

THE HARPSICHORD AND FORTEPIANO MAGAZINE

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Editorial

One wonders sometimes just what Anton Walter would make of it all. After years of neglect, his instruments have suddenly acquired such popularity, that we are now almost in danger of suffering from a plethora of 'Walter' instruments. It seems that in the present state of the fortepiano revival almost every 5-octave Viennese instrument being made expressly emulates this one maker: very flattering for Anton Walter, but are we not in danger of limiting our awareness of the early piano?

In her article 'On the New Fortepiano in Contemporary German Musical Writings', Katalin Komlós draws together very neatly a number of diverse sources. Both Johann Friderich Reichardt's *Musikalisches Kunstmagazin* of 1791 and Wolfgang Amadeus Mozart independently sing the praises of Stein. But they also (if obliquely in Mozart's case) compliment the Regensburg makers Späth and Schmal. Stein we know about, but how many have heard a fortepiano by Späth and Schmal?

Opportunity to hear an intriguing early pianos come in the form of a recording by Hilbrand Borkent on the Taskin piano of 1788 reviewed in this issue. Elsewhere, we interview Maggie Cole and investigate the harpsichords of Elpidio Gregori; and we are also grateful to Peter Bavington for his very thorough report on the NEMA conference in July.

Finally several readers have written to voice their appreciation of articles we have published so far (especially David Roblou's on Thorough Bass in the last issue). We would like to encourage every

reader to communicate their ideas and comments to us so that we can plan future issues more effectively.

Warwick Henry Cole

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Cover Photograph

Maggie Cole playing her harpsichord by Andrew Garlick

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