

Harpsichord & fortepiano

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Musical Instrument Research Catalog
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WHO'S MAKING/RESTORING WHAT?

A List From Contributors

Anne Acker (Savannah, Ga, USA) is restoring a ca. 1785 5 octave (FF-f'') Ganer square piano for a private client in Alexandria, VA, USA, doing a major repair/restoration of a Tyre pedal double manual harpsichord for a church in Sumter, SC, USA, and is shortly starting a commissioned Flemish double for a church in Florence, SC, USA.

Peter Barnes, (Frome, U.K.) Currently working on an English Single Manual Harpsichord after Thomas Barton, with a soundboard painting by Jennifer Douglas after Coston. Peter is also repairing and servicing harpsichords and selling quality used instruments.

Carey Beebe (Sydney, AU), is continuing the restoration of 1775 Jacob & Abraham Kirckman double-manual harpsichord; and is making a Ruckers Double harpsichord on commission for an overseas purchaser.

Colin Booth (Wells, Somerset, UK) is making four ottavini of the same design as the two made last year. One customer is an organist in Germany, another is Steven Devine, with a third promised to the education projects of the OAE.

Lucy Coad (Bristol, UK) is restoring a Beyer square piano 1777 belonging to the Horniman Museum, London. It will be used as a playing instrument alongside other keyboards being restored as part of their "Hear it live" programme.

Bob Deegan (Lancashire, UK) has just begun a Flemish Muselar for a south coast client and continues with a half completed Spanish single after Perez Mirabal, 1734, Selville which is at present unallocated.

Andrew Durand and Pierre Gaillot (The Music Room Workshop, UK) are restoring a William Rock spinet circa 1780 for a client in France a square piano circa 1780 possibly by Hauert for a client in Germany and a Longman & Broderip square piano c.1785 for a client in London.

Douglas Hollick (Lancashire, UK) has finished restoring a c.1810 Yaniewicz & Green square piano (actually a Clementi made in London, but with the name and signature of Y(J)aniewicz, a Polish violinist who sold keyboard instruments in London and Liverpool.) Features such as brass rosettes, lion pull rings on the drawers, and an uncommon leg pattern may represent a Liverpool-specific trend. Now he's keeping it himself.



Andreas Kilstrom (Enköping, Sweden), having just finished the second of two German style singles, one of which is the clavi- part of a claviorganum, is working on a copy of the Victoria & Albert Museum Hitchcock double with the same capabilities as the original but with the addition that the lower keyboard can be pulled out to disengage the dogleg.

Klinkhamer Harpsichords (Amsterdam, NL) are currently working on an Italian harpsichord after Giacomo Ridolfi (1660-1690, National Music Museum, Vermillion, South Dakota, USA) for Prof. Mr. J. Ogg; a double manual harpsichord after Donzelague (Lyon, 1716) for Mrs. Yoomi Choi, Seoul, South Korea; and the revoicing of a double manual Zell/Fleischer made in 1988 for the Amsterdam Conservatory of Music.

Douglas Maple (Pennsylvania, USA) is currently carrying out voicing refinements and final decorative work on two new instruments: a harpsichord after the Zell double, and an unfretted clavichord after Specken. This autumn he will begin construction on a large unfretted clavichord after Friederici.

Paul McNulty (Divisov, Czech Republic) is with his four Chopin-era pianos (his copy of "Chopin's Warsaw piano" Buchholtz 1826, 2 Graf copies and one Pleyel 1830 copy) tuning for Warsaw Chopin Competition; making a copy of G.Silbermann fortepiano 1749 (FF-e3) for Prof. Malcolm Bilson, Cornell University, US; and is restoring a Blüthner piano op. 974, from 1857 (with Blüthner patent mechanic) for recordings .

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

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