English bentside spinet. Based on an unsigned spinet, the property of Edwin Ripin of Forest Hills, New York.

Figure 1. Instrument with the soundboard and spine removed showing the framing. The wrest plank and nut are dotted in.

Figure 2. The upper side of the soundboard showing the bridge. The ribs are dotted in.

Figure 3. Detail of the rack. The pins between the key levers are made of wire. Note the overrail to limit the key dip.

Figure 4. Detail of the box slide which is built up of blocks.

Figure 5. Construction diagram to clarify the layout of the blocks used in constructing the box slide.
English bentside spinet. Based on an unsigned spinet, the property of Edwin Ripin of Forest Hills, New York.

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Figure 4. Detail of the box slide which is built up of blocks.

Figure 5. Construction diagram to clarify the layout of the blocks used in constructing the box slide.
Figure 1. Plan. Note the hand stops on the wrest plank. Disposition: Five choirs (1x16', 2x8', 1x4', 1x2'); two manuals FF-1" and no manual coupler. The lower manual slides in to engage a dogleg on the upper manual eight-foot jack, thus coupling that stop to the lower manual. There are two two-foot registers, each plucking the same choir of strings. The two-foot choir itself is incomplete with a range of FF-c".

\[
\begin{align*}
\text{Upper manual:} & \quad \text{Quill 2'→ (FF-b, 30 notes)} \\
\text{(no coupler)} & \quad \text{Quill 8'→ (Dogleg engages block on sliding lower manual)} \\
\text{Lower manual:} & \quad \text{Quill 4'← Leather 8'←} \\
\text{Quill 2'→ (FF-c", 44 notes)} & \\
\end{align*}
\]

Reading from the nameboard back the order of the nuts on the wrest plank is: (1) 16'; (2) 8'; (3) 4'; (4) 2'. Reading from left to right the order of the hand stops is: (1) upper-manual 2'; (2) 16'; (3) lower-manual 2'; (4) 4'; (5) lower-manual 8'; (6) 8' dogleg.

Figure 2. Layout of the wrest pins. The top rows of pins are for the 16' strings. The middle rows are for the up-looking 8' and the bottom rows are for the down-looking 8'.

Figure 3. Section showing the relative positions of the strings over the registers. The top string is the 16'; the next two strings, directly opposite one another, are the two 8' strings; the next one down, on the left, is the 4' string; the lowest, on the right, is the 2' string. Note that the strings are not directly under one another but are offset slightly.

Figure 4. Plan view of one course of strings showing bridges (solid lines) and hitchpin rails (dotted lines). The jacks rise through the open space in the middle of the course.
Plan of a German harpsichord. Instrument by J. A. Hass, 1710 (Boalch no. 1).
Figure 1. Instrument with spine and soundboard removed showing the framing. This drawing was made before restoration (by William Dowd) revealed the presence of one more frame like that from the bentside to the belly rail. It extends from the spine-junction of the frame nearest the tail to the curved tail. Note the eight-foot hitchpin rail which is glued to the frames. It is reinforced by iron angles where it crosses the frames. These angles are on the side away from the viewer and could not be shown. (See Plate XXIX, figures 12 and 13, for details of the frames and of the eight-foot hitchpin rail.)

Figure 2. Underside of the soundboard showing the ribs and the four-foot and the two-foot hitchpin rails. When the instrument was opened up by Mr. Dowd it was found that there was a cutoff bar in the usual position, and only two ribs.

Figure 3. Sixteen-foot soundboard, mounted at a higher level than the eight-foot soundboard. (See Plate XXIX, figure 13.)

Figure 4. Manuals showing end block detail. The upper manual is supported by the light colored block (fixed to the case) which is behind the dark lower-manual end block (see Plate XXIX, figures 1 and 3).

Figure 5. Rear of lower-manual key lever in perspective and section. Note the block which engages a dogleg on the upper-manual jack when the lower manual is pushed in.

Figure 6. Plan view of a lower-manual key. Note the enormous length and the tortoise shell key top.
Interior of a German harpsichord. Instrument by J. A. Hass, 1710 (Boalch no. 1).
Figure 1. Upper-manual key bed. Note the guide pins between the key levers. Also observe that it is wider than the lower-manual key bed. Thus it rests on the blocks glued to the spine and checkpiece (Plate XXVIII, figure 1) while the lower-manual key bed slips between them. This permits the lower manual to slide in and out while the upper manual remains stationary.

