

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
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# ABOUT OUR CONTRIBUTORS

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**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.

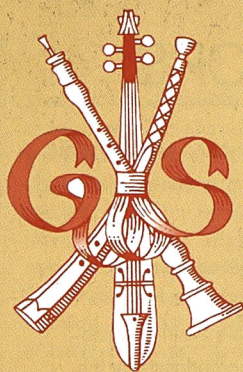
**Graham Sadler** is Emeritus Professor of Music at the University of Hull, Professor in Music at Birmingham Conservatoire and Visiting Professor at the University of Oxford. His publications include editions of two Rameau operas, co-authorship of *French Baroque Opera: A Reader*, and a forthcoming monograph,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

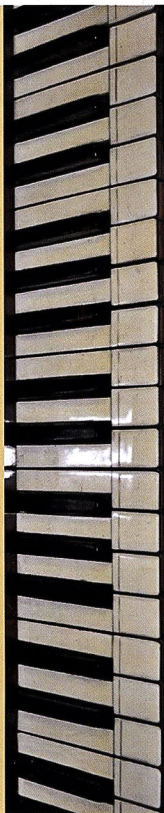
**Micaela Schmitz**, your tireless Editor, tries to limit her reviewing but manages to fit in a good read from time to time. She is a professional early keyboard performer and workshop leader.





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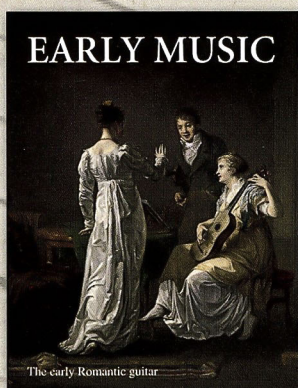
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