

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT?

A List From Contributors

Chris Barlowe (Somerset, UK) has completed an overhaul of a Graf fortepiano 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 17th 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=JiMuTzT-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 Wraight (Naumberg, DE)'s two-manual Gräbner harpsichord (FF-g³) 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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