

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)

About our Contributors

Penelope Cave is currently working towards a PhD at the University of Southampton, on the use of the piano in the English country house, 1785-1845. She has given many duet recitals with Helena Brown, on their 1795 Broadwood square including the Jane Austen Festival in Bath and was invited to give solo recitals at Chawton House and St Andrew's University for the 2011 *Sense & Sensibility* anniversary.

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.

Pamela Hickman, born in Melbourne, Australia, teaches, composes and writes about the concert scene in Israel.

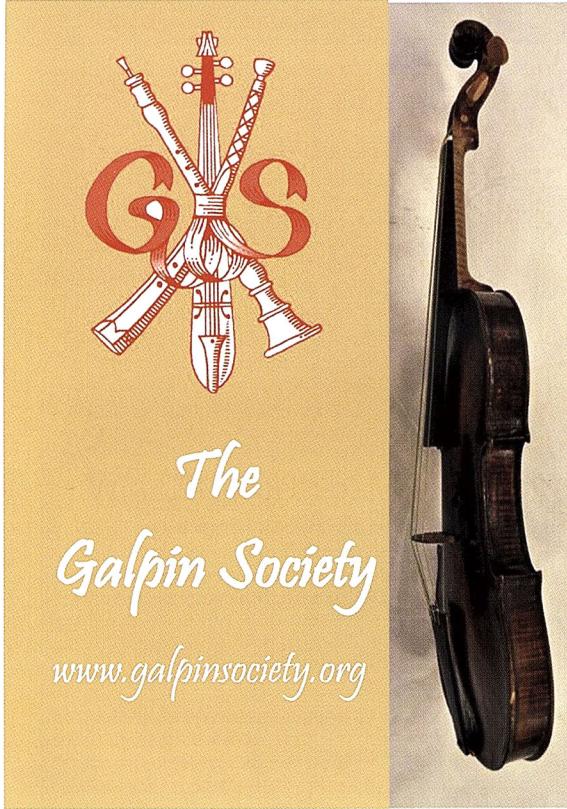
Douglas Hollick is an internationally respected performer and recording artist on organ, harpsichord and early piano, and teaches at the Birmingham Conservatoire and Clare College Cambridge. For 15 years to 1990 he made copies of early keyboard instruments, and still does a little early piano restoration work.

Paul Irvin has made 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.

John O'Donnell is an Australian keyboard player, conductor and musicologist who tours Europe regularly, principally as an organist. His edition of the complete keyboard music of Johann Caspar Kerll was published by Doblinger in 1994, and his interpretation of Bach's temperament diagram appeared in *Early Music* in November 2006.

Richard Troeger is a clavichordist, harpsichordist, and fortepianist, and author of books and numerous articles on early keyboard playing. His recorded series "Bach On Clavichord" is in process of being released by Lyrichord Records, New York.

Claudio Di Veroli, after music education in London and Paris, was Professor of harpsichord at the Conservatorio Nacional in his native Buenos Aires. Now living in Ireland, he has published favourably reviewed books. He has also given masterclasses about tuning and interpretation in different countries.



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The Newsletter is issued three times a year, publicising future activities, reporting on recent ones, placing notices from members attending conferences etc, and containing requests for information.

Visits are organised to instrument collections, many not normally accessible in the UK, Europe, and beyond.

Membership is open to all

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