

# Harpsichord & *fortepiano*

**Vol. 22, No. 2   Spring, 2018**

© 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 and is Director of The Streicher Trio.

**Kathryn Cok**, PhD pursues a varied career as a harpsichordist, forte-pianist and academic on both sides of the Atlantic. She teaches at the Royal Conservatoire in The Hague, Holland, where she is also Head of Master Research.

**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.

Musicologist and historical keyboardist

**Rebecca Cypess** is Associate Professor of Music at the Mason Gross School of the Arts, Rutgers, The State University of New Jersey. Her work includes the book *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy*; the CD "In Sara Levy's Salon (Acis Productions), and an upcoming book on salon women in the late eighteenth century

**Kemp English** is a New Zealand based fortepianist and organist, who with his wife Helen curates 12 instruments from the Mobbs Collection. The last four of Kemp's recordings of the complete Koželuch Keyboard sonatas for Naxos's Grand Piano Label feature some of these instruments.

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

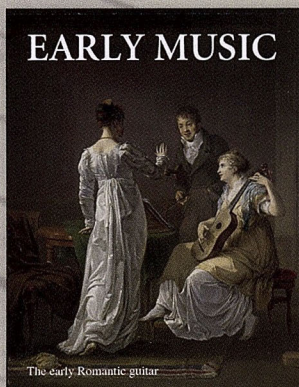
**Ben Marks** is Keeper of the Benton Fletcher Collection at Fenton House, London (National Trust) and the Richard Burnett Collection in Kent. As a freelance technician and museum conservator, Ben cares for historical keyboard instruments in major public and private collections throughout the UK.

A Harkness Fellow and alumnus of the University of Michigan, **Pamela Nash** has led many initiatives for the contemporary harpsichord including HarpsichordFest 2004 and 2006 and the British Harpsichord Society's International Composition Competition in 2014, from which she produced the CD recording "Shadow Journey". She also contributes reviews for Bachtrack, and most recently, she directed the Charlotte Bronte 2016 Bicentenary concert at Elizabeth Gaskell's House

**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.



# Read *Early Music* from Oxford University Press



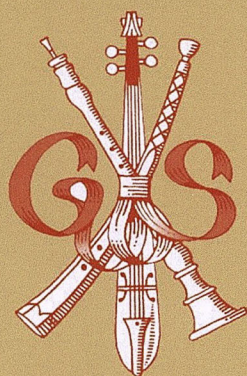
*Early Music* is a stimulating and richly illustrated journal, and is unrivalled in its field. Founded in 1973, it remains the journal for anyone interested in early music and how it is being interpreted today. Contributions from scholars and performers on international standing explore every aspect 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)



*Fryderyk Chopin 1826*

# The 1st International Chopin Competition on Period Instruments Warsaw 2018 September 2–14

For pianists aged 18–35 years

**COMPETITION JURY:** Claire Chevallier, Dang Thai Son,  
Nikolai Demidenko, Nelson Goerner, Tobias Koch, Alexei Lubimov,  
Janusz Olejniczak, Ewa Pobłocka, Andreas Staier, Wojciech Świątała

**CALENDAR:**

1 May 2018 > deadline for submission of applications

On or before 30 June 2018 > announcement of participant list

2–14 September 2018 > Competition

**PRIZES:** 1st Prize: € 15 000 / 2nd Prize: € 10 000 / 3rd Prize: € 5 000

[www.iccpi.pl](http://www.iccpi.pl)

E-mail: [iccpi@nifc.pl](mailto:iccpi@nifc.pl)

[www.chopin.nifc.pl](http://www.chopin.nifc.pl)