

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT?

A List From Contributors

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-d³) 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-d³ double (London), and a large double (for Musica Aeterna, Perm State Opera and Ballet Theatre, Russia). All Flemish of course.

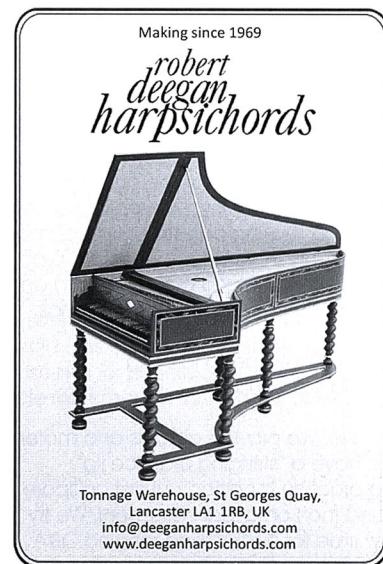
Jan Kalsbeek (Zutphen, NL) is finishing an Italian single after Glusti, 2 x 8'; GG/AA - d³ (for opera director, Cambridge, UK), then an Italian double, 2 x 8', FF- e³, with German coupler.

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.)*