

Harpsichord & fortepiano

Vol. 13, No. 1 Autumn, 2008

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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 ca. 1830 Andre' Stein square piano, ca. 1860 Cummings & Canfield square, ca. 1825 Alpheus Babcock square, and a 1900 Bechstein grand; and is completing a Flemish double harpsichord for First Baptist Church, Charleston, South Carolina.

Carey Beebe (New South Wales, Australia)

is making a Gerlach unfretted clavichord with 61 notes: FF-f³, for a private Sydney musician and a Blanchet French Double harpsichord 61 notes: FF-f³ with Louis XV-style stand for Qasr Al Alam Guest House, Muscat, Sultanate of Oman.

Lucy Coad (Bristol, UK)

is repairing a Broadwood grand piano of 1801 for Temple Newsam House, Leeds and a Broadwood square piano of 1802 for a private client.

Robert Deegan (Lancaster, UK)

is currently making two Moermans 1584 Flemish singles, one for private client, Lake District, one for private client, London. Also, a two manual French after Goermans-Taskin 1764/84, unallocated.

Carl Dudash (Norfolk, CT, USA)

is making a German single, 2 x 8', GG-d³, an iron strung A-415/440 (private client, Massachusetts) and has recently finished a Flemish single GG-d³, 2 x 8', GG-d³, buff stop, A-415/440 (Yale Institute of Sacred Music) and a double-fretted clavichord, GG, AA-d³ (Wesleyan University).

Andrew Durand (Surrey, UK)

has recently completed a single manual harpsichord after the Hitchcock in the Victoria & Albert Museum, is making a copy of the 1689 spinet by Charles Haward in the Shrine to Music, Vermillion, and is restoring an anonymous spinet of 1772 and square pianos by Longman & Broderip c.1785 and Astor c.1796.

Michael Johnson (Dorset, UK)

just finished a 1x 8' + 4' Flemish Single for the Violist Nigel Edwards, is making a Franco-Flemish double for Rosa Klarer, Rome and is restoring a 1975 double for Sir Timothy Lloyd, originally made for the late John Toll.

He is just finishing restoring an 1844 Johann Baptist Streicher grand which was a wreck but is worth it; the piano is fantastic.

William Jurgenson (Lauffen, Germany)

is making a new Tangentenflügel after Späth und Schmahl, ca. 1770 and a new fortepiano after the Stuttgart Stein 1783.

Jan Kalsbeek (Zutphen, The Netherlands)

finished a Flemish double after Ruckers 1624 (FF - f³) for a private client in Tokyo. Now working on a German double after Mietke, ca. 1700 (FF - f³) for the Bachtagte Potsdam in Germany.

Paul McNulty (Divisov, Czech Republic)

is making a Pleyel from 1830, CC-f⁴, following the instrument in the Museum at the Cité de la Musique in Paris, for the Warsaw Chamber Opera, to be sent next year, a Graf from 1819, CC-f⁴, after op.318, for a private client in Brussels, ditto next year, & a trio of instruments for the Musikhochschule Trossingen (Stein from 1788, after examples in Nurnberg and Stuttgart, Walter & Sohn 1802, after instruments in Berlin, Japan, and Spain, and a Graf), beginning deliveries this year.

Andrea Restelli, (Milan, Italy)

is making two copies of a fortepiano, Graf no. 593, six octaves FF-f⁴, five pedals (private clients in Milan and Saitama, Japan); a copy of Johann Fritz 1814 fortepiano, six octaves FF-f⁴, four pedals one knee lever (private, Milan; status: halfway); and a German double manual harpsichord derived from Christian Vater 1738, 2x8' 1x4', EE-f³ (private, Madrid, Spain).

Malcolm Rose (Lewes, UK)

is currently completing a Donzelague; this will be followed by a copy of the 17th-century German clavicytherium in the Germanisches Nationalmuseum, Nuremberg.

Thomas and Barbara Wolf (The Plains, Virginia, USA)

are working on a French double after Germain (available for purchase), a fortepiano after Schantz for a well known player, and an Italian harpsichord for a rental fleet. Restoration includes one of the Landowska Pleyels for The Library of Congress.