

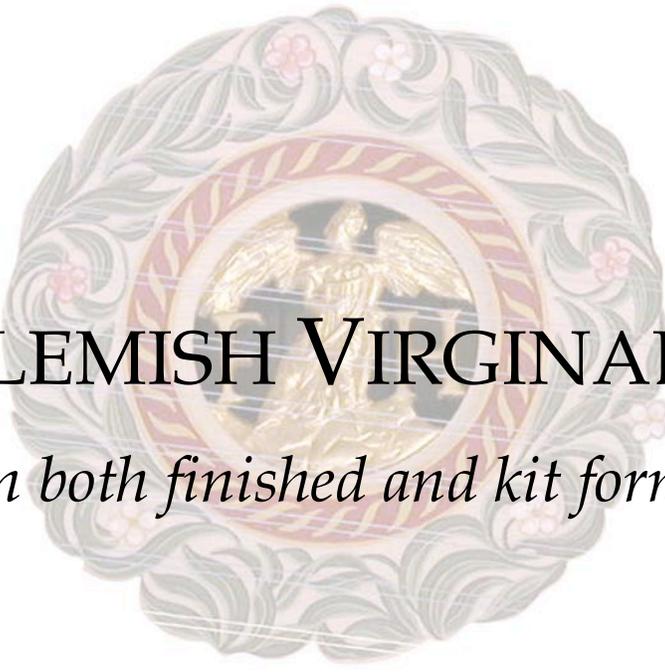
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FLEMISH VIRGINALS

in both finished and kit form

PRICES AND OPTIONS

September 30, 2007

FLEMISH 17TH CENTURY VIRGINALS 'MOTHER AND CHILD'



The keyboard of the *muselar* is on the right side of the instrument [Framingham, MA]

Closed, the Flemish virginal looks like nothing quite so much as an elongated linen chest. Open, the visual effect is striking. The keyboard is surrounded by decorative block printed papers of the sort the Ruckers would have used. These papers also cover the front of the case and line the inside of the fallboard as well as the case above the soundboard, and the interior of the lid. Mottoes added to the lid and fallboard, and paintings of flowers and birds on the soundboard only enhance the effect. Although sober, even somber, with the lid down and the fallboard up, the effect sought by the old makers was an exuberant riot of color and detail when the instrument was open to be played.

Flemish virginals emerged late in the 16th century as two distinct instruments depending on which side of the front of the instrument the keyboard was located. Those with their keyboard positioned to the right were known as *muselars* and produced a round, fluty sound of unusual power. This sound, caused by the plucking of the strings very close to their mid-points, is the sound most people associate with the term Virginal. On the other hand, the *spinet*, whose keyboard lies to the left of center, produces an incisive sound somewhat like that of the wing-shaped harpsichord of the period but approaching the other extreme – a sound with 'attitude', as it were. With the keyboard positioned as it is, the *spinet's* jacks pluck the strings very close to one end. The difference is better heard than described and we offer a CD (made in the same room under identical conditions) that clearly demonstrates the unique sounds of the two designs.



The keyboard of the *spinet* virginal is on the left side of the instrument.

The *ottavino* or "child" is a diminutive *spinet* virginal whose construction generally parallels that of its larger relative. The main difference lies in the fact that the playing surface of the keyboard of the *ottavino*, instead of being recessed, projects between two scrolls from one of the long sides of the virginal. It is made without a lid, has a molding appropriate to its own size that runs completely around the top of its four straight sides, and is intended to be covered with block printed papers all around.



The *Ottavino* peeking out

As its name would imply, the *ottavino* is tuned at four-foot pitch or one octave higher than either the *spinet* or *muselar*. It stores easily in the body of the large virginal, hence the jocular term from the old Flamands, "Mother and Child." It can be played either by itself on a table or placed atop the large virginal from which the jack rail has been removed and played from the keyboard of the large virginal. In the latter case, one is playing a

double-manual virginal disposed 1 x 8', 1 x 4' on the lower manual and 1 x 4' on the upper. The only manner of uncoupling the two instruments is to remove the *ottavino* from its mother and replace the mother's jack rail.

Originally built with a compass of 45 notes with a short octave in the bass, Flemish virginals were very often later extended to a full chromatic range of four octaves, sometimes beyond. It is this later four-octave chromatic range of 49 notes we have chosen to give our instruments. Our design has been discreetly enlarged to accommodate the bass string lengths, still preserving for the greatest part of the compass the original scaling (and sound). We have tampered very little with the rest.

