

Historical Keyboard Guidelines – Fall 2018

- Please use these instruments as if you had paid for them out of your own pocket.
- **DO NOT BRING FOOD OR DRINKS** near the instruments!!!
- Do not place any objects (violin cases, bags, water bottles, etc.) on or against any keyboard instrument. ALSO, do not leave music stands or chairs near the instruments. They will cause dings and dents! Please put all music stands back where they were after practice/rehearsals
- Please leave the instruments with the lids and flaps down; if it was covered when you entered the room, replace the cover when you leave.
- **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.
- Do not turn on the radiators in any of the rooms. The instruments will immediately go out of tune!
- Do not open the windows or blinds/shades! These instruments will go out of tune with an open window and they do not like direct sunlight.
- 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.*
- All performances involving the *Bakeman* and *Graf* fortepianos are to take place in Recital Hall.
- Requests for tuning and/or moving of instruments **MUST** be done using the proper **online form**. Make sure to specify **pitch** and **temperament** as requested on the form. 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 we can reserve tuning time and arrange moving if required. **We CANNOT honor requests for moving or tuning with less than 48 hours' notice.**
- If you need the 4' stops on the Dowd double, CCMA, or the red Flemish in 205, you must specify so on the form. They are not normally tuned.
- Never leave an organ plugged in after you are finished with it.

David Jensen, Harpsichord and Fortepiano Technician: dapjense@indiana.edu / 812.272.4912 / MA067
Laurence Vesoly, Harpsichord Technician: lvesyoly@iu.edu / 718.530.2485 / MA067

Online keyboard request forms: music.indiana.edu/departments/offices/piano-technology/index.shtml

INSTRUMENTARIUM

Location	Builder	Instrument / Description
HARPSICHORDS		
MU115	<i>Jensen</i>	Moermans I Flemish single manual harpsichord
MU205	<i>Zuckermann</i>	Flemish concert single manual harpsichord
MU210	<i>Hubbard</i>	Flemish single manual harpsichord after Ruckers
MU301	<i>Jensen</i>	Moermans II Flemish single manual harpsichord
MU320	<i>Calhoun</i>	Early Italian single (<i>property of Prof. Wright</i>)
MU323	<i>Morton</i>	French double manual harpsichord
MU324	<i>Phillips</i>	French double manual harpsichord
MU333	<i>Zuckermann</i>	Flemish single-manual harpsichord
MU343	<i>Shortridge</i>	Italian single manual harpsichord
MU344	<i>Fryer</i>	Flemish double manual harpsichord after 1624 Ruckers
MU346	<i>Robertson</i>	Flemish double manual harpsichord after Dulcken
MU348	<i>Van Lennep</i>	Italian polygonal virginals
MU349	<i>Zuckermann</i>	Flemish single manual harpsichord
MU353	<i>Daly</i>	Italian single manual harpsichord after Grimaldi
MA406	<i>Eckstein</i>	Pedal Harpsichord
MA454	<i>Dowd</i>	Italian single manual harpsichord
Auer Hall	<i>Sutherland</i>	Italian single manual harpsichord
Auer Hall	<i>Dowd</i>	French double manual harpsichord
Ford Hall	<i>Hubbard</i>	CCMA French double manual harpsichord
MAC301	<i>Herz</i>	Big double manual harpsichord with pedals
MAC Pit	<i>Herz</i>	French double manual harpsichord
CLAVICHORDS		
MU344	<i>Dolmetsch-Chickering</i>	Five-octave unfretted clavichord after Hass (antique)
MU348	<i>Zuckermann</i>	Five-octave unfretted clavichord
JS204	<i>Challis</i>	Clavichord
CONTINUO ORGANS*		
MU301*	<i>Jensen</i>	Electronic Continuo organ I
MU333*	<i>Jensen</i>	Electronic Continuo organ III
MU205*	<i>Brunzema</i>	Continuo organ
MU205*	<i>Roland</i>	Electronic Continuo organ
Auer Hall	<i>Marcussen</i>	Continuo organ
FORTEPIANOS		
MU351	<i>Bakemann</i>	Fortepiano after Walter (<i>property of Prof. Wright</i>)
MU115	<i>Regier</i>	Fortepiano after 19 th c. Graf
MU301	<i>Gotting</i>	Fortepiano (19 th c. antique)
MU351	<i>Carl Schneider</i>	Fortepiano (antique, not in use)

* *Continuo organs are migratory.*

Guide to the Historical Keyboards

HARPSICHORDS

Fryer two-manual Franco-Flemish harpsichord, based on a circa 1624 Andreas Ruckers harpsichord now in the Musée Unterlinden in Colmar, France.

