

# Historical Keyboard Guidelines – Fall 2017

- Please use these instruments as if you had paid for them out of your own pocket.
- Do not place objects (violin cases, water bottles, etc.) on or against any keyboard instrument.
- Instruments may not be moved from their home locations without permission.
- *Use of the Fryer and Phillips harpsichords for recitals is allowed only for solo performance or obbligato accompaniment, and must be vetted by Professor Wright.*
- Requests for tuning and/or moving of instruments must be done using the proper **online form**, and must be submitted a minimum 48 hours in advance.
- Please, as soon as you have secured rehearsal or performance time in a hall for which you need a tuned keyboard, send in the form so I can reserve tuning time and arrange moving if required. I cannot honor requests for moving with less than 48 hours' notice.
- Please leave the instruments with the lids down; if it was covered when you entered the room, replace the cover when you leave.
- Never leave an organ plugged in after you are finished with it.
- **DO NOT TRANSPOSE** a harpsichord (or organ) unless you have had instruction on transposing a keyboard. It is possible to damage a harpsichord grievously by inappropriately transposing a keyboard.

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**Online keyboard request forms:** [music.indiana.edu/departments/offices/piano-technology/index.shtml](http://music.indiana.edu/departments/offices/piano-technology/index.shtml)

# INSTRUMENTARIUM

<b>Location</b>	<b>Builder</b>	<b>Instrument / Description</b>
MU115	<i>Jensen</i>	Moermans I Flemish single manual harpsichord
MU115	<i>Regier</i>	Fortepiano after 19 <sup>th</sup> c. Graf
MU205	<i>Zuckermann</i>	Flemish concert single manual harpsichord
MU205*	<i>Jensen</i>	Continuo organ III
MU205*	<i>Brunzema</i>	Continuo organ
MU205*	<i>Roland</i>	Continuo organ
MU210	<i>Hubbard</i>	Flemish single manual harpsichord after Ruckers
MU301	<i>Jensen</i>	Moermans II Flemish single manual harpsichord
MU301	<i>Gotting</i>	Fortepiano (19 <sup>th</sup> c. antique)
MU320	<i>Calhoun</i>	Early Italian single (property of Prof. Wright)
MU323	<i>Morton</i>	French double manual harpsichord
MU324	<i>Phillips</i>	French double manual harpsichord
MU343	<i>Dowd</i>	Italian single manual harpsichord
MU344	<i>Fryer</i>	Flemish double manual harpsichord after Ruckers
MU344	<i>Dolmetsch-Chickering</i>	Clavichord (antique)
MU346	<i>Robertson</i>	Flemish double manual harpsichord after Dulcken
MU320	<i>Van Lennep</i>	Italian polygonal virginals
MU351	<i>Bakemann</i>	Fortepiano after Walter (property of Prof. Wright)
MU351	<i>Carl Schneider</i>	Fortepiano (antique, not in use)
MU353	<i>Sutherland</i>	Italian single manual harpsichord
MU353	<i>Shortridge</i>	Italian single manual harpsichord
MA454	<i>Zuckermann</i>	Flemish single manual harpsichord
Auer Hall	<i>Daly</i>	Italian single manual harpsichord
Auer Hall	<i>Dowd</i>	French double manual harpsichord
Auer Hall	<i>Marcussen</i>	Continuo organ
Ford Hall	<i>Hubbard</i>	CCMA French double manual harpsichord
MAC301	<i>Herz</i>	Big French double manual harpsichord
MAC Pit	<i>Herz</i>	French double manual harpsichord

\* *Continuo organs are migratory.*

## Guide to the Historical Keyboards

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### HARPSICHORDS

**Phillips two-manual French harpsichord;** full five octave-plus range; disposed with two eight-foot choirs and one four-foot choir and a buff stop. Based on 18<sup>th</sup>-century Parisian instruments. Transposes A/415-A/440. It is normally kept at A/415, in Young temperament. This harpsichord resides in Professor Ritchie's studio; *It is available for performance only with the permission of Professor Wright.*

