

# Harpsichord & *fortepiano*

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Musical Instrument Research Catalog  
(MIRCat)

# WHO'S MAKING/RESTORING WHAT?

## A List From Contributors

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**Anne Beetem Acker (Savannah, Ga. US)** is restoring a 1820 Tomkison 5 ½ octave square piano; restoring a 1900 Broadwood Arts & Crafts upright piano designed by M.H. Baillie Scott; and completing a replica of a late 18th-century English grand piano, all for private clients.

**Andrew & Robert Durand (Surrey, UK)** are currently restoring a Baker Harris spinet of 1770, which will be for sale; also reconstructing an English harpsichord inside a converted 18th century case for a client in Hampshire.

**Christopher Barlow (Frome, UK)** is currently making a Schantz replica (c. 1795) and a copy of an English Broadwood from 1825 with the split damper pedal arrangement giving independent control of the bass and the treble sustain.

**Carey Beebe (New South Wales, AU)** is making a Ruckers double with 7-leg oak stand (56+1 notes: GG-d<sup>3</sup>) for Royal Opera House, Muscat, Sultanate of Oman.

**Lucy Coad (Bath, UK)** is currently restoring 1814 Broadwood and 1779 Ganer squares.

**Bob Deegan (Lancaster, UK)** is currently making a Flemish Muselar Virginals c.1600 (private client, Lincs); a Moermans 1584 single manual Flemish harpsichord (private client, N England); and a two manual German harpsichord after Zell 1728 (European client).

**Michael Dunn (Ontario, CA)** is restoring an André Stein 6 ½ octave Viennese square

**Robert Hicks (Vermont)** is making an original-configuration version of the Boston Museum 1667 anon. French double, for his own curiosity.

**Michael Johnson (Dorset, UK)** just finished a second large double for Mitzi Meyerson, (Berlin), and is half way through a GG-d<sup>3</sup> double (London), and a large double (for Musica Aeterna, Perm State Opera and Ballet Theatre, Russia). All Flemish of course.

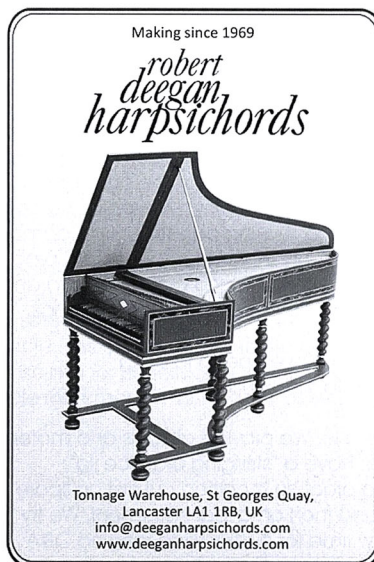
**Jan Kalsbeek (Zutphen, NL)** is finishing an Italian single after Giusti, 2 x 8', GG/AA – d<sup>3</sup> (for opera director, Cambridge, UK), then an Italian double, 2 x 8', FF- e<sup>3</sup>, with German coupler.

**Christoph Kern (Staufen im Breisgau, DE)** is copying a Mietke double (private client, Salzburg) and two 1795 Walter fortepianos; and is restoring a "Walter & Sohn, Wien" c.1827, 6 ½ octaves (private owner, Switzerland).

**Paul McNulty (Divisov, CR)** has completed a copy of Liszt's Boisselot 1846 which will be heard in July (London) with a c.1788 Stein, 1782 Walter, 1819 Graf and 1830 Pleyel.

**Stephen Robinson (Rugby, UK)** is making two bentside spinets after Thomas Hitchcock in walnut, with bone naturals and skunk-tail sharps as per original (unallocated)

**Huw Saunders (London, UK)** is overhauling an early Andrew Garlick single, and Michael Thomas double (client, Isle of Wight), then making a harpsichord after William Smith.



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