

## EDUCATION

Sir Joseph Williamson's Mathematical School, Rochester, UK

1970-1974: The Queen's University of Belfast, Philosophy, Honours Degree

## PROFESSIONAL WORK

1975: Training with Thomas Wess

1976-2022: Maker of string keyboard instruments, specialising in Italian harpsichords

2004: Restoration of a pentagonal virginals attributed to Vito Trasuntino, National Museum of Prague

## PUBLICATIONS (a selection<sup>1</sup>)

1984: various entries in The New Grove Dictionary of Musical Instruments

1989: contributions in The New Grove Musical Instrument Series

1992: 'The identification and authentication of Italian string keyboard instruments', The Historical Harpsichord 3, ed. Schott, H., (Stuyvesant, NY, 1992), 59-161.

1997: PhD thesis: 'The stringing of Italian keyboard instruments c.1500-c.1650'

2001: contributions in The New Grove Dictionary of Music and Musicians, second edition (2001)

2001: 'The pitch relationships of Venetian string keyboard instruments', Fiori Musicologi, Studi in onore di Luigi Ferdinando Tagliavini nella ricorrenza del suo LXX compleanno, edd. Seydoux, F., Castellani, G., and Leuthold, A. (Bologna, Editore Pàtron, 2001), 573-604.

2008: 'Note Sulle Modanature Quali Mezze Per L'Identificazione Di Strumenti Musicali', Collezione Tagliavini, Catalogo Degli Strumenti Musicali, a cura di John Henry van der Meer e Luigi Ferdinando Tagliavini con contributi di Wanda Bergamini, Maria Cristina Casali, Friedemann Hellwig, Denzil Wraight, Volume II, Bononia University Press 2008, 673-677.

2012: 'The organ builder as harpsichord maker in Venice: a construction principle revealed', Informazione Organistica, Nuova Serie 27 (Dec 2010), 179-199.

2019: 'Cristofori's piano workshop and Giovanni Ferrini', The Cembalo a Martelli from Bartolomeo Cristofori to Giovanni Ferrini. The proceedings of the international conference held in honour of the memory of Luigi Ferdinando Tagliavini, Bologna 21-22 October 2017, ed. by Michael Latcham and Giovanni Paolo di Stefano (Pendragon, Bologna, 2019, ISBN 978 88 3364 086 0), 107-115.

2022: 'The tuning of Trasuntino's "Clavemusicum Omnitonum" and Zarlino's enharmonic system (in course of publication)

## OTHER WORK OF RELEVANCE TO TRASUNTINO

Advisor to the editors of the biographical entry on TRASUNTINO:

[http://www.treccani.it/enciclopedia/trasuntino\\_%28Dizionario-Biografico%29/](http://www.treccani.it/enciclopedia/trasuntino_%28Dizionario-Biografico%29/)

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<sup>1</sup> A full list is to be found at <http://www.denzilwraight.com/publications.htm>

Examination of the "Bortolus" harpsichord in 1982, when still in the possession of Mr Maikoffske. This was attributed, based on the moulding profiles and certain constructional features, as probably the work of Alessandro Trasuntino. Through archival work published in 2009 Giuliana Montanari confirmed this attribution to Alessandro, finding a date of 1547.

Identification of a pentagonal virginals in the Tagliavini Collection as the probably work of Alessandro Trasuntino.

Identification of a pentagonal virginals in the National Museum, Prague as probably the work of Vito Trasuntino.

Identification of a pentagonal virginals in private ownership, Italy as probably the work of Vito Trasuntino.

Identification of the harpsichord W366, Schloß Köpenick, Berlin, as probably the work of Vito Trasuntino. This instrument is decorated in similar fashion to the Tagliavini Collection's 1547 Alessandro Trasuntino harpsichord.

Examination of the 1530 Alessandro Trasuntino harpsichord in private ownership. This instrument is not accessible and its examination has contributed significantly to the understanding of Alessandro's three known harpsichords.

The PhD thesis (Part 2, pp. 291-304) documented the examination of all the known Trasuntino instruments and eliminated certain instruments as not the work of the Trasuntino workshop.

Examination of other Venetian harpsichords makes possible an assessment of the original state of the 1547 Alessandro harpsichord.