

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 5 1/2 octave, FF-c4, 1815 Clementi square (university, Pennsylvania); a 5 octave, FF-f3, 1798 Longman & Clementi square (client, Georgia); and an 1841 Erard grand.

Carey Beebe (New South Wales, AU)

has just finished a 2011 maintenance tour covering four continents and is making two Ruckers doubles with seven-leg oak stands, 56+1 notes GG-d³ (Royal Opera House, Muscat, Sultanate of Oman; Pymble Ladies' College, Sydney).

Christopher Barlow (Frome, Somerset, UK)

is making replacement hammers for an 1826 Graf at Finchcocks, making a c.1795 Schantz copy and restoring a Bösendorfer fortepiano c.1840.

Colin Booth (Wells, Somerset)

is making a new two-manual Italian harpsichord for himself and completing two harpsichords after Fleischer, for German and English customers.

John Broadwood & Sons at Finchcocks Museum (Kent, UK)

The new Broadwood workshop is restoring a range of early grand, square, cottage and cabinet pianos, specializing in Broadwood's own instruments.

Lucy Coad (Bath, UK)

is restoring a c.1805 Jacobus Ball square, an 1845 Broadwood square, and a c.1815 Clementi square.

Bob Deegan (Lancaster, UK)

is making a two manual German harpsichord for a European client, and two Moermans Flemish Singles, one unallocated and the other for a N. England private client.

Andrew and Robert Durand (Surrey, UK)

are restoring a c. 1815 Clementi square and c.1810 Masterman square and are restoring the casework to a c.1800 Southwell cabinet piano, for private customers.

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

Michael Dunn (Kitchener, Ontario)

is restoring an André Stein 6.5 octave Viennese square, David Evans (UK) has just finished a copy of the Thuringian 1715 Bachaus Eisenach 2 x 8' single'.

Douglas Hollick (Grantham, Lincolnshire, UK)

is restringing, requilling, and repairing the Rubio French double from Trinity College Cambridge, which was originally made in 1972 for Howard Schott.

Michael Johnson (Dorset, UK)

is making a large FF-f³/f#³ (to give 5 octaves at A440) Flemish double (Musica Aeterna, Perm State Opera & Ballet Theatre, Russia) and a GG-d³ Flemish double on an apron stand.

William Jurgenson (Lauffen, DE)

is restoring an upright straight-strung c. 1862 Schiemayer & Söhne piano, AAA-a⁴; and is making an early renaissance clavichord as in the Urbino Studiolo, F-G-A-Bb-B-c-a2 and a new claviorgan (conservatory, Besançon): 2 x 8' false inner-outer Italian on chest organ, without own keyboard, Bourdon 8'/Flûte overt 4', both wood, divided bass/treble, C/D-c³ 415-440-465.

Ed Kotlick (Iowa)

is refurbishing a 1970 Dowd French double (Grinnell College, Iowa), US.

Paul McNulty (Divisov, Czech Republic)

has finished touring five piano copies, ranging from Stein to Boisselot, and is beginning a series of 11 Walter copies plus two Graf copies for clients in Italy and Belgium.

Huw Saunders (London, UK)

is finishing a Keene & Brackley spinet, copying the William Smith harpsichord, Bate collection (private client, London), and restoring a 1970s Michael Thomas double (client, Isle of Wight).

Marc Vogel (Jestetten, DE)

Michael Scheer is making a double after Stolin, Paris 1760 ("Tastologie", Switzerland) and a harpsichord after Giovanni da Perlicci, Florence 1681 (Dr. Arazy, Israel).