Figure 2. Detail of plan view of the balance rail showing the cord running next to the balance pins, serving as a fulcrum for the keys.

Figure 3. Key heads. The natural key top is of tortoise shell.

Figure 4. Lower-manual key bed. The bass end block has been removed to show detail.

Figures 5 and 6. Details of metal hand stop levers.

Figure 7. Detail of hand stop levers in position.

Figure 8. Leathered lower-manual eight-foot jack, rear view.

Figure 9. Same jack, front view.

Figure 10. Detail of bass end of buff stop battens showing the knob by which they are moved. The nearest buff stop damps the upper-manual eight-foot choir; the further one damps the sixteen-foot choir.

Figure 11. Elevation of the sixteen-foot nut (seen from the bass end) showing section of the nut and the buff stop batten.

Figure 12. Elevation of a frame member showing the eight-foot hitchpin rail and the reinforcements at the ends.

Figure 13. Detail of an intersection of a frame member and the eight-foot hitchpin rail. The sixteen-foot soundboard is to the right and the eight-foot soundboard is to the left.
Action of a German harpsichord. Instrument by J. A. Hass, 1710 (Bealch no. 1).
Harpsichord Research
instrument maker's workshop and tools
Vignette. A French woodworking shop in 1769.

Figure 1. The bench. Roubo calls particular attention to the holdfast (a), and the holes made for it in the top and legs of the bench. On the shelf under the bench are several planes. Reading from the largest toward the viewer they would be (1) jointing plane; (2) jack plane; (3) large smooth plane; (4) smooth plane. Behind the jointing plane is what appears to be a shoulder or rabbet plane.

Figure 2. Bench leg with a holdfast in position.
Figure 3. Detail of a vise.
Figure 4. Section of a vise and holdfast.
Figure 5. Bench dog. (See also c in figure 1.) Used to brace work against in planing.
Figure 6. Metal part of bench dog.
Figure 7. A container screwed under the bench top, able to be swung out, to contain cutting lubricant for sharpening tools.
Figure 8. A mallet.
Figure 9. A hammer.
"Interior view of the shop of a woodworker," from Roubo, L'Art du menuisier (plate II).
Figure 10. *Tourququet.* A bow drill for drilling small holes.

Figure 11. *Presse.* A clamp.

Figure 12. *Lissoire.* Literally, a polisher. Probably mislabeled. It appears to be some sort of marking gauge.

Figure 13. *Langue-toir.* A device to punch the mortises for quill in the tongues. Note that the mortise seems to be punched from both sides. The lower punch is obviously too long.

Figure 14. *Trace-sauterenix.* A marking gauge with several accurately positioned scribers. Used to mark out the jacks.

Figure 15. *Fraisoir.* A broach. Probably used to make a round hole square as in the keyboard mortises.

Figure 16. *Double-frontal.* A bit for drilling holes.

Figure 17. *Frontal.* A bit.

Figure 18. *Longuet.* Literally, something elongated. Possibly a form of adze. Purpose unknown.

Figure 19. *Cisailles.* A chisel.

Figure 20. *Fraisoir à vis perdus.* A broach used in setting screws.

Figure 21. *Voie de satureaux.* A drill or reamer used for jacks. It could ream or drill the tongue-pivot hole or the hole in the jack which receives the pivot.

Figure 22. *Arme ou scie à main.* A hand saw.

Figure 23. *Passe-partout.* A floor-board saw. The convex toothed edge makes it possible to start a cut away from the edge of a plank.

Figures 24, 25, 29. *Empoître-pieces.* Punches. Used to punch the oblong holes in the leather which tops the registers. The punch in figure 24 cuts on all four sides at once. Those in figures 25 and 29 are a pair, each of which cuts two sides.

Figure 26. *Plumoir.* A "quiller." Perhaps a sharp knife used for voicing.

Figure 27. *Accordoir.* A tuning hammer. Note the hook for forming the eyes in the strings.

Figure 28. *Traçoir.* A "tracer." Purpose unknown. Possibly used as a marking-out tool.

Figure 30. *Seie à main.* A dove-tail or tenon saw.

Figure 31. *Rabot à moulures.* A molding plane. Could be used for the molding around the upper edge of the case.
The legend reads: The vignette shows an instrument maker's workshop where several journeymen are busy at various products of that trade.

Figure 1. A workman planing the soundboard of an instrument placed on the bench.

2. A workman busy making the head of a harp. It may be seen that he is drilling the wrest pin holes.

5 [sic]. A workman finishing a violin.