**Fryer two-manual Franco-Flemish harpsichord,** based on a circa 1624 Andreas Ruckers harpsichord now in the Musée Unterlinden in France. Four-and-a-half octave range, two eight-foot choirs and one four-foot, with a buff stop. Transposes A/415 – A/440. Normally kept at A/415 in Werkmeister III temperament. This harpsichord resides in Professor Wright's studio. it is available for performance only with the permission of Professor Wright. *It is available for performance only with the permission of Professor Wright*

**Daly single manual Italian harpsichord after Grimaldi.** Four-plus octave range from G (no G#); disposed with two eight-foot choirs. Transposes between 440 and 415. This harpsichord resides in the Simon building – Auer or Ford halls, and is generally not allowed to be moved to Merrill or the Annex.

**Jensen single manual Flemish harpsichord after Moermans.** Four-plus octaves, disposed with two eight-foot choirs and a buff stop. Transposes between 440 and 415; it is normally tuned in Werkmeister III. This instrument is available for performance in Recital Hall. (3) In the fall of 2013 a new Moermans harpsichord will be available, a twin of the first. Its eventual location has not been determined.

**Herz two-manual French harpsichord.** Five octaves-plus, two eight-foot choirs, a four-foot; buff stop on the upper manual. Transposes; normally kept at A/415 in Young's temperament. This instrument is the classroom harpsichord for MU205; on occasion it may be used for performance in Recital Hall.

**Fryer two manual Flemish harpsichord after Dulken (late 18<sup>th</sup> century).** Five octaves, two eight-foot choirs and one four-foot, non-transposing. A/415, tuned in Werkmeister III. This instrument is the AI teaching harpsichord, and is not available for performances.

**Dowd single manual harpsichord;** five octaves, no buff stop. Two eight-foot choirs, transposes 415-440. This walnut instrument by one of the twentieth century's master harpsichord makers resides in Professor McCraw's studio. It is tuned to Prof. McCraw's requirements. Rebuilt in 2004.

**Morton two manual French harpsichord.** This freshly rebuilt instrument has five octaves-plus, disposed with two-eight foot and one four-foot choirs, with the buff acting on the lower manual. This is a practice room instrument, and is not generally available for performance. Transposes 415 – 440; normally tuned in Werkmeister

**Sutherland single manual Italianate brass-strung harpsichord.** Two eight-foot choirs over a four and a half octave range. Transposes 415-440. Normally tuned in Vallotti or Young.

**Frank Hubbard single manual Flemish harpsichord;** Four octaves C – ccc, one eight-foot choir and one four-foot choir, with a split buff stop. A gift to the School from Dr. Lucy Cross, this is an original instrument by the other mid-century genius of American harpsichord making. It has an interesting history. It is not currently available for performance, or for moving from its present location. (2) *This harpsichord is destined for Prof. Gillespie's studio as of January 2014.*

**Sloffer single manual Flemish harpsichord, from a Zuckermann kit;** Four octaves, with a single eight and four, no buff stop. This instrument transposes between A/392, A/415 and A/440. Kept in equal; temperament at whatever pitch you find it in. *(1) It has been proposed that this instrument be placed in the new studio building for the convenience of professors in that location.*

**Dowd double manual French harpsichord.** Two eight foot choirs and a four foot, buff stop. Five octaves – plus. Double transposes A/392 - A/415 – A/440 Rebuilt in 2007, this harpsichord is the principal performance harpsichord for Auer and Ford Halls. It does not get moved from the Simon Building.

**Van Lennep Italian virginals.** Good example of an early 17<sup>th</sup> century Italian instrument. Four octaves with a short octave bass, it has split keys. As with (nearly) all virginals, it is single strung at 8-foot pitch. It is primarily quilled with, well, quill, as in bird feathers. Pitched at a/415, it is normally tuned in quarter comma mean tone.