There is a large body of literature that may be played on these lovely instruments. They were exported throughout Europe in the 17th century and would thus have encountered music of every nationality. One of the surviving Mother and Child ensembles was found in Peru! As for the 18th century, although Parisian makers mined the wood of many cases to make new "old" Ruckers harpsichords, many Flemish virginals also stayed in service, prized as the wonderful artifacts they were. It is not too fanciful to imagine the music of Bach, Handel or Scarlatti being heard appreciatively sometime in the 18th century, played on one of these instruments.

FLEMISH 17TH CENTURY VIRGINALS

Specifications and prices

LARGE FLEMISH VIRGINAL (MOTHER)

Range: 49 notes, C-c^{'''}, chromatic, non-transposing (a['] = 415 Hz)

Disposition: *Spinet* (left keyboard) or *Muselar* (right keyboard), 1 x 8'

Dimensions: length 5' 10 3/4"; width 1' 8 1/2"

Instrument weight (exclusive of stand): 50 lbs.

Shipping weight: (crated, approximate) 230 lbs.

With painted and papered case, oak turned trestle stand and reproduction wood jacks, bone-covered naturals, black oak sharps, *Spinet* or *Muselar*

\$ 13,000

OTTAVINO (CHILD)

Range: 49 notes, C-c^{'''}, chromatic, non-transposing (a['] = 415 Hz)

Disposition: 1 x 4'

Dimensions: length 2' 9"; width 1' 5 3/4"

Instrument weight: 25 lbs

Shipping weight: (crated, approximate) 100 lbs.

With papered exterior, bare mouldings, black painted details, papered around soundboard, reproduction wood jacks, bone-covered naturals, black oak sharps

\$ 8,000

FLEMISH "MOTHER AND CHILD" VIRGINALS

Shipping weight: 260 lbs. crated

The ensemble

\$ 21,000

Options

- | | |
|--|----------------|
| a. Imitation Bone-covered naturals (per instrument) - credit | \$ - 550 |
| b. Substitute Delrin jacks (per instrument) - credit | \$ - 535 |
| c. Soundboard decorated in 17th c. Flemish style | <i>inquire</i> |
| d. Marbled exterior of case | <i>inquire</i> |
| e. Lid motto | <i>inquire</i> |
| f. Cordura nylon carrying cover for Mother (& Child inside) | \$ 300 |
| g. Cordura nylon carrying cover (Child only) | \$ 150 |

Recording of interest

Demonstration/comparison CD; Hendrik Broekman, harpsichord. Music of Cabezon, Philips, Gibbons, Scheidemann, Purcell, J.S.Bach played on both *Spinet* & *Muselar* virginals. U. S. Postpaid \$10

FLEMISH 17TH CENTURY VIRGINALS KITS

Both *spinet* and *muselar* kits are designed with the *ottavino* in mind. Any Hubbard *ottavino* will fit any Hubbard *muselar* or *spinet* virginal. It is, of course, entirely possible to build the large virginal first and add the *ottavino* later, or vice versa. The large virginals come with a trestle stand in oak with four turned legs; the *ottavino* is to be played on a table if it is not placed on the Mother. While these instruments are furnished with keyboards covered in a handsome imitation bone, many customers consider bone-covered keyboards a worthwhile option.

These kits reward their builders with instruments of classic proportion and detail. The sounds possessed of these designs, although widely divergent, are reliably strong and engaging. With a range of four octaves (C-c''' - 49 notes, a' = 415 Hz, non-transposing) the large virginals are capable of giving good accounts of all of the harpsichord literature of the early Baroque as well as the greater part of that of 18th century.

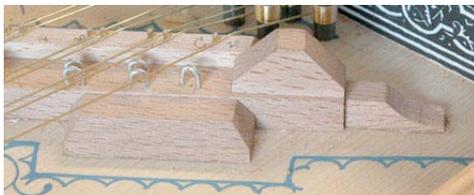
FLEMISH VIRGINAL KITS are available at base in pre-cut form. Each kit includes material for every part that will ultimately comprise the finished instrument. Paint is the major exclusion. Our kits are accompanied by instructions, plans and templates designed to aid the builder in reproducing the original design in as accurate a manner as possible. FLEMISH VIRGINAL KITS are perhaps the least complex we offer - there is nothing about their construction that cannot be mastered with patience for the work and commitment to understanding. While these kits do not demand a particularly extensive collection of tools, the results can suffer from a lack of sufficient clamps and an inefficient workspace - we strongly suggest you budget accordingly.

The keyboards are accurate representations of 17th c. Flemish virginal keyboards and have imitation bone-covered naturals and stained hardwood sharps. Hubbard Delrin jacks are included as the standard offering - this time-tested design offers the builder ease of assembly, reliability and proven longevity. Reproduction wood jacks are available as an option. Well-assembled according to the provided instructions, the action of the FLEMISH VIRGINAL KITS will set no difficulties for the player - each will allow the performer to efficiently achieve the best possible results.

