

Harpsichord & *fortepiano*

Vol. 13, No. 2 Spring, 2009

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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.)*

Michael Dunn (Kitchener, Ontario, Canada)

is restoring an André Stein
6.5 octave Viennese square

**Tim Hamilton (South Boston,
Massachusetts, USA)**

is restoring for a 5 octave (FF to f³,
no FF#) Longman and Broderip square
piano for Forrest Dillon, Maine.

Paul Irvin (Chicago, Illinois, USA)

Has made a C-d³ spinet, and is making a large,
EE-g³ 440/415/392 concert double-manual for a
couple of married musicians in Maryland, with
parts cut for two more concert doubles for a
symphony orchestra and a church organist.

Michael Johnson (Dorset, UK)

is finishing a Flemish single 2 x 8' + 4' with seven
leg apron stand and decorated soundboard for
himself; and
is making an FF-f³ double and then a Flemish
single 2 x 8' + 4' for a client in Canada.

Jack Peters (Seattle, Washington, USA)

Just finished an Arnaut de Zwolle
dulce melos (a 15th c. piano)
Just completed an 18th Century style *petit*
raviment of a "Ruckers" he began 10 years, with
a narrow case fitting GG/BB-d³ within the case
walls where the C/E-c would have been, and a
split sharp BB/Eb. He is now working on a regal.

**Steve Renaker (San Francisco,
California, USA)**

is making a single-manual version of
the 1624 ("Colmar") Ruckers for a private
client in the San Francisco Bay Area

Huw Saunders (London, UK)

is making a harpsichord based on the Hudiksvall
Mietke for a customer in London. Originally
started by Anton brow at the former London
Guildhall University; and some embossed
papers - including some new designs - for
Malcolm Rose's latest Theeuwes harpsichord.

Chris Vandekerkhove (Gent, Belgium)

is making a copy of an anonymus South-
German clavichord from around the
end of the 17th century, double fretted
with short and broken Octave C/E, D/F#,
E/G# - c³. The original is in Nuremberg.