

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT?

A List From Contributors

Peter Barnes (Somerset, UK) is making an English Harpsichord after Barton for exhibition at the Greenwich Early Music Show Thurs-Sun 8-10 November this year. He also has a short waiting list of repairs and refurbishments and buys good quality second-hand instruments for renovation.

Carey Beebe (New South Wales, AU) is working on a Ruckers Double harpsichord 56+1 notes: GG-d3 for Pymble Ladies' College, Sydney and recently collaborated with Steve Premo (Premo's Piano Shop) & Laurence Pace (Pace Art Conservation) on restoration of the 1951 John Challis double-manual harpsichord with Jean Charlot mural, Honolulu Museum of Art: <<http://www.hpschd.nu/rst/challis.html>>

Colin Booth (Wells, Somerset) has recently completed four single-strung Italian harpsichords, and will shortly complete four double-strung instruments. Work for next year includes a 17th century-style French harpsichord after Denis, and a two-manual Italian harpsichord, both for UK customers.

Lucy Coad (Bath, UK) is restoring a Viennese Knam square piano and a Clementi square c1815 and recently completed another Clementi square c1809.

Owen Daly (Salem, Oregon, USA) is making a harpsichord after the big walnut double in the Stuttgart collection, now attributed to Claude Labreche (last decade of the 17th century), with 4' on the upper manual, "coupled" to the lower manual by means of dogleg jacks. Labreche lived and worked in Carpentras, near Avignon, in what was then The Papal States.

Robert Deegan (Lancaster, UK) has just delivered a Moermans 1584 Flemish single to Cheshire and is making two more, one unallocated as well as starting a 1728 Zell double for Thesalonika University, Greece.

Paul Irvin (Portland, Oregon, USA), notes that while finishing his new shop he is overhauling a beautiful little copy of an historical Italian octavina which was strung in brass at low 4' pitch for years. The historical evidence gathered by Denzil Wright appears to indicate that it would have been intended to be strung in iron at high (app. 520 Hz) 4' pitch. He is installing a more historical, lighter schedule using Stephen Birkett's mellow phosphorus-iron wire and re-voicing to match its sound qualities.

William Jurgenson (Lauffen, DE) is making a Flemish single (which has changed into a Delin - see Facebook), will continue on his Tangentenflügel, and plans a chest organ to go under his last Italian to make a claviorgano.

Paul McNulty (Divisov, Czech Republic) is working on a fortepiano CC - f4 after Graf op. 318, c1819 (private client and piano rental Venice, Italy), a fortepiano FF-f4 after Fritz c1810 (Regensburg University), and a fortepiano FF-f3 after Stein c1788 (private client, Germany).

Michael Johnson (Dorset, UK) is just finishing off a Flemish single manual and then will be making a five octave double.

John Phillips (Berkeley, CA, USA) is currently constructing two copies of the 1707 Nicholas Dumont harpsichord for the San Francisco Conservatory of Music and Stanford University, having completed the restoration of the original earlier this year.

Huw Saunders (London, UK) is currently working on a Thuringian double manual harpsichord after Harrass (private client, England), to be followed by an Irish double (private client, Ireland).

Marc Vogel (Jestetten, DE) is restoring a fortepiano made after Streicher 1829, a French harpsichord after Stelin and a clavichord after Silbermann.

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