

# Harpsichord & fortepiano

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Musical Instrument Research Catalog  
(MIRCat)

# WHO'S MAKING/RESTORING WHAT?

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*A List From Contributors*

**Chris Barlowe (Somerset, UK)** has completed an overhaul of a Graf forte-piano copy he made in 2002 which is currently for sale from Alexander Skeaping. He is currently restoring a 1774 Square by Ferdinand Weber of Dublin, for the Alec Cobbe Foundation. He shall soon be looking to sell at least two of the instruments kept for concert hire; enquiries welcome. (01373 461430).

**Peter Bavington (London)** is making a new five-octave unfretted clavichord after J. H. Silbermann. This one will be for sale once it is complete later this year.

**Carey Beebe (Sydney, Au)** is restoring three square pianofortes: A 1788 Broadwood, a 1799 Broadwood, and an 1830s Robertson; and is about to commence restoration of a 1775 Jacob & Abraham Kirckman double-manual harpsichord.

**Colin Booth (Wells, UK)** recently completed two ottavini after an anonymous 17<sup>th</sup> century original. They have attracted such interest that he is about to begin making several more. You can view a demonstration at [www.youtube.com/watch?v=JiMuTtzT-Yg](https://www.youtube.com/watch?v=JiMuTtzT-Yg)

**Bob Deegan (Lancashire, UK)** has put the Perez Mirabal partly built Spanish single to one side, whilst making a Goermans/Taskin French double for Netherby Hall, Scotland plus a copy of the Bate Collection William Smith single that is destined for Northumberland. He hopes to finish the Perez about Easter 2018.

**Douglas Hollick (Lancashire, UK)** is restoring a 1790 Broadwood square piano of his own in collaboration with Jeff Clamp. Next he will restore an 1810 Yaniewitz & Green square (actually from Clementi's workshop); it may be the only surviving piano signed by Felix Yaniewitz.

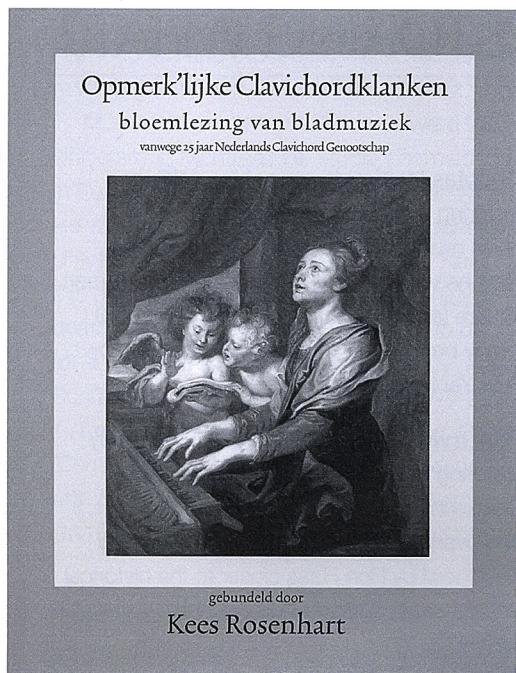
**Paul Irvin (Portland, Or, USA)** is presently restoring one of the last large Dolmetsch-Chickering clavichords for its new owner, and overhauling a 1991 copy of a Friederici clavichord by Ron Haas closer to the historical practices discovered since the copy was made.

**Dave Law (Long Compton, UK)** just last year finished a Muselaar after 1650 Couchet, on a posh Ruckers stand; decorated soundboard and Sienna marbled exterior, which is currently available. Currently he is restoring a 1785 L&B single manual for a private client.

**Jukka Ollikka (Prague, Czech Republic)** is currently working on a double manual harpsichord after Blanchet, a double manual after Ruckers and a double manual after Couchet/Blanchet/Taskin.

**Denzil Wright (Naumberg, DE)**'s two-manual Gräbner harpsichord (FF-g<sup>3</sup>) with extensive marquetry decoration, as found on the best Dresden work of c.1750, is now sounding; work is progressing on the jacks. This will be followed by an Italian harpsichord with split sharps for D#, A-Flat, and A#, as well as the usual F# and G# in the short octave.

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



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