord and clavichord. She is particularly interested in the historical context of early keyboard instruments and their repertoire.



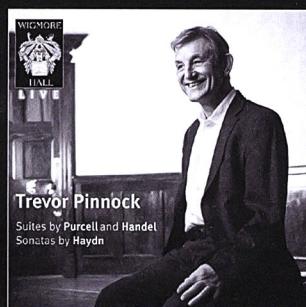
Paul McNulty's Pleyel, at Kacina Palace, Prague
(Photo by Viviana Sofronitskij)



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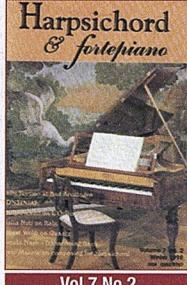
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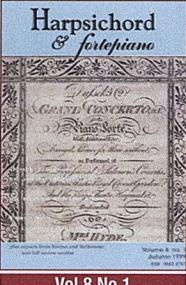
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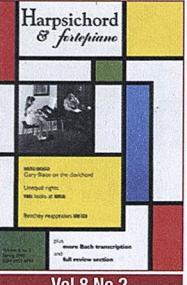
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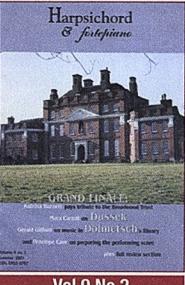
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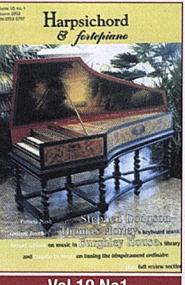
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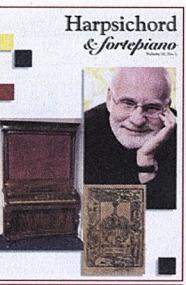
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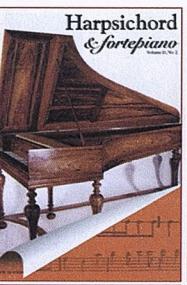
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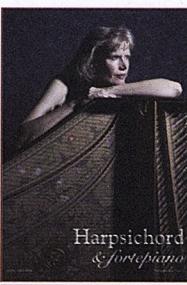
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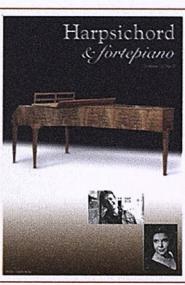
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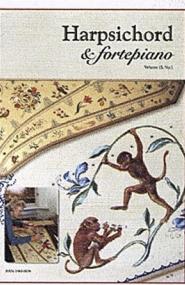
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