

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT

(If you would like your work listed here, please contact the Editor. We reserve the right to shorten entries.)

The Editor apologises to Michael Johnson for the inadvertent omission of his entry in the Spring issue.

Andrew Durand, Surrey, England

is restoring a Kirckman c. 1775 harpsichord and a Phillips c. 1815 square piano

Anne Beetem Acker, Georgia and PA, USA

Is restoring square pianos by Clementi 1825, Thomas Loud 1815, Broadwood 1807

Chris Barlow, Somerset, UK

a specially designed fortepiano with 'Fluid Tuning' -an invention of the composer Geoff Smith to enable an instrument to be set up quickly, giving a range of microtonal intervals as used in Iranian, Chinese and other scales

Carey Beebe, New South Wales, Australia

Gerlach clavichord, unallocated.
Ruckers double harpsichord for private client in Noumea, New Caledonia

Colin Booth, Wells, England

Copy of Vaudry at the Victoria and Albert Museum (own use)
2- manual Vaudry for Trinity College of Music, London
2-manual after Vater 1738 for professional customer, Germany (currently working on)

Michael Cole, England

is making a reproduction five-octave fortepiano
is restoring a Viennese fortepiano c.1795
for an English client, 'an English square piano c.1785 for an American client'

a Longman & Broderip square 1791 for a German client.

Owen Daly, Salem, Oregon, USA

A harpsichord after the 1728 Hamburg Zell
A very small portable A440 after 16th models,
iron scaling, C/E-c3 for local university student
baroque ensemble.
A medium sized brass-strung Italian based solely
on a distillation of Italian layout practices, the
fourth in an ongoing series
of these instruments. C-d3 chromatic,
brass strung.

Christian Fuchs, Frankfurt, Germany

Flemish after Ruckers, 2-manual
GG - e³, Transposition 415/440

Robert Hicks, Vermont, USA

Copy of Univ of South Dakota's Jose Calisto
(Portuguese) 1780 single-manual harpsichord.

Michael Johnson, Dorset, England

Franco-Flemish double FF - f3 with soundboard
decoration by Kyle Turner for Katarzna Tomczak
Franco-Flemish FF-f3 double for Luigi Chiarozia
(Italy)
Flemish single 1x8+4 and buff for Watura Itoh
(New York & Tokyo)
FF-f3 Franco-Flemish double and a 1x8+4
Flemish single for The Cork School of Music.

William Jurgenson, Lauffen, Germany.

Is making a Tangentenflügel after Spaeth
& Schmahl for Pierre Goy
Is restoring an early square piano from
Dieudonné & Schiedmayer for Pflomm
a grand by J.B. Streicher for Jérôme Hantaï

Paul Poletti, Barcelona, Spain

Is making a copy of an 1813 6-octave Fritz
(original soundboard/stringing restored by Poletti,
case/action restored by Chris Clarke), for private
client, Catalonia
Is restoring 1838 J. B. Streicher, #3123, with the
patent Streicher down-striking action, formerly
owned by the family Wittgenstein, for a client in
Paris, and c.1825 Carl Fuchs (Vienna) 6-octave
Tafelklavier with Prellzungen mechanik, for client
in Catalonia.

Peter Redstone, Virginia, USA

Is making his 98th instrument, a single manual
harpsichord after Kirckman.

Andrea Restelli, Milan, Italy

Forte piano after J. Fritz 1814 for client in Milan,
Italy, Clavichord after C.G. Hubert 1772 for
client in Fukuoka, Japan,

Malcolm Rose, Lewes, England.

copy of a mid-18th century Florentine
harpsichord. The original, which is in the
Museum of Musical Instruments in the
Grassi Museum, Leipzig, has clear and direct
connections with Christofori's workshop, and
may well have been made by Christofori's
successor Ferrini.