

# 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 making doubles after Ruckers and after Hemsch and is restoring squares by Andre Stein (1840) and Tomkinson (c. 1805).

**Peter Barnes (near Bath, England)**

is restoring a 1794 Elswick of London square and re-building a Flemish harpsichord for Southampton Univ. He will soon have a showroom for second-hand harpsichords.

**Carey Beebe (New South Wales, AU)**

is making a Blanchet double 61 notes: FF-f<sup>3</sup> with Louis XV- style stand (for Qasr Al Alam Guest House, Muscat, Sultanate of Oman) and a Ruckers double 56+1 notes: GG-d<sup>3</sup> (Yong Siew Toh Conservatory of Music, Singapore).

**Robert Deegan (Lancaster, UK)**

is making a Flemish musclar and a single for private clients, and an anon Spanish single (after Collection Luckett).

**Lucy Coad (Bristol, UK)**

is restoring squares by John Broadwood (1787) and Wilkinson c.1809.

**Robert Durand (Surrey, UK)**

is restoring a 1796 and an 1798 Stodart Grands, a Longman & Broderip spinet of c.1780 and a clavichord, 51 notes C-d<sup>3</sup> (for a client in Cornwall).

**David Evans (Henley on Thames, UK)**

is making a copy of the anon. early Italian single from the Royal College of Music collection (for Claire Hammett to hire out). Grant O'Brien believes it was originally by Guaraccino and later modified, possibly in the Cristofori shop.

**Robert Hicks (Lincoln, Vermont, USA)**

is making an Italian with two split sharps per octave (for Tafelmusik) and a version of the Boston Mus. Couchet-Blanchet-Taskin *en grand ravellement* (but without *peau de buffle*) for himself or "the first comer".

**Douglas Hollick (Lincolnshire, UK)**

is restoring and restringing his own 1809 Broadwood grand (earlier in John Barnes' private collection) which previously had a bi-chord in the lower half. After an action restoration by Lucy Coad, Hollick is now continuing by restoring the hitchpin rail, reinstating the bridge, nut pins, and the middle row of tuning pins.

**Michael Johnson (Dorset, UK)**

has just completed a Flemish double FF - f<sup>3</sup> (for Mitzi Meyerson) and is finishing a 2 x 8 + 4 Flemish single for a client (Canada). He is making another (for a client, Poland).

**Chris Maene (Ruiselede, BE)**

The workshop regularly makes copies of the 1619 Mayer single, Dulcken double, Späth & Schmahl 1794 Tangentenflügel, and 1795 Walther piano. They are copying the 1843 Pleyel Grand Piano, to be inaugurated in Bruges Concertgebouw.

**Paul McNulty (Divisov, Czech Republic)**

has made two Grafs, CC-f<sup>4</sup>, walnut, after op.318, 1819 (for Hochschule Trossingen and Zurich Hochschule); two Steins, FF-f<sup>3</sup>, cherry, after two examples from 1788 (for Trossingen and for the Australian National University, Canberra); and a Pleyel, CC-f<sup>4</sup>, mahogany, after op.1555, 1829 (for the Warsaw Chamber Opera).

**Jack Peters (Seattle, Washington, USA)**

is making a walnut table stand with 8 barley twist legs for his new 1679 Vincent Tibaut copy. The workshop made a Ruckers copy by the September WEKA meeting and Peters is helping his two apprentices with their projects.

**Chris Vandekerckhove (Gent, Belgium)**

is making an MIR 1048, an anon. German clavichord from near the end of the 17th century (C/E to c<sup>3</sup> with short and broken octave) and restoring a c.1840 Van Raay square piano.

**Andrew Wooderson, (Bexley, SE London, UK)**

is completing an Italian virginals and working on new Italian and Flemish harpsichords.