

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT?

A List From Contributors

Anne Acker (Georgia, USA) is making a fretted clavichord after Hubert, C-d3 (private client, South Korea), restoring an 1844 Collard & Collard grand, CC-g4 (private client, United States), and restoring a c.1800 Longman & Clementi square piano, FF-f3 (private client, United States).

Christopher Barlow (Frome, Somerset, UK) has just finished a copy of a Schantz c1795 and is currently restoring a Bosendorfer fortepiano no 1141.

Carey Beebe (New South Wales, AU), besides recent projects with Seattle Baroque, the Australian Chamber Orchestra, the Sydney and Melbourne performances in the breakdance/ classical crossover of Red Bull's Flying Bach tour; and the inaugural performance on the 2011 Ruckers Double harpsichord at the Royal Opera House in Muscat, Carey is currently restoring a 1773 Kirkman harpsichord; and from early May will be on a harpsichord maintenance tour.

Colin Booth (Wells, Somerset) has recently completed a number of Italian harpsichords, both single and double-strung; is making a two-manual German harpsichord after Fleischer, and a 1-manual German harpsichord after Vater, both for English professional harpsichordists; and is restoring an early French harpsichord by Nicholas Celini, dated 1661.

Robert Deegan (Lancaster, UK) is making two Moermans 1584 Flemish singles, one unallocated and the other for private client in the Lake District. Also making a two manual Zell for Thessalonika University, Greece.

Robert Durand (Surrey, UK) recently completed a spinet after Barton 1727 and action renovations on fortepianos after Walter & Stein, and is currently restoring an English grand by Stodart c.1800 and reconstructing a Longman & Broderip harpsichord by Culliford 1783.

David Evans (Henley on Thames, UK) is making an anonymous 17thC French harpsichord lyonnais type, single manual 2x8', 1x4', brass strung for a private client.

Michael Johnson (Dorset, UK) is just finishing a large FF-f3 double for France and is half way through a GG - d3 double to be finished in the Flemish style with papers.

Jan Kalsbeek (Zutphen, NL) has just finished a German double after Michael Mietke, 2 x 8', 1 x 4', FF - f3 for a harpsichord student in Tokyo and is working now on another similar German double for a conservatory in Japan.

Christoph Kern (Staufen im Breisgau, DE) is making three new two-manual harpsichords after Michael Mietke, Berlin 1710 for the Conservatoire de Lyon (F) and a private owner in New York as well as for our on collection and future rental purpose; is restoring a fortepiano by Gebrüder Gebauhr, Königsberg 1841; and will make two new fortepianos after Anton Walter, Wien 1795 compass FF - g3.

Paul McNulty (Divisov, Czech Republic) is working on a 6-octave fortepiano after the c.1812 Fritz FF - f4 (Regensburg University), a fortepiano after the 1868 Streicher A (A0) - a4 (private client, Sydney), and a 6 ½-octave fortepiano after 1819 C. Graf CC-f4 (private client, Delft, Netherlands).

Steve Renaker (Palo Alto, CA, USA) is working on a French double, after Taskin 1769.

Huw Saunders (London, UK) is currently working on a large German (Thuringian) double after Harrass, for a private client in Gloucestershire, to be followed by an Irish double, to be based on Weber and Kirkman (since no Weber double survives, though we think he probably made them) – for a private client in Ireland.

Marc Vogel (Jestetten, DE) is making a traveling virginal 8', 392 / 415 / 440 Hz, C - g3, 125 x 70 x 18 cm, 12 kg; and a French double-manual after Stehlin, 8' 8' 4', 392 / 415 / 440 Hz, FF - f3, 236 x 96 x 28 cm, 48 kg.

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