

THE HARPSICHORD AND FORTEPIANO MAGAZINE

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EDITORIAL

FINDING the right balance can be difficult. In this first issue under the revised title we have tried to maintain an equal weighting between harpsichord and fortepiano, between instruments and music, and most importantly, to include items of current news and interest alongside articles of a more considered scholarship.

Christopher Kite who is currently recording Mozart's sonatas for the BBC has given us an intriguing insight into the thinking behind his interpretations, while harpsichord enthusiasts will be delighted with some new information about a fine and most unusual instrument that Chris Nobbs has recently restored. The "Finchcocks Collection" is intended to be the first of a series in which we hope to keep our readers informed about some of the keyboard collections to which the public can have access. The difficulty for curators in publishing up-to-date catalogues leaves this magazine with an opportunity to perform a useful function by publishing instrumental checklists featuring some recent acquisitions. Kenneth Mobbs has responded to a request at very short notice with a very informative account of the Bruges Festival of 1986: in our next issue your editor hopes to review the Boston Early Music Festival of June, 1987.

Since taking up the editorial responsibilities only a few months ago we have devoted much thought to identifying those areas which could be developed and extended to bring you a more useful and comprehensive service. Planning for future issues includes more articles on interpretation and performance practices, reports from London salerooms featuring instruments and printed music and items of a biographical or social-historical nature which can do much to illuminate our understanding of the treasure store of music that has come down to us from past

centuries. Still at an early stage is a scheme to print, as a supplement, samples of music that might not otherwise find publication, transcribed directly from original sources.

All this requires considerable labour and we are especially grateful to all our contributors to this issue who have responded so speedily to our call. We feel that their efforts and your continued readership deserve a good standard of presentation, and so, to cover the costs, subscription rates have been set at £5 per annum (\$9 US). Two issues will be sent each year, in April and October as was Edgar Hunt's original plan.

Warwick Henry Cole

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