

# Harpsichord & *fortepiano*

Vol. 22, No. 1    Autumn, 2017

© Peacock Press.

Licensed under [CC BY-NC 4.0](https://creativecommons.org/licenses/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.

**Judith Conrad** has been performing on clavichords, mainly in small intimate venues appropriate to the instrument, since 1985. She is the organist/choir director at First Congregational Church in Fall River, MA and holds a degree from Harvard University.

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

**Francis Knights** (Fellow & Tutor, Fitzwilliam College, Cambridge) studied music at London and Oxford universities, and has research interests in organology, cathedral music, performance practice and manuscript sources. He directs the Cambridge Renaissance Ensemble and is a busy performer and conductor.

**Pablo Padilla** (Professor of Mathematics, UNAM, Mexico City, and Visiting Fellow, Fitzwilliam College, Cambridge; PhD in Mathematics, Courant Institute, NYU; Piano diploma Mannes College of Music, New York) has mathematical research interests in nonlinear differential equations and dynamical systems as well as applied mathematics to music.

**Dan Tidhar** (Research Associate, Wolfson College, Cambridge) completed a PhD in digital musicology at TU-Berlin, has held numerous university research fellowships, and an active performer/tuner of early keyboards.

**Huw Saunders** is a harpsichord and clavichord maker working in a small workshop in North London. Most of his instruments are one offs based on 18<sup>th</sup>-century models and the harpsichords in particular have tended to be a little outside the mainstream.

**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.

# Regency Era Recordings Fit For Dancing!



## The *Dance Masters' Companion* (6 volumes of CDs), includes:

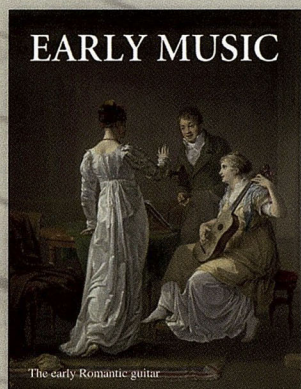
- Country Dances by Skillern, 1781
- Twelve Cotillions by Gallini, 1770
- Country Dances by Thomas Wilson
- Three Quadrille sets by Thomas Wilson, 1817
- Country Dances by Thomas Straight
- Twelve Cotillions by James Longman, 1768

All recorded with introductions,  
appropriate tempos, and  
repetitions for practice

CDs available at [regencydances.org/music.php](http://regencydances.org/music.php)  
Scores available at [earlymusicmedia.com](http://earlymusicmedia.com)



# Read *Early Music* from Oxford University Press



*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](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](http://oxford.ly/em_sampleissue).

Learn more online at  
[em.oxfordjournals.org](http://em.oxfordjournals.org)

**OXFORD**  
UNIVERSITY PRESS



The  
*Galpin Society*

[www.galpinsociety.org](http://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](mailto: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](mailto:administrator@galpinsociety.org)