

# Harpsichord & fortepiano

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Musical Instrument Research Catalog  
(MIRCat)

# WHO'S MAKING/RESTORING WHAT?

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*A List From Contributors*

## **Anne Acker (Savannah, Georgia, USA)**

is doing a major restoration of a double manual German pedal harpsichord (5 octaves, GG-g<sup>3</sup>) by Tyre & Goudzwaard, 1991, is making a new double manual Flemish harpsichord for a church in Florence, South Carolina, and is restoring an 1873 Chickering concert grand piano (7 octaves, A to a) for her own collection.

## **Peter Barnes, (Frome, UK)**

is repairing harpsichords and finishing an English Harpsichord after Thomas Barton with a soundboard painting by Jennifer Douglas (now for sale). After that he is making two Flemish Harpsichords using French Poplar.

## **Carey Beebe (Sydney, AU)**

is continuing restoration of a 1775 Jacob & Abraham Kirckman double-manual harpsichord and is making a Ruckers Double harpsichord on commission for a Sydney musician. His latest instrument (2016 Ruckers Double) debuted in Abu Dhabi in January.

## **Colin Booth (Wells, Somerset, England)**

is making two more ottavinos. These are after the same anonymous original as the four sold last year. For several of the latter, flight cases have been completed, and Colin will take the instrument which he is keeping for his own use on a short concert tour to the US in April.

## **Lucy Coad (Bristol, UK)**

We are just finishing the Adam Beyer square of 1777 for the Horniman Museum. This instrument was bought with Lottery funding from the Finchcock collection and from September this year is going to be used for concerts, along with five other early keyboard instruments, on their "Hear it Live" series.

## **Andrew Durand (Surrey, UK)**

and assistant Pierre Gaillot are restoring two Clementi squares from 1810 and 1815 for clients in Scotland and Chester, and will soon be restoring an 1804 Erard Square for a client in South London and a Longman & Broderip spinet circa 1780 for a client in Kent.

## **Paul McNulty**

(Divisov, Czech Republic is finishing a copy of a G. Silbermann fortepiano 1749 (FF-e<sup>3</sup>) for Prof. Malcolm Bilson, Cornell University, US; making a Graf 1819 copy for Hong Kong Baptist University, and restoring an antique Teller Viennese piano c.1820.

## **Malcolm Rose (Lewes, UK)**

is making a harpsichord based on the Joseph Tisseran of 1700, which belongs to the Bate Collection, Oxford University.

## **Tilman Skowroneck (Olsfors, Sweden)**

Dietrich Hein is completing the last harpsichord begun by the late Martin Skowroneck (No. 90), a Franco-Flemish double manual instrument.

## **Chris Vanderkerkhoeve**

is repairing three instruments: a Ruckers virginal, a Moerman harpsichord (Hubbard kit) and a double manual Taskin, all for private clients.

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