

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT?

A List From Contributors

Peter Barnes Harpsichords (near Bath, Somerset) has reconditioned second-hand harpsichords by Robert Deegan (1988, Flemish single), John Barnes (1962 Kirkman copy) and a spinet after Keene and Brackley by Ian Willey c1995. He has a new website with a detailed list of used instruments on www.peterbarnesharpsichords.com

Peter Bavington (London, UK) is making a small C-c³ fretted clavichord after No. 10 in the Leipzig museum, with a short-and-broken octave in the bass and split keys for D# and Eb; and refurbishing a large unfretted clavichord made in the 1970s.

Colin Booth (Wells, Somerset, UK) has recently made a pair of pentagonal virginals after Perticis and an Italian single-strung harpsichord for his own use, and is currently building a two manual Italian harpsichord after Migliai for an English customer.

Lucy Coad Square Pianos (Bristol, UK) is restoring a square piano by Robert Stodart 1778 and a William Stodart compensating grand piano c.1821.

Robert Deegan (Lancaster, UK) has just delivered a Flemish Single Manual, private client, Newcastle on Tyne and is making a muselar virginals (Lincolnshire), a Flemish Single (Indiana) and a Spanish single (Coll. Luckett, unallocated).

Michael Johnson (Dorset, UK) has delivered a Franco-Flemish double to Mitzi Meyerson, Berlin, a single manual Flemish to Poland. He is making two instruments, both single manual Flemish, for London and Berlin.

Chris Maene (Ruiselde, BE) is restoring a late 18th-century, 5-octave Viennese fortepiano from the Stein School and a 6-octave Graf fortepiano c.1823; and is making a replica of an early German harpsichord by Johann Mayer (Stuttgart 1619) and a replica of a 7-octave concert grand Pleyel (1843).

Paul McNulty (Divisov, Czech Republic) is working on a copy of Liszt's 1846 Boisselot, for a debut in Weimar in June 2011.

Jack Peters (Seattle, Washington) is starting a small lightweight portable continuo harpsichord entirely out of Paulownia wood, a material traditionally used for Chinese and Japanese stringed instruments. The wood, grown in Georgia, is very stiff for its light weight and colour. The design is 65" long and descending to GG in a short octave. It will transpose for A=440 and A=466 and be in the tradition of very early Italian instruments strung in iron.

Huw Saunders (London, UK) is finishing a harpsichord based on Mietke 1710, and starting on an unfretted clavichord after Schiedmaier 1795, for a customer in Oxford.

M.Vogel & M.Scheer (Jestetten, DE) are building the second 1/4-ton harpsichord based on a "Stelin 1760" for contemporary music.

Thomas and Barbara Wolf (The Plains, Virginia) are currently restoring a Kickmann harpsichord from 1779 and building a Florentine piano.

Andrew Wooderson (Bexley UK) is currently working on several Italian single manual harpsichords and researching and preparing drawings for a new German two manual instrument.

*(If you would like your work listed here, please contact the Editor.
We reserve the right to shorten entries.)*