**Calhoun Italian harpsichord from a Zuckerman kit;** Lovely brass-strung instrument disposed with two eight-foot choirs, no buff. This instrument has a split key short octave in the bass. Non-transposing, it is kept in quarter comma mean tone. This instrument belongs to Elisabeth Wright, and cannot be moved without her permission. Rebuilt in 2006

**French Double Manual harpsichord, based on a Hubbard kit.** Loosely designed after a Pascal Taskin harpsichord from the latter half of the 18<sup>th</sup> century, this splendid instrument is disposed with two 8-foot choirs and a four foot choir, with a buff stop on the lower manual 8'. This harpsichord will remain in Ford Hall. It was donated by the Community Chamber Music Association, hence its moniker is **CCMA**.

## **FORTEPIANOS**

**Bakeman fortepiano after Walter, circa 1800.** French walnut casework, double and triple strung, with knee-actuated sustain. Suitable for Mozart and early classical keyboard literature. Very lovely instrument, it's the personal property of Elisabeth Wright and may only be used with her permission. It's pitched at A/430, and tuned in a quasi-equal 19<sup>th</sup> century temperament.

**Regier fortepiano after Graf, circa 1815.** Triple and double strung, with four pedals for sustain, una corda, moderator and bassoon. Great for Beethoven et al. Pitched at A/430, in quasi equal temperament. This instrument resides only in Ford Hall, and will not be moved from Ford Hall, until it is moved to Merrill Hall in January.

**Johann Götting fortepiano, Vienna circa 1823.** This antique fortepiano was given to the School by Catherine Smith. This interesting instrument is very much like the Graf, except that its quite a bit shorter, made to fit in a Viennese apartment. One of very few extant by this maker, we keep this instrument tuned at A/430 in quasi-equal temperament, and we do not allow it out of MU301. Ever. I rebuilt this instrument, from the bottom up, between 2004 and 2007.

**Carl Schneider fortepiano, Vienna circa 1820.** This antique instrument was given to the School by Joan Benson. Similar to the Graf in range and specifications, this instrument will need to be rebuilt before it can be used.

## CLAVICHORDS

**Dolmetsch-Chickering clavichord.** Bought recently from its second owner, this splendid double-strung instrument is a superb example of the genre. Made in Boston in 1905-7 under the direction of Arnold Dolmetsch, the English archdeacon of early music revival in the late nineteenth century. Just exactly right for CPE Bach.

**Anonymous Zuckermann clavichord,** nearly identical specifications to the Dolmetsch, but not nearly the instrument. It will, eventually, get a rebuild.

## ORGANS (Organ reservations and tuning are the prevue of Patrick Fischer, [fischerp@indiana.edu](mailto:fischerp@indiana.edu))

**Brunzema Kisten Orgle, continuo organ.** Elderly single manual, four-octave pipe organ with Gedekt, 4' flute, 2' flute and tierce. It transposes between 440 and 415, and can be tuned in various temperaments, depending on the need. It doesn't quite get to quarter comma mean tone, but it gets close enough. It stays in Merrill and the Annex, and doesn't go to the Simon Building.

**Marcussen continuo organ.** A big (for a continuo instrument) continuo organ, the Marcussen has an 8' gedekt, 4' flute, half-stop principal, and a regal. To use the instrument, draw out the keyboard (like opening a drawer), and play. If the keyboard is not drawn out, the instrument will be slightly out of tune. Also, be aware that seating performers too close to the front of the instrument will alter its tuning; performers should be no closer than two feet in front of the case. The Marcussen organ stays in Auer and Ford Halls.

**Jensen Organ III.** It's a new version of the Jensen organ. Smaller but with greater capabilities, this instrument has a wood keyboard with a more organ-like response. It can be used in several different pitches, and several different temperaments. It has four octaves, and the four-stop registration is controlled via virtual levers on a small touch screen. Since it is more portable, this instrument will be available for moving about, but you will need my permission first. Like Organ I, one will need to read and assiduously follow the instructions. If you have never had instruction in its use, please do not use it. Seek out instruction in its idiosyncrasies, and then you can use it. Contact me (David Jensen) at [dapjense@indiana.edu](mailto:dapjense@indiana.edu), or phone me at 812-272-4912. If you use it without having first learned about it, you will screw it up, guaranteed.