- Four-and-a-half octave range (GG-d^{'''}), disposed 2x8+4 with a buff stop on the lower manual.
- Transposes A/415 – A/440.
- Normally kept at A/415 in Werkmeister III temperament.
- This harpsichord resides in Professor Wright's studio, MU344.
- *It is available for performance only with the permission of Professor Wright*

Phillips two-manual French harpsichord; based on 18th century Parisian instruments.

- Five octave range (FF-f^{'''}); disposed 2x8+4 with a buff stop on the lower manual.
- Transposes A/415- A/440.
- Normally kept at A/415, in Werckmeister III.
- This harpsichord resides in MU324.
- *It is available for performance only with the permission of Professor Wright.*

Robertson two manual Flemish harpsichord after Dulken (late 18th century).

- Five octave range (FF-f^{'''}); disposed 2x8+4.
- Non-transposing.
- A/415, tuned in Werkmeister III.
- This harpsichord resides in MU346
- This instrument is the AI teaching harpsichord, and is not available for performances.

Morton two manual French harpsichord.

- Five+ octaves range (FF-g^{'''}); disposed 2x8+4 with a buff stop on the lower manual.
- Transposes A/415 – A/440.
- Normally kept at A/415, in Werkmeister III.
- This harpsichord resides in MU323.
- This is a practice room instrument, and is not generally available for performance.

Jensen I single manual Flemish harpsichord after Moermans. The twin of the instrument in MU301.

- Four-and-a-half octave range (GG-e^{'''}); disposed 2x8 and a buff stop.
- Transposes A/415 – A/440;
- Normally kept at A/415, in sixth comma meantone.
- This harpsichord resides in Stanley Ritchie's studio, MU115
- This instrument is available for performances in Recital Hall.

Jensen II single manual Flemish harpsichord after Moermans. The twin of the instrument in Stanley Ritchie's studio.

- Four-and-a-half octave range (GG-e^{'''}); disposed 2x8 and a buff stop.
- Transposes A/415 – A/440.
- Normally kept at A/415, in Vallotti or Young's temperament.
- This harpsichord resides in MU301

Calhoun Italian harpsichord from a Zuckerman kit;

This lovely brass-strung instrument belongs to Elisabeth Wright.

- Four+ octave range (C-d''') with a C/E split key short octave in the bass. Disposed 2x8.
- Non-transposing
- Normally tuned in quarter comma mean tone.
- This harpsichord resides in MU320.
- This instrument cannot be moved without permission from Elisabeth Wright. Only one eight-foot is operational

Daly single manual Italian harpsichord after Grimaldi.

- Four-and-a-half octave range (GG-d'''); disposed 2x8.
- Transposes A/415 – A/440.
- Normally kept at A/415, in sixth comma mean tone.
- This harpsichord resides in MU353
- Available for performances in Merrill Hall and the Music Annex

Shortridge single manual Italian brass-strung harpsichord

- Four-and-a-half octave range (GG-d'''); disposed 2x8.
- Transposes A/415 – A/440.
- Normally kept at A/415, in Vallotti or Young's temperament.
- This instrument resides in MU343

Van Lennep Italian virginals. Example of an early 17th century Italian instrument.

- Four+ octave range (GG-c''') with a GG/BB split key short octave in the bass. Disposed 1x8.
- Non-transposing
- A/415, tuned in quarter comma mean tone.
- This instrument resides in MU348

Dowd single manual Italianate harpsichord;

- Five octave range (FF-f'''); disposed 2x8 and a buff stop.
- Transposes A/415 – A/440 – A/465.
- Normally kept at A/415, in sixth comma mean tone.
- This instrument resides in MA454
- It is the current continuo instrument for baroque/classical orchestra rehearsals.
- This walnut instrument by one of the twentieth century's master harpsichord makers.

Zuckermann Concert Single manual Flemish harpsichord;

- Four-and-a-half octave range (GG-e'''); disposed 2x8+4 and a buff stop.
- Transposes A/415 – A/440 – A/465.
- Normally kept at A/415, tuned in Vallotti or Young.
- This harpsichord resides in MU205

Single manual Flemish harpsichord, from a Zuckermann kit built by Phil Sloffer;

- Four-and-a-half octave range (GG-d'''), disposed 8+4, and a buff stop.
- Transposes A/392 – A/415 – A/440.
- Normally kept in Vallotti or Young's temperament.
- This instrument resides in MU349

Frank Hubbard single manual Flemish harpsichord;

- Four+ octave range (C – d^{'''}), disposed 8+4, and a split buff stop.
- Non-transposing
- A/415, tuned in various temperaments.
- This instrument resides in Joanna Blendulf's studio
- 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.

