

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 restoring a 1965 Eric Herz double manual harpsichord, 16', 8', 8', 4', buff, buff for a private client in Virginia; is completing Margaret Hood's last replica of a 6 octave FF-f³ Streicher piano, and is restoring a c1800 Longman & Clementi 5 octave square piano, FF-f³, for a private client in Atlanta, Georgia, USA.

Colin Booth (Wells, UK)

has just completed two new German harpsichords, one after Fleischer for Terence Charlston, and one after Vater for Steven Devine. He's now working on two Italian harpsichords for English customers.

Lucy Coad (Wiltshire, UK)

is currently restoring a Pohlman square piano 1773 for the Christopher Hogwood Collection and a Broadwood c1803 for a private client in UK.

Robert Deegan (Lancashire, UK)

is finishing a Moermans 1584 single for Lake District client along with another unallocated one; and making major repairs to 1976 Robert Davies double.

Robert Durand (Surrey, UK)

is making two spinets after the 1727 Barton instrument, one for a client in London and the other unallocated; restoring a square piano by Tobias Schmidt (Paris, 1792) for a client in Spain; and restoring an 1840s Pleyel grand for a customer in Buckinghamshire.

David Evans (Warwickshire, UK)

is just finishing a copy of the Boston Museum 1667 French harpsichord for Terence Charlston, which includes several adjustments: from two to one manual 8' 8' 4' but using the original brass scale and keeping as close as possible to the original plucking points. The 392, 415, 440 shift was made possible by leaving out bottom C#.

Michael Johnson (Dorset, UK)

in his 80th year, is just completing Opus R33, his final new instrument. It is a GG – d3 1 x 8 + 4'

single manual with two ranks of 8' jacks that pluck the same Ruckers scaled string (something done by Couchet, Delin and others). The Workshop will remain open for restoration work, plectra, strings etc. and a full cover of all models is available for sale.

Kilstroms Klavessinmakeri

(Strängnäs, SE)

has just finished an Italian false inner outer harpsichord, destined for a customer in Stockholm and is starting up a Flemish-French double manual bound for Amsterdam.

Ed Kottick (Iowa, USA)

delivered a single manual Italian in Neapolitan style to Orchestra Iowa, and is now completing a "Troubadour" virginal, an instrument he recently designed for the Zuckermann kit catalog.

Paul McNulty (Divisov, Czech Republic)

is making a fortepiano FF - c⁴ after Walter & Sohn c1805 (for Conservatoire de Versailles, France); fortepiano FF - c⁴ after Walter c1805 (for Volksopera, Vienna); and a piano AAA - a⁴ after Streicher 1868 (for a private client, Australia).

Chris Maene (Ruiselede, BE)

is making a replica of a Conrad Graf from 1817 for the New Zealand School of Music, Wellington; a replica of Beethoven's 1817 Broadwood for McGill University, Montréal, Canada; a Ruckers harpsichord for BOZAR concert hall, Brussels; and a straight strung concert grand for Maestro Daniel Barenboim.

Huw Saunders (London, UK)

is currently doing a big overhaul on his 1995 Kirckman – putting right some things on what was his first harpsichord; and will be starting another William Smith copy for a private client in Switzerland).

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