

# 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 making a fretted clavichord after Gerlach C-d3 (private client, Korea), restoring a Broadwood square piano 1800 (private client, New Mexico, USA), and restoring a Clementi square piano ca. 1811 (private university, USA)

**JP Baconnet (Villecresnes, FR)** is making an Italian harpsichord after the Nuremberg Grimaldi 1697, in Lebanon cedar and Cypress (cupressus sempervirens, with soundboard in spruce and wrestplank in oak, single manual, 2'x8', GG-d3, Transposing 415/440, all strings in brass.

**Peter Bavington (London, UK)** is restoring a 1925 Arnold Dolmetsch Clavichord for the UK National Trust; and finishing his reconstruction of a clavichord after Marin Mersenne (1637).

**Bob Deegan (Lancaster, UK)** is refurbishing two Harpsichords for Leeds College of Music, making two Moermans 1584 Flemish singles, one of them unallocated, and making 1728 Zell double for European clients.

**David Evans (UK)** is making a copy of a Neapolitan original by Guarracino in the Royal College of Music Museum London with 2x8' brass strings; pitch A440; CD-d3. (for Sophie Yates, UK)

**Michael Johnson Dorset, UK** is about to finish a complete restoration of one of his Goermans/Taskin singles from 1974, is stringing a GG- d3 double with decorated soundboard and just started an F f3 Franco-Flemish double.

**William Jurgenson (Lauffen, DE)** is making a two manual 2 x8' + 4' Ruckers ravalée, GG-d3, a after thar a Ruckers/Couchet single 2x 8', and then will resume making the Tangentenfluegel he started a while back..

**Jan Kalsbeek (Zutphen, NL)** is making a small Italian after Giusti, 2 x 8', C – d3 for a musician in the Hague, and a small Ruckers for a private client in Dublin, Ireland.

**Christoph Kern (Bresigau, DE)** is making a double manual after Michael Mietke - 8',4',8', GG-f3' (private client, New York); restoring a fortepiano by J. Schrimpf, Vienna c.1830, CC-g4 (private client, Poland); is restoring a fortepiano by H. Ch. Kisting & Sohn, Berlin, c1835, CC-g4 (Collection of Neumeyer-Bradford-Tracy in Bad Krozingen/Germany).

**Jos Raets (Brussels, BE)** is making an instrument after a Walter Fortepiano (1795-Nuernberg Museum) in the school for antique instrument building in Puurs, Belgium.

**Huw Saunders (London, UK)** is making an English transitional single manual harpsichord based on the William Smith, to be followed by a German double, and a large English double based on Kirkman and Weber.

**Richard Schaumloffel (Adelaide, AU)** is making a copy of the 1711 Donzelague (Lyon) harpsichord: 2 manual 1x8' upper, 1x8' 1x4' lower with manual coupler the compass is FF-f3.

**Chris Vanderkerkhoeve (Gent, BE)** is putting a double manual "Bach" Neupert from 1933 back into playing order. The instrument is F-f3 with 8' + 16' on the lower manual & 8' + 4' on the upper, both with a buff stop and with 5 pedals for activating the registers and an extra pedal to couple the keyboards. He is replacing the original leather plectra with Delrin, renewing the damper felt and fixing some problems with the pedals. Also working on corroded axles and swollen tongues.

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