4. Another who is painting the column and the head of a pedal harp. The head is mounted on a stand for the convenience of the worker (see a). At b is the body of a bass that has just been glued and which is clamped with screw clamps until it is dry.

5. The sounding box of a harp detached from the column and head which the worker (figure 4) is painting. c—the soundboard. d—the iron fitting which connects the column and the sounding box. e—two dowels or iron pins which connect the head to the sounding box.

6. Pedal harp, strung and all finished.

7. f. A hurdy-gurdy in the form of a lute all finished. The rest of the shop contains different wind and stringed instruments.

[At the bottom of the plate]

8. Marteau [hammer].

9. Lime [file].

10. Vrille [gimlet].

11 & 12. Pécoirs à main de différents calibres ou aléseoirs [drills or reamers of different sizes].

13. Ciseau [chisel].

14. Bec-d'âne [mortising chisel].

15. PINCEAU À VERNIR [paint brush].

16. Petite scie à main, a-porte-scie d'acier, b-s son manche, c-lame de la scie [small hand-saw, a-the steel saw-frame, b-its handle, c-the saw blade].

17. Fausse équerre [bevel].

18. Equerre [square].

19. Petite happe en bois garnie de trois vis [small wooden clamp with three screws].

20. Happe simple en bois [plain wooden clamp].

21. Vilebrequin de fer, d-la meche ou le foret [bit-brace, d-the drill, or bit].

22. PINCES PLATES [flat pincers].

23. TOURNE-VIS [screwdriver].

24. Établi, e-valet, f-pot à la colle [bench, e-holdfast, f-glue pot].
The instrument maker's workshop, from the Encyclopédie ("Lutherie," plate XVIII, seconde suite).
Harpsichord Research
people associated with the harpsichord revival
Arnold Dolmetsch, father of the modern revival of the harpsichord and other ancient instruments, and one of the makers discussed in Chapter IV. The caption supplied by the Dolmetsch firm for this picture tells us that when he heard someone bid $5 for this lute he leaped to his feet and shouted, "No, fifty pounds."
Wanda Landowska at the Pleyel Harpsichord.
Ralph Kirkpatrick playing his Dolmetsch-Chickering hurpsichord, 1939.
(Ralph Kirkpatrick Archives. Music Library, Yale University.)
William Dowd, 1979. (Smithsonian Institution, photograph by Dane Penland.)
William Dowd and Frank Hubbard in the early days of their partnership
(Courtesy of William Dowd.)

Frank Hubbard in his workshop.
Frank Hubbard at work in his shop. (Archives of the Museum of Fine Arts, Boston.)
5. Harpsichord by Jerome of Bologna, 1521

This is the earliest domestic keyboard instrument at present known, the inscription and date of which are accepted as authentic. Above the keyboard, on a panel of gilt tooled leather, is stamped:

Hieronymus Bononiensis faciebat Romae MDXXI

and also the following elegiac couplet:

Aspicite ut trahitur suavi modulamine vocis
Quicquid habent aer sidera terra fretum.

The harpsichord is built of cypress wood; and, in typical Italian manner, it can be removed from the outer case, which is covered with gilt tooled leather and lined with green velvet.

Dimensions: 6' 3" × 2' 7½" × 0' 8".

Victoria and Albert Museum
21. Harpsichord by Jean-Claude Goujon, 1749

Until recently this harpsichord was thought to be an instrument of 1590 by Hans Ruckers, as the inscriptions on nameboard and jackrail indicate. When necessary repairs were made to the soundboard, a pencilled signature of the well-known French maker Goujon was discovered on the four-foot hitchpin rail. It is known that, while harpsichords signed "Goujon" sold for 250 livres, those further embellished with the name of the great Hans Ruckers fetched 350 livres. Such 18th-century fakery of Ruckers instruments was limited neither to the Goujon workshop nor to France.

But one should not despise this harpsichord because of its dubious origins. It is an excellent example of a fine 18th-century French instrument in the style of a Flemish one which has been enlarged (mis à grand ravalement), a harpsichord of superb tone and touch in the best contemporary tradition.

Dimensions: 7' 9" × 2' 10½" × 0' 11¼".

Conservatoire, Paris
22. Keyboards of preceding harpsichord

Compass: FF - f², chromatic. The keys are eighteenth century French work, and are typical in style; the naturals covered with ebony and faced with arcaded boxwood fronts, the accidentals topped with slips of ivory.

