

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCAt)

Who's Making What?

A list from contributors

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

Anne Beetem Acker, Pennsylvania, and Georgia (USA)

Is making a French double manual harpsichord after Taskin for private client, Charlotte, NC, and a Flemish double manual harpsichord after Ruckers for First Baptist Church, Charleston, SC. She *is restoring* an 1805 Clementi square piano for, 2 1825 Babcock square piano, an 1860 Collard & Collard concert grand piano, and an 1898 Collard & Collard piano, all for private clients

Peter Barnes, Frome, UK

Just finished making his fifth English Harpsichord in 3 years, after Keene and Brackley spinet c. 1715, designed as a harpsichord by himself, similar to Thomas Barton 1709 in Edinburgh.

Colin Booth, London, UK

Is making a two-manual Italian harpsichord for own use, based on the Nuremberg original, now proved by Denzil Wraight to date from the late 17th century, and to be by Migliai; an Italian single for Richard Lester, and single-strung Italians for two other customers

Susan Butt, Somerset, UK

Is making: a copy of Ruckers mother and child 1610, in the Musée de l'Hospice Comtesse, Lille, and *is restoring:* a 1795 English Grand piano by Matthew & William Stodart (own use).

Lucy Coad, Bristol, UK

Is restoring an early Broadwood Grand and a Stephen Keene original spinet of 1703.

Robert Hicks, Vermont, USA

Is making a slightly expanded version of the 1703 Grimaldi (Paris) with quarter-sawn maple case and soundboard.

Bob Deegan, Lancaster, UK

Is making a single manual Flemish Harpsichord after Moermans 1584 with soundboard painting by Sheila Barnes – avail, Nov 07; a Flemish Spinett Virginals after Ruckers c1600, soundboard painting by Sheila Barnes (private client, Scotland); a two manual French Harpsichord after Goermans/Taskin 1764/84, unallocated. He has *just restored* and *overhauled* a used 1977 large Italian

harpsichord by the late Robert Davies.

Joel Katzman, Amsterdam, NL

Is making a Ruckers/Couchet single 2 x 8', possibly plus 1 x 4', transposing 392 / 415 / 440 / 466 for Phillip Pickett, UK

Jan Kalsbeek, Zutphen, NL

Is making a Flemish double inspired by the Colmar Ruckers, but with an expanded compass, FF – f³, a *grand ravalement* for a private client in Japan.

Ed Kottick, Iowa City, Iowa, USA

Just finished his 50th harpsichord, a Flemish double for a private owner in Cedar Falls, IA. He *is making* a clavichord after Hubert 1784 that he designed for Zuckermann kits. Harpsichords. This will likely go to Carol lei Breckenridge, a professional in Pella, IA.

Paul McNulty, Divisov, CZ

Is exhibiting: three Walter and sons, two Grafts c. 1819 and one Stein.

Ambrosius Pfaff, Locarno, CH

Is working on instruments with a hammer mechanism that enables *Bebung* as on a clavichord. He *is restoring* the Erard fortepiano from Leon Cavallo, Brissago, Switzerland, owned by Baroness H. von Münchhausen.

Stewart Pollens, New York, USA

Is restoring an 1801 Broadwood square piano, which includes mechanical restoration, soundboard repair, new overspun strings, fabrication of over 5 metres of decorative inlay (to replace missing original), making copies of missing mouldings, casters, and other brass hardware (including peacock dampers), cleaning and conservation of the original varnish.

Tom and Barbara Wolf, The Plains, Virginia, U.S.A

Are making Florentine pianos (Cristofori, 1722), early German pianos after Gottfried Silbermann (1740's), a five octave piano after Schantz, a two-manual harpsichord (Dumont), an Italian Harpsichord based on a 1680's instrument they own, and two G. Silbermann fortepianos.