

HUBBARD HARPSICHORDS INCORPORATED

GERMAN 18TH CENTURY DOUBLE-MANUAL HARPSICHORDS

Though we tend to refer to them as such, coherent schools of harpsichord making were not so much national, as city-based. In this view, Flemish clavesingels were expressions of the Antwerp school, French clavecins the products of Parisian builders and English harpsichords the products of London makers. Each center had its outliers, but the concentration of wealth that would allow a number of harpsichord makers to flourish, compete and solidify a tradition could only be found in the great cities. More than any other German city, Hamburg had sufficient financial activity to support a flourishing secular musical culture as well as its own school of harpsichord making.

We have chosen to produce instruments based on the designs and practices of Hieronymus Albrecht Hass, among whose hallmarks are astute, wholesome design, exquisite workmanship, tasteful decoration, robust construction, and acoustical efficiency. These instruments represent our enlargement of pre-1740 designs of this maker to the fuller mid- 18th century, five-octave instrument. Unlike most modern extended designs, the sound of the extreme treble does not differ from the rest of the instrument in either quantity or quality. The sound sustains throughout the range and is capable of a fine legato even in the extreme treble. These harpsichords have a full and forthright tone whose rich, organ-like sonorities carry particularly well, are eminently useful in continuo and can be put to stunningly effective solo use in a great variety of musical styles and especially for the music of J. S. Bach and his sons.

Case walls, bottoms and bracing are largely of pine, fir or spruce. The cases are assembled with hand-cut dovetails at each corner and with the wrestplank and header pegged through the exterior of the case. These expensive and worthwhile features will later be seen shadowed in the painted finish. The wrestplanks are maple. The soundboards are made from either European or Eastern white spruce and the bridges and nuts are beech. The standard turned-leg trestle stand, similar to an original Hass stand, is relieved on top to contact the bottom of the instrument only over



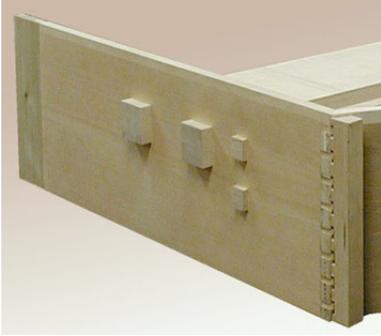
Large Harpsichord (Houston, TX) on custom stand



Large Harpsichord (Aston, PA) with German-style soundboard painting. The central tableau is of Apollo serenading Diana, the huntress - an allegory of the palliative power of music (Barbara Pixton, artist)

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the legs. All parts of the instruments are made with solid wood. As in the photo of the cheek of the small harpsichord (below), the ends of all large panels are finished with cross-grain battens. This adds a measure of support that is especially important considering the very large lids these instruments command. In the photo, please note also the obvious pegging of the wrestplank and header (these will subsequently be rendered flush with the case exterior) as well as the case corner dovetails (partially hidden by a gluing block). Glue is almost (but not quite!) optional with such conservative construction techniques copied verbatim from the originals.



Both instruments are offered in a simple décor, painted in two colors on a matching trestle stand (see following page). The keywell surrounds are veneered, inlaid and crossbanded to coordinate well with the ebony and bone key coverings. Most Hamburg harpsichords were sumptuously decorated with chinoiserie inside and out, accompanied by floral designs on the soundboard. They were quite often placed on impressive stands. If desired, we will gladly arrange these details as well.

Recordings of interest (small harpsichord)

Gottlieb Muffat, *Componimenti Musicali per il cembalo* (c1739); Joseph Payne plays a selection from the mid-18th c. collection by Gottlieb Muffat that G.F. Handel freely used as a crib. Hubbard & Broekman (1999) after H. A. Hass. Digital Compact Disc. Centaur 2001 CD-018 U.S. Postpaid \$ 21

Christoph Graupner, *Three Suites*; Canadian harpsichordist Genevieve Soly plays a suite from each of Graupner's three collections of harpsichord music. Hubbard & Broekman (1998) after H. A. Hass. Wood jacks & feather plectra. Digital Compact Disc. Analekta Fleur de Lys, 2002. CD-020 U.S. Postpaid \$ 21

Recordings of interest (large harpsichord)

Christoph Graupner, *Partien 1718 & Galanteries vol. 2*; Canadian harpsichordist Genevieve Soly plays two partitas and several pieces extracted from various manuscripts. Hubbard & Broekman (2002) after H. A. Hass. Wood jacks. Digital Compact Disc. Analekta Fleur de Lys, 2002. CD-024 U.S. Postpaid \$ 21

Demonstration CD-R – music of Christoph Graupner, G.P. Telemann, J.S. and W.F. Bach played on Large German Harpsichord, Hubbard & Broekman (2002). US postpaid \$ 11



Small Harpsichord (Wayland, MA) with German-style soundboard painting. The central tableau is on the theme of Dido and Aeneas – a favorite subject for 18th century composers of cantatas and operas. (Sheridan Germann, artist)

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Small Harpsichord (Cleveland, Ohio) - turned leg trestle stand

Specifications

SMALL HARPSICHORD AFTER INSTRUMENTS BY HIERONYMUS HASS CA. 1730

Range: 61 notes, five octaves, FF-f^{'''}, transposing
Octave span: 6 1/2" - identical to the originals
Disposition: Upper manual 1 x 8'; lower manual 1 x 8', 1 x 4', buff . Lower manual slides in to engage upper-manual dog-legged jacks.
Dimensions: Length 8'; width 3' 6"
Instrument weight (exclusive of stand): 160-165 lbs.
Shipping weight: 450 lbs crated

With painted and gilded case; ebony naturals, bone-capped hardwood sharps, turned leg trestle stand and beech wood jacks \$ 30,000

LARGE HARPSICHORD AFTER INSTRUMENTS BY HIERONYMUS HASS CA. 1740

Range: 61 notes, five octaves, FF-f^{'''}, transposing
Octave span: 6 1/2" - identical to the originals
Disposition: Upper manual 1 x 8', lute; lower manual 1 x 16', 1 x 8', 1 x 4', buff stop. Lower manual slides to engage upper-manual dog-legged jacks (lute not available from lower).
Dimensions: Length 9'; width 3' 6"
Instrument weight (exclusive of stand): 170-175 lbs.
Shipping weight: 500 lbs. crated

With painted and gilded case; ebony naturals, bone-capped hardwood sharps, turned leg trestle stand and beech wood jacks \$34,000

Options (apply to either model)

- | | |
|---|----------------|
| a. Case & lid with chinoiserie decor | <i>inquire</i> |
| b. Soundboard & wrestplank decorated in XVII c. German style | <i>inquire</i> |
| c. 18 th C. pattern music desk | \$ 400 |
| d. Bone-covered naturals, ebony-capped, stained hardwood sharps | \$ 1200 |
| e. Cordura nylon carrying cover | \$ 350 |
| f. Delrin jack credit | <i>inquire</i> |
| g. Custom stand | <i>inquire</i> |

Price: June 1, 2007