

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
(MIRCAt)

# WHO'S MAKING/RESTORING WHAT?

A List From Contributors

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## **Peter Barnes Harpsichords (near Bath, Somerset)**

has a John Barnes, 1962 Kirkman copy harpsichord available for a six month or more hire. He also has a Zuckermann Flemish double for sale for £5495, a Delin copy for £4750, a Gregori copy for £2500, spinet after Keene and Brackley by Ian Willey 2001 for £2800. He is looking for Zuckermann Flemish singles to refurbish. His website lists used instruments at [www.peterbarnesharpsichords.com](http://www.peterbarnesharpsichords.com).

**Colin Booth (Wells, Somerset, UK)** is making a German double for a German customer, and a single after Vater for an English one.

## **Lucy Coad Square Pianos (Bristol, UK)**

is restoring a square pianoforte by Clementi and Co. c1813 and a grand pianoforte by Broadwood and Son, 1801.

## **Robert Deegan Harpsichords (Lancaster UK)**

is making a Flemish single (private client Indiana USA); a Muselar Virginals (private client, Lincolnshire); and an anonymous Spanish single (Coll. Luckett), unallocated.

**Michael Johnson (Dorset, UK)** has just completed and delivered to a pupil of Mitzi Meyerson, Berlin, a 3-ranked Flemish single manual GG-d<sup>3</sup> and has started a large Flemish double FF-f<sup>3</sup> with a soundboard to be decorated by Kyle Turner for Jean Douglas-Tutt.

**Chris Maene (Ruislede, BE)** has completed a Steinway no. 1 replica.

**Paul McNulty (Divisov, Czech Republic)** is making two copies of the Boisselot 1846, two 1819 Graf copies, two 1788 Stein copies, two 1805 Walter & Sohn copies. In August he had a 3-week tour with Stein, Walter, Graf, and Pleyel in the VW, for concerts and presentations in Touquet (FR), Oslo, Irsee (DE), and soon after in Lausanne, the Baltic republics and Japan.

**Jack Peters (Seattle, WA, USA)** has finished a clavichord based on Gellinge, has restored a 1963 5-octave bentside spinet by Christopher Bannister, and is halfway done with his third dulcemelos after the Arnaut de Zwolle diagrams. He also has finished the first harpsichord made all from Paulownia wood (it looks like balsa wood but it is about twice as strong and is used for kotos); his design is a small continuo harpsichord with a strange short octave in the bass, 65" long and with a lid weighing only 20lbs (movable by one person). The wrestplank is hollow, increasing the resonance. The bar holding the tuning pins is Chinese Elm and the bridges are walnut. Everything else is Paulownia (in Japanese "kiriwood"). See photo on cover, top left.

**Huw Saunders (London, UK)** is finishing a clavichord after Schiedmaier 1795 for a customer in Oxford and a harpsichord based on Bello, as well as refurbishing instruments by Andrew Garlick, Zuckerman, and himself.

## **M. Vogel & M. Scheer (Jestetten, DE)**

are restoring a Theo de Haas, Dulcken copy from 1992. Scheer is also making a new copy of "Stelin 1760".

## **Thomas and Barbara Wolf (The Plains, Virginia)**

are currently restoring a Kirkman harpsichord from 1779, completing a French double-manual harpsichord after Germain, and preparing to start two Silbermann fortepianos. An 18th-century 5-string Viennese double bass replica is also underway.

## **Andrew Wooderson (Bexley, UK)**

is making several Italian harpsichords and a Flemish ravelment double. He will be starting a new "Hamburg school" German double later in the autumn.

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