

Harpsichord & fortepiano

Vol. 22, No. 1 Autumn, 2017

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Musical Instrument Research Catalog
(MIRCat)

WHO'S MAKING/RESTORING WHAT?

A List From Contributors

Anne Acker (Savannah, Ga, USA) is restoring an 1864 Steinway square grand (AAA-a⁴) for a private client in Pennsylvania, restoring a ca. 1860 Broadwood (AAA-a⁴) for West Chester University, Pennsylvania, and restoring a John Morley clavichord (CC-d³) for a private client in Yonkers, NY for resale._

Peter Barnes (Somerset, UK) has sold all his stock of used harpsichords and spinets and has just finished work restrung a 1962 copy of a Kirchmann harpsichord in Malcolm Rose's iron and brass wire. He is now looking for suitable poplar, lime and walnut for some new harpsichords.

Peter Bavington (London) has just completed the restoration of a revival clavichord by Thomas Goff for the Royal Academy of Music. He is now working on a new five-octave unfretted clavichord after Silbermann, which will be for sale when it is finished some time next year.

Carey Beebe (Sydney, AU) is about to commence restoration of a 1775 Jacob & Abraham Kirkman double-manual harpsichord.

Colin Booth (Wells, UK) is making two more single-manual harpsichords after a small 17th-century French original by Lefebvre. Satoko Doi Luck (London) was the first customer for one of these. He is also preparing parts for some more ottavini. The OAE education department wants to buy one, and one was recently sold to Katie De La Matter.

Bob Deegan (Lancashire, UK) is about to deliver a two-manual French harpsichord to Netherby Hall, Cumbria and a single manual English harpsichord after William Smith to Northumberland, and will have a single manual Spanish instrument after Perez Mirabel available for purchase from summer 2018.

Andrew & Robert Durand (Surrey, UK) are am restoring a John Player spinet c.1690 for a client in Dorset, an 1804 Clementi Square piano for a client in Hampshire, and a square piano circa 1820 by Charles Dierkes, which will be offered for sale.

Douglas Hollick (Lancashire, UK) has completed the restoration of his 1790 Broadwood square piano, collaboratively with Jeff Clamp (ex-Finchcocks).

Jukka Ollikka (Prague, Czech Republic)

is currently working on a double manual harpsichord after Mietke, and three double manual harpsichords after Couchet, for private clients and institutions.

Ed Kottick (Iowa, US) was retained in August by the Sheldon Museum in St. Louis, MO to supervise the unpacking and setting up, and putting into playing condition and tuning, a late 1960s Cannon-Guild harpsichord custom-built for actress/comedienne Phyllis Diller. The instrument went to auction after Diller's death in 2012, and was purchased by the St. Louis collectors Aurelia and Jeff Hartenburger, who gifted it to the Sheldon.

Paul McNulty (Divisov, Czech Republic)

is making a copy of Fryderyk Buholt (6.5 octaves CC-f⁴) for the Warsaw Chopin Institute/Competition, intended for recreating Chopin's premier of his f-moll concerto, where he used his own Buchholz on St Patrick's day, 1830; a copy of an 1819 Graf (6.5 octaves CC-f⁴) with six pedals including Turkish music and bassoon, for Seoul Conservatory; and a specially decorated Walter piano (6 octaves FF-f⁴) in mahogany veneer, shellac polish, handmade/gold covered decorations (copies of period original decoration) for a private client in the USA.

Jack Peters (Seattle, Wa, US) is helping with a new clavicytherium reconstruction after an original in the Royal College London c1480; upgrading keyboard/compass for an ultralight Italian he made in 2010 (weighing less than 20 lbs, entirely from Paulownia Elongata -empress tree wood from China); and reconstructing/revising the BEMF's "Leonardo the Grand", a contra cembalone with two 16-ft choirs, basing his own on a single manual Italian by Zenti 1658 which was converted to a 3-manual instrument.

Huw Saunders (London, UK) is working on a Kirkman double for a private client in Munich. It is to have an extended compass, a machine stop and Venetian swell and will also transpose - quite a challenge!

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