

# THE HARPSICHORD AND FORTEPIANO MAGAZINE

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## EDITORIAL

If one can draw any conclusion from the recent Eighth London Exhibition of Early Musical Instruments it is that the harpsichord world is now broadening its horizons. Moving away from the rigid adherence to the strict copies of several well documented instruments makers (and players for that matter) have begun to experiment with the less familiar types. And this often without direct reference to a complete surviving model. Quite what this implies about the 'state of the art'—whether in fact we now have enough knowledge to be able to achieve a realistic reconstruction of an instrument or whether it is still the case that historical harpsichords can only be made by copying an original—is open to debate. Clearly several makers consider that reconstruction is a justifiable course and had produced some intriguing work to which Kenneth Mobbs refers in his report on the Exhibition.

Hubbard's 'shy unicorn', the pedal harpsichord, has recently been investigated by Colin Booth. His article discusses the problems involved in his reconstruction which we hope will become the first in a series of articles by modern makers on some unusual instruments. Elsewhere in this issue David Roblou has provided us with insights into his approach to continuo playing, and it is with pleasure that we are able to publish Gerald Gifford's article on the London Scarlatti sect.

With this number The Harpsichord and Fortepiano Magazine reaches its first anniversary. Thankfully we are able to report a continued growth throughout our first year under the new title and it has been most encouraging to receive many kind comments with returned subscription

forms. Several readers have taken the trouble to suggest further subjects for articles and we hope to include these in our forthcoming issues.

Warwick Henry Cole

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### Cover Photograph

A five octave fortepiano by Matthew & William Stodart of London, 1794. (See 'London Salerooms' in this issue)

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