

# Harpsichord & fortepiano

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Musical Instrument Research Catalog  
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# 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.

**Alan Curtis** pioneered the return to original instruments, including commissioning the first chitarrone and the first split-key chromatic harpsichord, and after spending time in Berkeley, CA now lives in Europe, where he is devoted full time to performing, principally dramatic music from Monteverdi to Mozart.

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

**Jan-Piet Knijff** studied harpsichord and organ in Amsterdam and musicology in Utrecht and New York. For ten years, he taught organ, harpsichord, and fortepiano at Queens College/ CUNY; he currently teaches at the University of New England, Armidale, New South Wales.

**Richard Ireland** served for many years on the board of the British Clavichord Society, with a particular role in Education.

**John Phillips** holds degrees in German literature and music from the University of California at Santa Cruz and Berkeley. Since 1975, and with the help of a few talented co-workers, his Berkeley, California workshop has produced over 100 new harpsichords and several restorations of antiques.

**Bruce Reader** has been involved in music for many years, as a classical record distributor, a newspaper concert reviewer and writer on music, including co-authoring a memoir of his friendship with the late British composer George Lloyd. He now writes an online blog as The Classical Reviewer.

**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 Lyricord Discs, New York.

**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.

**Andrew Watts** is co-principal bassoon for the *Orchestra of the Age of Enlightenment* and also director of *The Carnival Band*. He is a keen music educator working with children and adults of all ages, and is teaches at the Royal Academy of Music and Birmingham Conservatoire.

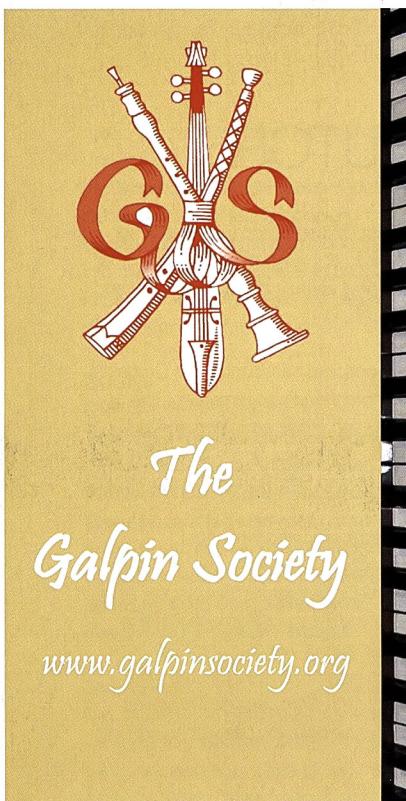
**Nicola Weymss** is mezzo-soprano who, after graduating from Birmingham Conservatoire (UK), studied early music at the Royal Conservatory, The Hague. After winning the Chimay Competition for Baroque Singing in 2000, her early music career was launched, and she was invited to sing with ensembles such as *Les Arts Florissants, Orchestra of the 18th Century, Musica ad Rhenum, the Huelgas Ensemble*, etc., as well as oratorio and opera roles.

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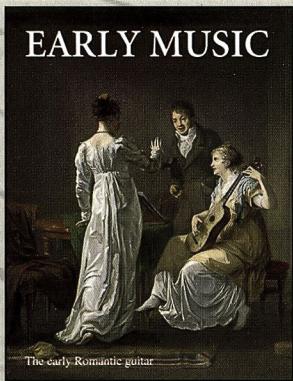
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