

Harpsichord & fortepiano

Vol. 18, No. 2 Spring, 2014

© 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

Charlene Brendler teaches early keyboards at UC Berkeley, music history at The Crowden School, and is Director of The Streicher Trio.

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.

John Erskine trained as a literary critic, researching in medieval and Renaissance topics, then becoming increasingly interested in inter-disciplinary approaches to the arts. In music, his chief interests are in the keyboard works of the English Renaissance and in lines of development to the German baroque.

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

Douglas Hollick is an early keyboard performer, teacher and scholar, playing organ, harpsichord and fortepiano. He has performed widely in the UK and abroad, and teaches at Clare College Cambridge.

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 Khouri made his debut playing early piano in 1983 in San Francisco. Since then he has performed throughout California, New York and Australia with over 30 CDs to his credit, using the seven early pianos in his collection. jkhouri@sbcglobal.net

Adrian Lenthall is an organist and early keyboard player. He is Reviews Editor of the *British Clavichord Society Newsletter*.

Richard Lester, an early keyboard specialist, studied with George Malcolm, and is a Fellow of the London College of Music. His many solo engagements have included broadcasts for the BBC, recitals at the Royal Festival Hall South Bank Centre, Wigmore Hall, Bath International Festival, Bruges Festival, and concerts abroad.

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 Discs, New York.

Graham Sadler is Emeritus Professor of Music at the University of Hull, Professor in Music at Birmingham Conservatoire and Visiting Professor at the University of Oxford. His publications include editions of two Rameau operas, co-authorship of *French Baroque Opera: A Reader*, and a forthcoming monograph, *The Rameau Compendium*.

Mark Windisch has played recorders since 1958, with tuition from John Beckett, before gradually adding sordunes and curtails, as part of the Southwark Waits with Bernard Thomas. For the National Early Music Association (NEMA) he is Chairman and Treasurer.

Paula Woods is an amateur player of early keyboard instruments, with an interest in their history. She has the good fortune to own a single manual harpsichord after Ruckers, made by Michael Johnson in 2002.

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.



*The
Galpin Society*
www.galpinsociety.org



Studying Organology since 1946

For the publication of original research into the history, construction, development and use of musical instruments.

The journal, published annually, contains articles, reviews, notes and queries on all aspects of musical instruments. Articles are welcomed from contributors worldwide. Contact Dr Lance Whitehead, at

editor@galpinsociety.org

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

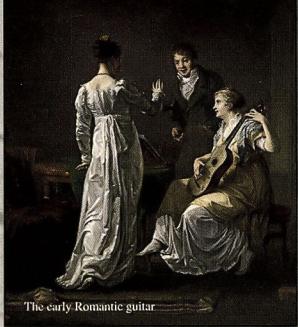
For further information contact:

*Maggie Kilbey
Administrator of the Galpin Society
37 Townsend Drive
St Albans
AL3 5RF, UK*

Email: administrator@galpinsociety.org

Read Early Music from Oxford University Press

EARLY MUSIC



The early Romantic guitar

Early Music is a stimulating and richly illustrated journal, and is unrivalled in its field. Founded in 1973, it remains the journal for anyone interested in early music and how it is being interpreted today. Contributions from scholars and performers on international standing explore every aspect of earlier musical repertoires, present vital new evidence for our understanding of the music of the past, and tackle controversial issues of performance practice.

Enjoy the article, "Innovations in temperament and harmony in French harpsichord music." Visit http://oxford.ly/em_freearticle to read it free online.

Want more content from *Early Music*? Access a free sample issue at http://oxford.ly/em_sampleissue.

Learn more online at
em.oxfordjournals.org

OXFORD
UNIVERSITY PRESS