A turned-leg trestle stand in oak is included with all *muselar* or *spinet* kits; Further options for these kits may be found on the Price List, which follows.

"If the kit is carefully assembled, well-voiced, and handsomely finished, the result equals the product of any professional maker and resembles its prototype very closely."

Frank Hubbard



OFF



ON

ARPICHORDUM BATTEN (*MUSELAR*)

When off, the bray hooks do not touch the strings. When on, the strings buzz against the hooks as they vibrate giving a sound that has largely disappeared from today's musical vocabulary.

It may be heard on the Demonstration/Comparison CD

FLEMISH 17TH CENTURY VIRGINALS KITS

Specifications

LARGE VIRGINALS (*SPINET, MUSELAR*)

Range: 49 notes, 4 octaves, C-c^{'''} chromatic

Disposition: 1 x 8', (*arpichordum; muselar*)

Dimensions: length 5' 10 3/4"; width 1' 8 1/2"

Shipping weight (crated, approximate):

Kit with Pre-Cut Parts, 160 lbs.

Kit with Assembled Case, 230 lbs.

OTTAVINO

Range: 49 notes, 4 octaves, C-c^{'''} chromatic

Disposition: 1 x 4'

Dimensions: length 2' 9"; width 1' 5 3/4"

Shipping weight (boxed, approximate):

Kit with Pre-Cut Parts, 35 lbs.

Kit with Assembled Case, 70 lbs.

Prices

<i>Spinet</i> or <i>Muselar</i> Kit with Pre-Cut Parts (Delrin® jacks)	\$ 4,500
<i>Spinet</i> or <i>Muselar</i> Pre-Cut Kit with Case Assembled	\$ 6,150
<i>Spinet</i> or <i>Muselar</i> Pre-Cut Kit, Case Assembled, Soundboard Installed	\$ 7,550
<i>Spinet</i> or <i>Muselar</i> Assembled Kit	\$ 8,000
Finished <i>Spinet</i> or <i>Muselar</i> - please see prior page	
<i>Ottavino</i> Kit with Pre-Cut Parts	\$ 3,800
<i>Ottavino</i> Pre-Cut Kit with Case Assembled	\$ 4,100
<i>Ottavino</i> Assembled Kit	\$ 4,800
Finished <i>Ottavino</i> - please see prior page	

Options (per kit)

(a) Keyboard with bone-covered naturals and stained hardwood sharps	\$ 550
(b) Wood jacks and tongues, punched for delrin plectra	\$ 535
(c) Classic, taper-leg bench (other seating, please inquire)	\$ 310
(d) Ottavino music desk kit	\$ 45
(e) Tapered soundboard (included in Soundboard-Installed and Assembled Kits)	\$ 85
(f) Cordura nylon carrying cover (Large virginal)	\$ 400
(g) Builder's workshop - rent-a-bench/day - please see below (p. 10)	\$ 125



Spinet right-hand bridge



Muselar virginal right-hand bridge

Virginal Kits with Pre-Cut Parts

All wooden parts are made in our shop from the highest quality woods, selected for appropriate structural soundness, consistency, and density. All parts are accurately dimensioned and shaped, with miters, dadoes, rabbets and mortises cut and joints prepared for gluing where appropriate. All decorative mouldings have been cut. Critical joints are tested and hand-adjusted for precise fit just before the kit is packed. The kit contains all materials needed to make a complete instrument, including the lid, flap, music desk, fallboard, decorative papers and rose - everything except paint! In addition we include a full set of tuning and voicing tools to help make the job of musical finishing easier.

Pre-Cut Virginal Kit with Case Assembled

This is the Pre-Cut kit (above) with the rim of the instrument (all exterior & interior case walls) glued together. The cheek braces, liners, hitchpin plank (*spinet, ottavino*), wrestplank, keywell backboard and cap moulding have been fitted and glued in (if called for), and finally the bottom installed and trimmed.