Goujon cleverly pretended that the original compass had been 4½ octaves, GG - e⁷, bass short octave. Thus, when extended to five octaves, the instrument would necessarily have been widened. A tell tale join in the front board, marked A, and extending down to a point just to the right of the word Antwerpiae, can be seen. There is, however, no join in the jackrail or nameboard; hence these, together with the inscription, would have dated from the ostensible reconstruction or ravalement.

Observe the Flemish paper, block printed, which decorates the frontboard and appears as if matched carefully during the operation of ravalement. This particular design is uncommon, but appears in two other harpsichords known to the writer: a Jan Ruckers of 1618 which is on loan from Schloss Kappenberg, Westphalia, to the Museum für Kunst und Kulturgeschichte, Dortmund, and a Jan Ruckers of 1638 (Plate 34).

The registers of this harpsichord are worked by knee levers, and three of the five, marked B, can be seen. They are similar to those used by Pascal Taskin.

Conservatoire, Paris
23. SOUNDBOARD OF PRECEDING HARPSICHORD

During *tavalement* a Flemish harpsichord would have been lengthened some five inches, and widened about three inches, but the careful extension of the *tempera* decoration would have hidden this.

Observe: A. The date 1590, placed on a small white scroll. But this particular background for the date was chiefly used by Andries Ruckers, not by Hans.

B. The rose, or trade mark, which incorporates the initials H. R., is made of papier-mâché and not gilded metal, as in authentic specimens.

There are three sets of strings: two unisons and an octave, and four rows of jacks as follows:

1. Eight foot quill (Upper keyboard).
2. Four foot quill (Lower keyboard).
3. Eight foot quill (Lower keyboard).
4. Eight foot buff leather (Lower keyboard).

Rows 3 and 4 attack the same set of strings, but the different plectrum and point of attack provide a contrast in tone colour.

**Scaling:**
- Eight foot: FF: 71½", C: 13½", F: 45½".
- Four foot: FF: 46½", C: 7½", F: 24½".

*Conservatoire, Paris*
25. VIRGINAL BY HANS RUCKERS, 1598

This is the model with keyboard to the left, the jacks consequently attacking the strings close to the nut. There is about one virginal of this model to every two with the keyboard to the right.

This example is unusual only in that the compass is GG - c⁴, bass short octave, instead of the normal C - c⁴, bass short octave.

Observe the spacing of the inscription, which starts with high letters, well spaced, but ends with smaller letters crowded together. This curious feature is the rule with original Ruckers inscriptions.

Scaling: \[ \text{GG: } 54\frac{1}{8}, \text{ c⁴: } 12\frac{5}{8}, \text{ c⁵: } 6\frac{5}{8}. \]

Plucking Point: \[ \text{GG: } 5\frac{1}{8}, \text{ c⁴: } 2\frac{1}{4}. \]

Dimensions: 5' 5'' x 1' 6\frac{1}{2}'' x 0' 9\frac{1}{2}''.

See: plate 27.

La Comtesse de Chambure, Paris
26. **Virginal by Hans Ruckers, 1604**

Here the keyboard is to the right, the jacks attacking the strings some way from the nut. This model is twice as common as that shown in Plate 25.

The H.R. rose is in the soundboard, but the authentic jackrail (not shown) bears the startling inscription *Ioannes et Andreas Ruckers fecerunt*. It is evident that Andries Ruckers, then twenty-five years old but not yet a member of the Guild of Saint Luke, assisted his father in the construction of this virginal.

Observe the original batten (marked AB) affecting lower part of the compass only, and probably intended for accompaniment purposes. It is furnished with metal hooks in place of felt or leather pads: the *Arpichordum* of Praetorius (pages 46 and 97).

**Scaling:**
- C: 47\(\frac{1}{2}\)"
- C\(^\sharp\): 13".
- C\(^\flat\): 6\(\frac{1}{4}\)"

**Plucking**

**Point:**
- C: 17"
- C\(^\sharp\): 2\(\frac{1}{2}\)"

**Dimensions:**
- 4' 8" × 1' 7\(\frac{1}{4}\)" × 0' 8\(\frac{1}{4}\)"

*Conservatoire, Brussels*
27. VIRGINAL BY HANS RUCKERS, 1598
(See Plate 25)

Here is shown the general appearance of a Flemish virginal of late sixteenth or early seventeenth century construction, decorated with printed papers. Above the paper which decorates the keyboard recess is written:

François Chappelle a refait cette épinette et
Luy a donne de l'armonie 1739.

