

# 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 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.)*