

Harpsichord & fortepiano

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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.

Meg Cotner was trained as a harpsichordist and writes about food, arts, and culture; she is the author of "Food Lovers' Guide to Queens," and maintains an active freelance writing career. You'll often find her Instagramming what she prepares in her kitchen, from roast chicken to ryazhenka. She lives and works in Astoria, Queens.

Dominic Eckersley studied the harpsichord both in London and New York City. He currently lives in central Berlin where he continues to work as a harpsichordist and baroque music coach and where he directs an early music ensemble.

Richard Lester has been described by the Daily Telegraph as "...one of our leading players..." and his recordings on historic instruments for Nimbus Records have received critical acclaim: "immense scholarship and superlative musicianship" together with the "outstanding" accolade in International Record Review and awarded a place in the Penguin Guide to the 1000 finest Classical Recordings.

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.

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.

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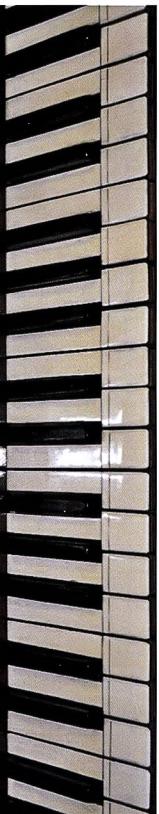


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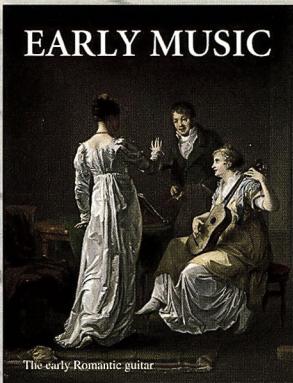
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