The stand is not original.

La Comtesse de Chambure, Paris
100. CLAVICHORD BY JACINTO FERREIRA OF LISBON, 1783

Conservatorio, Lisbon
The Zuckermann harpsichord. Add eighty to one hundred hours of work and a few hand tools. Shown here are the basic kit, and the cabinet parts of carefully matched and mitered pre-cut walnut plywood which makes up the outer case. Overleaf are shown the bridge and pin block which can also be ordered.
The Zuckermann harpsichord again, after all the pieces are put together.
A 5-octave Flemish single, and a 5-octave Flemish double by Frank Hubbard.
Flemish Single-Manual Harpsichord with Extended Range

<table>
<thead>
<tr>
<th>Keyboard Compass</th>
<th>WIDE</th>
<th>58 notes, GG-e’’’ chromatic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disposition</td>
<td>STANDARD</td>
<td>2 x 8' buff stop</td>
</tr>
<tr>
<td>Scaling</td>
<td>FRENCH</td>
<td>18th century French; c’’’ = 13⅛&quot; (333 mm) &amp; 13¾&quot; (350 mm)</td>
</tr>
<tr>
<td>Pitch</td>
<td>FLEXIBLE</td>
<td>A-415 or A-440, transposable</td>
</tr>
<tr>
<td>Voice</td>
<td>SUPERIOR</td>
<td>Crisp, free-speaking; rich bass</td>
</tr>
<tr>
<td>Decor</td>
<td>ELEGANT</td>
<td>Painted case &amp; stand; gilded bands &amp; mouldings; ebony keyboard with bone-topped sharps</td>
</tr>
<tr>
<td>Dimensions</td>
<td>COMPACT</td>
<td>6'11&quot; x 2'10&quot;</td>
</tr>
<tr>
<td>Weight</td>
<td>LIGHT</td>
<td>Case 110 lbs.; stand 25 lbs.</td>
</tr>
<tr>
<td>Price</td>
<td>AFFORDABLE</td>
<td>See price list</td>
</tr>
</tbody>
</table>

*Hans Moermans (1584) à petit râvallement

The musical flexibility of our large Flemish single makes it an ideal instrument for both the professional harpsichordist and the harpsichord student with limited resources and substantial artistic demands. Its 18th century French scale gives it a bright, free speech which when combined with its wide range makes it suitable to the performance of the entire baroque keyboard literature. Its compact size and light weight add up to make it an easily transportable harpsichord practical for the professional on tour as well as the amateur in his practice studio. Whether one wishes to play harpsichord concerti with baroque orchestra, occasional chamber music or the solo literature, the large Flemish single is a capable companion. This instrument is equally useful for amateur ensembles which often tune to A-440 and frequently require the harpsichord to be moved between locations.

We are pleased to announce the large Flemish single at an affordable price. For professional or amateur, home or institution, we offer no better value.

Also available in kit form

February 1986

HUBBARD HARPSICHORDS INCORPORATED 144 Moody Street, Waltham, MA 02154 USA (617) 894-3238
Announces

Flemish Single-Manual Harpsichords
with Extended Range
Double manual harpsichord by William Dowd, inspired by a Ruckers transposing double except for the disposition: $2 \times 8', 1 \times 4'$, compass BB-$h^8$. 
Early Keyboard Instruments
The French Double Harpsichord
(See Front Cover)

This supremely versatile instrument derives from the great French masters of the eighteenth century. Our version is notable for the power of the bass, and the rich, singing treble, making it an ideal concert instrument. Two keyboards, shove coupler, 2 x 8', 1 x 4', buff Transposable.

The Flemish Harpsichord

While retaining the the scaling of the classic Ruckers instruments, we have enlarged the compass to make available all the notes used by J. S. Bach GG-d'', chromatic, 1 x 8', 1 x 4', buff, transposable. Can also be 2 x 8', or 2 x 8', 1 x 4', on special order.

