

Harpsichord & *fortepiano*

Vol. 14, No. 2 Spring, 2010

© 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

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.fortepiano.eu youtube:"grafpleyel" 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.

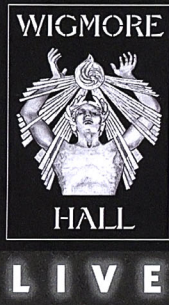
Micaela Schmitz, your tireless Editor, tries to limit her reviewing but manages to fit in a good read from time to time. She is a professional early keyboard performer and workshop leader.

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.

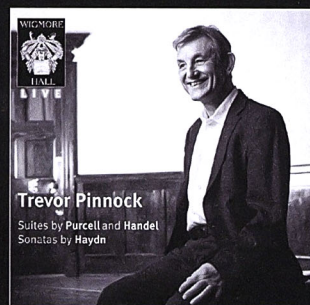


Paul McNulty's Pleyel, at Kacina Palace, Prague
(Photo by Viviana Sofronitski)

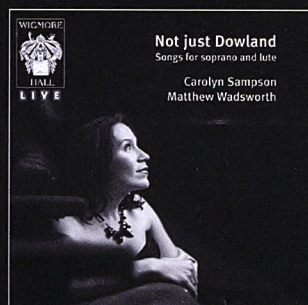


Wigmore Hall Live

Latest releases...



Trevor Pinnock harpsichord
performs works by Handel,
Purcell & Haydn



Carolyn Sampson soprano &
Matthew Wadsworth lute &
theorbo perform works by
Monteverdi, Grandi, Robert
Johnson, Merula, Caccini
& Dowland

Order online
at www.wigmore-hall.org.uk/live
or from 020 7935 2141

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
- David Bray
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



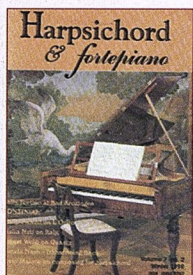
Vol 6 No 1
Dance to the music of Time -
Penelope Cave
Handel's eight great suites
for harpsichord
- Gwilym Beechey
Did Couperin ever play a trill
before the beat
- Claudio di Veroli



Vol 6 No 2
A performance practice
for the 21st century
- Pamela Nash
Isolde Ahlgrimm and Vienna's
Historic Keyboard Revival
- Peter Watchorn
The Brandenburg Concertos
- Philip Pickett



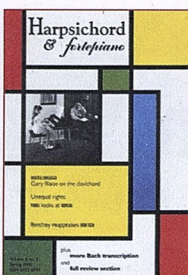
Vol 7 No 1
Keyboard Instruments in
Haydn's Vienna
- Richard Maunders
Christoph Benjamin Schmidchen
and his Small Keyboard Tutor
- Gwilym Beechey
Performance Practice
for the 21st Century
- Pamela Nash



Vol 7 No 2
Composing for the Harpsichord
- Kevin Malone
Continuo Realisation
- Giulia Nuti
The Neumeier Collection
- Alison Holloway



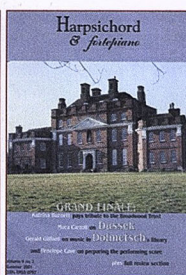
Vol 8 No 1
Dussek, Broadwood
and the Additional Keys
- Mora Carroll
Igor Kipnis Interview
- Elaine Hoffman Baruch



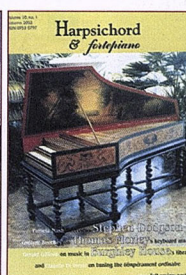
Vol 8 No 2
John Field & his Piano Music
- Gwilym Beechey
Inégalité and Rameau's Concepts
- Claudio di Veroli
Pick up your fingers,
Pick up your Ears
- Gary Blaise



Vol 9 No 1
Harpsichord Renaissance
- Alison Holloway
The authority of the Bevin table in
the interpretation of ornament
- 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
- Terence Charlston
Why was the "Great in Nomine"
Great - Micaela Schmitz



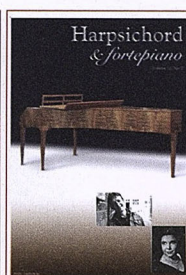
Vol 11 No 1
Interview Ton Koopman
- Kathryn Cok
Interpretation on Multiple
Keyboards - Richard Troeger
The Pantolon Clavichord
- Paul Simmonds
English Upright Grands & Cabinet
Pianos - Kenneth Mobbs



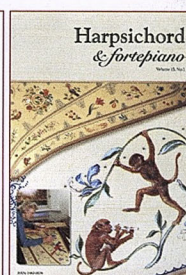
Vol 11 No 2
The Harpsichord in Brazil
- Calimero Soares
Mozart & the Clavier
- Neil Coleman
Buxtehude's Works for Stringed
Keyboard Instruments
- John Collins



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 Mobbs
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