

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 Spinet 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 Bothe 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 Kirckman; 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.