Single manual Flemish harpsichord, from a Zuckermann kit built by Wilson Barry;

- Four+ octave range (BB – c^{'''}), disposed 2x8, and a buff stop.
- Transposes A/415 – A/440 – A/465.
- Normally kept at A/415, tuned in Vallotti or Young.
- This instrument resides in Dana Marsh's studio
- *This instrument is currently being re-built*

Sutherland single manual Italianate brass-strung harpsichord.

- Four-and-a-half octave range (GG-d^{'''}); disposed 2x8.
- Transposes A/415 – A/440.
- This harpsichord resides in the Simon building – Auer hall, and is generally not allowed to be moved to Merrill or the Annex. It is the designated instrument for Baroque Orchestra performances.

Dowd double manual French harpsichord.

- Five+ octave range (FF-g^{'''}); disposed 2x8+4, and a buff stop on the upper manual.
- Transposes A/392 - A/415 – A/440
- This instrument is the principal performance harpsichord for Auer Hall. It does not get moved from the Simon Building.

French Double Manual harpsichord, based on a Hubbard kit (CCMA). Loosely designed after a Pascal Taskin harpsichord from the latter half of the 18th century.

- Five octave range (FF-f^{'''}); disposed 2x8+4, and a buff stop on the lower manual.
- Transposes A/392 - A/415 – A/440
- This instrument is the principal performance harpsichord for Ford Hall. It does not get moved from the Simon Building.
- It was donated by the **Community Chamber Music Association**, hence its moniker is **CCMA**.

Eckstein Pedal Harpsichord (Two manuals + Pedals)

This extremely rare pedal harpsichord is two instruments in one! A standard large Hubbard-based French double-manual harpsichord sits on top of a separate larger instrument equipped with an organ-style pedalboard. There is no mechanical linkage or coupling between the two instruments. This type of harpsichord was designed as a practice instrument for organists. It is a gift from Ann Harrison.

- Five+ octave range (FF- g^{'''}) on the manuals; 2+ octave range (CC-d) on the pedals.
- The manuals are disposed 2x8+4 with a buff stop; the pedals are disposed 16+8+4.
- Non-transposing. Future pitch uncertain.
- This instrument resides in MA406 for use by the organ dept.

Herz two-manual French harpsichord.

- Five+ octave range (FF-g^{'''}); disposed 2x8+4, and a buff stop.
- Transposes A/415 – A/440
- Normally kept at A/440, tuned in equal temperament.
- This instrument is the principal performance harpsichord for the MAC stage. It does not get moved from the MAC.

Herz BIG two-manual French harpsichord. Revival-style harpsichord. Only the 8' stops currently work.

- Five+ octave range (FF-g^{'''}); disposed 16+2x8+4, with nasale and a buff stops on the 16 and upper 8.
- All stops are activated using 6 pedals.
- Non-transposing
- A/440, tuned in equal temperament.
- This instrument resides in MAC301 for opera rehearsals. It does not get moved from the MAC.

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 19th century temperament. It resides in MU351, and is only available in Recital Hall with very few exceptions

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 in Stanley Ritchie's studio and can only be available in Recital Hall.

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. David Jensen 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. This splendid double-strung instrument is a superb example of the genre. 5-octave (FF-f^{'''}) range. Made in Boston in 1905-7 under the direction of Arnold Dolmetsch, the English archdeacon of early music revival in the late nineteenth century. It is based on the instruments of Hieronymus Albrecht Hass, et al. Exactly right for CPE Bach. It resides in Elisabeth Wright's studio.

Anonymous Zuckermann clavichord, nearly identical specifications to the Dolmetsch, but not nearly the instrument. Eventually it will get a rebuild. It is in storage.

Challis clavichord. This beautiful four and a half- octave range (C-f^{'''}) instrument is made by John Challis-one of the foremost makers of the mid-twentieth century. It currently resides in the studio of David Cartledge.

ORGANS (Organ reservations and tuning are the prevue of Patrick Fischer, 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 I (the spaceship): The original Jensen organ. It has a five octave Casio Keyboard running digital samples of the Marcussen organ. It has several different pitches and temperaments available. Do not attempt to use this organ until you have been taught how. Always follow the instructions posted on the instrument. It usually lives in MU301.

Jensen Organ III. It's a more recent 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 is available for moving about, but you will need permission from Patrick Fischer 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 (Patrick Fischer) fischerp@indiana.edu. If you use it without having first learned about it, you will screw it up, guaranteed. This organ generally resides in Dana Marsh's studio.

Roland C-30. This is Roland's "digital harpsichord." It has harpsichord, organ, and fortepiano settings; but has proven to be useful as a continuo organ. It has a five –octave range. Don't use it as a harpsichord, as it fails miserably at that task. It resides on MU205.