

# Harpsichord & fortepiano

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Musical Instrument Research Catalog  
(MIRCat)

# WHO'S MAKING/RESTORING 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 restoring a 1849/51 Collard & Collard custom built for Le Conde de Regla Don Pedro y Terreros of Mexico for a private individual, a 1870 London Erard, a 1868 American square piano for a private individual, an English Bentside Spinett after Baker Harris, and an 1829 Alpheus Babcock square piano.

## **Peter Bavington (London)**

is making a new fretted clavichord, based on one made around 1785 by J. J. Bodechtel and has recently restored three revival instruments, two by Arnold Dolmetsch and one by Hugh Gough.

## **David Calhoun, Berkeley, California**

is restoring a big single he made nearly 30 years ago, with three registers - from Zuckermann parts, made for the Abbey of St. Martin of Tours near Olympia, Washington. It's twisted a bit – the penalties of slippery glue - can use some stringing and a lever for the buff which never got installed, among other things. More gap spacers!

## **Andreas Hermert and Maike Wolters**

have restored a Swedish square piano by Botha 1815/16, Stockholm.

## **Kevin Fryer**

is making a Colmar-Rückers with lid painting by Millicent Tomkins for Jacques Ogg, NL.

## **Seth Hensel, FL**

is making two double manual harpsichords after Mietke, both with brass scales, one case of maple, the other, Claro Walnut; and a 16th century Neapolitan after the unsigned instrument at the Royal College of Music (Nr. 175).

## **Michael Johnson (Dorset, UK)**

is making a 2x8' +4' Flemish single manual for Queens University, Belfast, and is restoring damage to the principal concert double at the Royal College of Music, London.

## **Jack Peters (Seattle, Washington, US)**

is restoring a 1974 Clayson Garrett Dulcken once belonging to Colin Tilney, and is building himself two walnut 17th century instruments: one after Tibaut 1679, and the other brass strung after the 1667 anon in Boston, both in solid walnut. He is training a young couple to be maker-technicians. Their current project is a solid cherry G/B-d3 bentside after S. Keene 1708.

## **Peter Redstone**

is making a 5 octave 2x8' single manual vaguely after Kirkman; a single manual after the 1709 Barton - 2x8', GG/BB-d3; a small fortepiano after Longman and Broderip c. 1775; and a spinet after, though not a copy of a 17th century one by Haward.

## **Huw Saunders, UK**

is making a 5 octave unfretted clavichord with 4' strings in the bass after Gerlach; is repairing a "copy" of the William Smith harpsichord for the Handel House museum, and is restoring an Adam Beyer Square.