The Flemish Double

This is much the same as the Flemish Single, save that there are two keyboards. Disposition is 2 x 8', 1 x 4', buff, for The Goldberg Variations, The Italian Concerto, and almost everything else, yet small enough to be readily portable. Transposable without loss of d''.
The Concert (Large Flemish) Double

Five full octaves plus two notes (FF-g")(), and three full choirs constructed and decorated with maximum simplicity to save cost, yet absolutely uncompromised in tone and action. Available with one keyboard, or with two keyboards and shove coupler. Transposable, of course. Ebony naturals, bone-slipped sharps. Disposition (both models) 2 x 8', 1 x 4', buff.
The German Harpsichord

A short-scaled, brass-strung German harpsichord with round tail, in natural cherry. This is an extremely moveable, practical instrument with a 2 x 8' disposition, ideal for institutional use.
**The Muselar**  
*(Flemish Virginal)*

A very special instrument with a big, gold sound and booming bass. Complete with *schnurreck* in the bass. The gaudy decoration is part of the fun.

---

**The French Spinet**

A full five-octave keyboard in the least amount of space, with a sound like a French double. FF–f", chromatic.
The Fretted Clavichord

With fewer strings across the bridge, a fretted clavichord has more presence in the sound. The elegantly simple stand is included. C–d′′, chromatic. American cherry, with boxwood and pearwood keyboard.

The Five-Octave, Unfretted Clavichord

This imposing interpretation of the large, late, five-octave clavichord is capable of rendering both the clavichord and pianistic repertory of the Classical period. Case and stand are solid mahogany, with paneled lid, ebony-and-bone keyboard. Can be used with or without the fretboard. FF–f′′, 61 notes.
The Fortepiano
(See Back Cover)

For Haydn, Mozart and the Classical repertory you need the Viennese action, light, fast, accurate, capable of infinite subtlety in phrasing. The beautiful tone of this instrument is matched by the authentic styling in mahogany or cherry. Ebony naturals, bone-slipped sharps. 61 notes, FF-F". Double strung throughout. Moderator and sustain on knee levers.

The Italian Harpsichord

A sturdy Italian harpsichord that is built into its 'outer' case complete with lid and music desk. The range is GG-d" chromatic. The 'inner' case is Italian cypress with delicate mouldings. The wrestplank is veneered in walnut. Transposable.

The Italian Box Virginal

A little Box Virginal, only 4 ft. long (122 cm), but with a big, singing voice (at 8' pitch, of course!). The keyboard is C/E-d" with two split sharps in the bass (49 notes), big enough for continuo and accompaniment. False inner-outer construction, with cherry for the 'inner' case parts.
D. Jacques Way, Marc Ducornet & Associates

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MAKERS OF THE WORLD FAMOUS ZUCKERMANN INSTRUMENT KITS
Construction Photos
Fryzel & Ligett
Italian Virginal - 1981
THE HUBBARD CONSERVATORY
A Center for the Study, Performance and Construction
of
Early Keyboard Instruments

Todd A. Fenoglio

The Past as Future

"This book tells the story of an improbable occurrence. It is a quixotic tale of the return to
prominence of an instrument discarded by time, forgotten by the general public, and
replaced in common usage by a larger, louder instrument. It is the story of an intrepid band
of dreamers - men and women, some academic, some temperamental, some frankly quite
mad - all determined that their chosen instrument should live again to make music.

The tale is populated by craftsmen, artists, and amateurs. Working independently in many
cases, together in some, they accomplished their "impossible" mission: the sleeping beauty
known as the harpsichord was awakened. Music of the past came to be performed in a
style perhaps close to that known by its composers. And in this improbable happening,
now a century in the making, there lies a fascinating story."

Larry Palmer's preface to his book Harpsichord in America: A Twentieth-Century Revival
cuts to the very heart of my desire to do this project. As a senior in high school I
discovered the harpsichord and observed first-hand the construction of a Flemish single
manual Zuckermann kit produced by a close friend. I marveled at the pureness and
simplicity of its construction and the technical simplicity of its action. Its history as
described in the preface above also appealed to my Romantic side. For these reasons I
chose the harpsichord as the vehicle to transpose a musical idea into an architectural piece.

I have compiled a program that will accommodate a number of students who will live,
study and perform at this center. In addition, the center will also contain the residence and
workshop of a Master who will employ the students as apprentices in his harpsichord
workshop. Under the tutelage of this Master and his journeymen, the students will aid in
the construction, restoration and repair of early keyboard instruments including
harpsichords, clavichords, spinets and virginals. As the site is located in the center of a
dense city block in Fort Wayne, Indiana, the building will be a means of providing the
street with music and will be designed based on loose interpretations of principles existing
in baroque keyboard music and instrument construction.
Site Photos
West Berry Street
Fort Wayne, Indiana
Columbia Street
"The Landing"
Fort Wayne, Indiana
Presentation Drawings