

Harpsichord & fortepiano

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT?

A List From Contributors

Anne Acker (Savannah, GA, USA)

is rebuilding and decorating a Tyre & Hill 1980 double manual "German" harpsichord for a private client in San Diego, CA (creating a new original soundboard painting, installing wooden jacks and Birkett wire, and converting it to a 3 way transposer); restoring a small early Zuckermann spinet; restoring a mid-19th-century Steinway square for a private client in PA, US.

Chris Barlow (Somerset, UK)

is working on a reproduction of an upright *Lautenwerk* based closely on the painting by Sacchi, 1644; making a "Silbermann" clavichord for a private customer; and restoring an 1843 Ignaz Bosendorfer fortepiano, which will be on sale.

Peter Barnes (Somerset, UK)

is stringing his new English single manual harpsichord based on the Thomas Barton of 1709, but scaled for iron strings, with a soundboard painting by Jennifer Douglas after that on the 1725 Coston in Edinburgh. He is completing a Paris Workshops double manual French harpsichord for a customer in London.

Colin Booth (Westbury sub Mendip, UK)

is replacing his principal 2-manual after Fleischer (now sold to harpsichordist Richard Lester) by making a double based upon his own historical instrument of 1661 by Celini. Preparations are also under way for two small single manual harpsichords based on a tiny original 17th-century instrument by Lefebvre.

Robert Deegan (Lancashire, UK)

is making a single manual harpsichord after the Spanish instrument by Perez de Mirabal, Seville 1734, which features unique soundboard barring and unusual inner case; making a Flemish muselar virginals for the writer Hildi Hawkins in London; and restoring a 1986 Jan Kalsbeek French double for the stone carver Pip Hall in the Yorkshire Dales.

Andrew & Robert Durand (Surrey, UK)

are restoring a square piano by Schoene & Vinsen c1795 for a client in Kent, and a cabinet piano by Broadwood & Sons 1822.

Robert Hicks (Vermont, USA)

is making a French double *ravalement* after the 1612 Ruckers in Paris, slightly enlarged for double transposing.

Douglas Maple (Lemont, Pennsylvania, USA)

is currently putting the finishing touches on a five-octave unfretted clavichord, adapted from instruments attributed to J.H. Silbermann, for a local client in Pennsylvania. He will soon turn to finishing a new German harpsichord model based on the 1728 Zell double.

Paul McNulty (Divisov, Czech Republic)

is making a fortepiano after Graf 1819 CC- f¹ (for Budapest city department); a fortepiano after Walter & Sons 1805 FF-c⁴ (for Tallinn Music Academy); and a piano after Streicher 1868 AAA - a⁴ (for Viviana Sofronitsky - also as a rental for other musicians).

Huw Saunders (London, UK)

is currently renovating a 1975 French double by Bob Davies - an excellent instrument and very good for its period.; and is soon starting the restoration of the Fitzwilliam Museum's anonymous triple strung Florentine harpsichord - a very unusual and interesting one.

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



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