Pre-Cut Virginal Kit with Case Assembled and Soundboard Installed

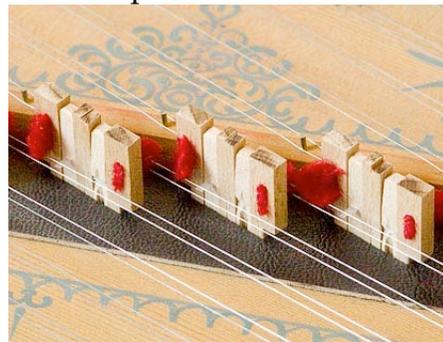
Here the Case-Assembled kit (above) has the soundboard and soundboard mouldings (*muselar*) added. The soundboard is dried, fitted and marked out for its bridges and ribs. It is then tapered and the aforementioned parts mounted, including a gilded pewter rose if desired. During the whole process the moisture of the soundboard is regulated according to its destination climate. The soundboard is mounted and the soundboard mouldings (*muselar*) fitted and glued in place. Finally, the right-hand bridge pin and hitch pin positions are marked out and drilled by experienced professionals.

Assembled Virginal Kit

In this configuration, all of the woodworking tasks prior to decorating and musical finishing are completed here in our shop. All hardware has been installed and the keyboard has been fitted to the case. Assembled to this point, it is no different than a custom instrument built by Hubbard professionals.



Optional bone keys



Reproduction wood jacks, slotted for mouse-ear dampers

Terms and Delivery

We request a fully refundable pre-deposit of \$50 US to reserve a place in our next run. When we are ready to start production we will ask for a deposit of \$500. Full payment is normally required before shipment. In addition, a further \$500 deposit is required with each Assembled Kit order.

Our small, highly experienced staff produces each part for our kits in batches small enough to ensure that you will receive a product of the highest quality. Consequently, the supply of kits is not even. We generally produce only enough kits to cover orders on hand. As the run is finished, pre-cut kits will be shipped first; assembly options will delay shipment proportionally. Please call or write for current availability or estimates of availability.

Packing Charges

We employ outside firms to crate and forward our virginal kits except for the Pre-Cut Ottavino kits which are packed in cartons at our shop. The customer is responsible for all packing/crating charges including ground transport to the packing firm. There is no packing charge for any kits picked up at our shop but, please note, such transactions are subject to Massachusetts sales tax (5%).

Shipping Estimates, Shipping

We will be happy to solicit and provide estimates for freight costs for shipment by truck, ocean or air-freight. We cannot guarantee that they will reflect the lowest possible cost currently available. Such estimates will not necessarily include current customary surcharges (e.g., for local delivery in some cities, fuel, etc.) nor will they include freight beyond a foreign port. Unless otherwise arranged, all shipments are made freight collect. There is a surcharge of \$75 for overseas export documentation.

Payment

Domestic Orders: We accept check, MasterCard & VISA.

Orders outside of U.S.: Payment may be made by a check in U.S. funds drawn on a U.S. bank or by transfer directly to our account (routing details available on application). We request the customer make certain that his/her bank pays all transaction fees. Any unpaid charges will be billed to the customer. We also accept MasterCard & VISA for foreign currency exchange. The customer will be responsible for all transaction fees resulting from any other method of payment.

Guarantee

All Hubbard kits are guaranteed against shortage or defective parts; we request that claims be submitted within 90 days of delivery.

BUILDER'S WORKSHOPS

Beyond its cost, a Flemish Virginals kit is an investment of time spent now that may be reaped for many years to come as musical pleasure and satisfaction in a job well done. It is a project perfect for those who not only want a virginals but also relish the adventure of building it.

For the novice builder without access to a well equipped woodworking shop, however, a great deal of the expense of a kit comes in equipping a shop adequately to assemble the instrument easily and with confidence in the result. A basic set of tools and clamps will be necessary to complete the assembly but the necessity is especially great at the beginning. If one is not sure that cabinet making is in one's future, this expense can be a burden. And, although the Flemish Virginals probably ranks as our simplest kit to assemble, it has its own complexities.

In response to this need, we are happy to offer to our customers individual Builder's Workshops (known affectionately around the shop as 'rent-a-bench'). We make our shop and its resources available to the builder (or builders) of a kit. The curriculum for each Workshop is up to the participant(s). It may be possible to accomplish a great deal of woodworking in, say, five days or it may seem more desirable to use the time to do less assembly but cover some of the more specialized procedures involved with the set-up of the action. For instance, starting with pre-cut kit, the builder might be guided through the assembly of the rim, the attachment of the bottom and the installation of the wrestplank, frames and liners. The further completion of the instrument may also be addressed. The result would not be far different than the available case assembled option, but at less cost, ignoring transportation and lodging. The opportunity to work, learn and gain confidence under the guidance of someone who has accomplished these tasks many times is, as the well-known ad suggests, priceless. In this regard alone, the response of the participants has been overwhelmingly enthusiastic.

Builder's Workshops cost \$125 per day. Multiple participants are welcome.



A sturdy bench and lots of clamps ease the task of assembling one of our Flemish kits.