

HUBBARD HARPSICHORDS, INC.

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SINGLE-MANUAL HARPSICHORD

received range

after IOANNES MOERMANS, 1584

in both finished and kit form

PRICES AND OPTIONS

September 30, 2007

FLEMISH SINGLE-MANUAL HARPSICHORD

after Hans Moermans (1584)

with 17th C. Received Range

If the harpsichord was born in Italy during the 15th century, it matured into prominence as a solo instrument in Flanders between 1575 and 1650. Flemish builders were not hesitant about using a more robust construction than that previously used in traditional light Italian instruments. The results of their innovations became the most widely emulated approach to harpsichord building in the classical era. By 1625, Antwerp was the acknowledged center for harpsichord production, a position it held until the growth of the French school in the next century. Until the harpsichord was discarded as a vehicle for musical expression, nearly all North European makers claimed descent from the great workshops of Antwerp.

The Hubbard large 16th century Flemish single-manual harpsichord is patterned on an instrument built in Antwerp in 1584 by Hans Moermans. Frank Hubbard was able to purchase the original from a private collection in Belgium in the 1960's. It is one of the few surviving instruments to carry the Moermans name. At the time he was producing the drawings to which this design is still made, Frank Hubbard had the incredible luxury of having only to turn around from the drafting table to consult or measure the



IM rose and soundboard painting on 1584 single-manual harpsichord

original. The instrument is very good, indeed, and, despite some uncertainty concerning the attribution, ranks as one of the finest extant examples of a large Flemish single. It is difficult not to be astonished by the quantity and quality of sound possessed by this design.

The keyboard has an apparent range of four and one-half octaves extending from BB (two octaves and one semitone below middle c') up to f''' (two octaves and a fourth above). It was expected of earlier harpsichords to achieve an expanded lower range by re-tuning some of the notes in the bottom fourth. In the most common scheme, the low BB is tuned to GG, the C# is tuned to AA and the D# to BB. In this way a range of 4 7/8 octaves is achieved at the expense of three little-used chromatic

notes in the bass. The part of the harpsichord literature that cannot be played with this arrangement of notes is quite small and most of that suffers very little from occasional re-writing in the bass.

The construction and balancing of the keyboard are identical to the original. The key motion is limited both by a rear over rail and by the jack rail. The keyboard has an octave span of $6 \frac{9}{16}$ " and is furnished with bone natural key coverings scored and rounded in the Flemish manner. The key fronts are decorated with a hand-carved gothic motif. The jacks are meticulous reproductions of 17th century Flemish jacks manufactured from the correct woods. Tongues can be furnished pierced for Delrin or feather plectra with return springs of either Nylon or hog bristle. Hubbard Delrin jacks may be substituted. It is close attention to details such as these that results in the light, comfortable and reliable action favored by 17th century composers and players - one that these instruments possess.



Frank Hubbard Boston 1974

By the time Frank Hubbard purchased the antique harpsichord its original stand was long lost. For his own instrument, he decided to adapt to the footprint of the Moermans the graceful design of a carved-foot baluster stand that he particularly admired (to be found under a Ruckers single). Each new instrument comes with just such a stand finished in black. A turned-leg trestle stand in dark-stained oak may be substituted at a modest additional cost.

Matching benches are also available. Our large received-range Flemish single is offered painted and papered in traditional 17th century Flemish livery. The soundboard and wrestplank may be decorated in 17th century Flemish style, as well.

FLEMISH SINGLE-MANUAL HARPSICHORD

after Hans Moermans (1584)
with 17th C. Received Range

Specifications

Range: 55 notes, GG/BB-f^{'''},
chromatic up from E,
non-transposing,
maximum pitch a' = 415 Hz
Disposition: 1 x 8', buff stop, 1 x 4';
registers project through cheek
Dimensions: length 6' 11";
width 2' 10"
Instrument weight (exclusive of
stand): 100 lbs
Shipping weight: 310 lbs. crated



Hubbard & Broekman Boston 2002,
at home [Watertown, MA]

Price

Painted exterior, papered interior decor, carved baluster stand (painted black), imitation-bone naturals, stained hardwood sharps, reproduction wood jacks, wood registers \$ 20,600

Options

- | | |
|---|-----------------|
| a. Substitute Delrin® jacks - credit | \$ -1,250 |
| b. Keyboard with imitation bone-covered naturals & stained hardwood sharps - credit | \$ -600 |
| c. Soundboard & wrestplank decorated in 17th c. Flemish style | <i>inquire</i> |
| d. Marbled exterior of case | <i>inquire</i> |
| e. Keywell & interior lid & case decorated with Flemish papers, mottoes & Ruckers style name batten | <i>included</i> |
| f. Turned trestle stand - 4 turned, oak legs with ball feet, moulded lower stretcher | \$ 475 |
| g. Cordura nylon carrying cover | \$ 350 |
| h. Feather plectra (wood jacks only) | <i>inquire</i> |

FLEMISH SINGLE-MANUAL HARPSICHORD KIT

after Hans Moermans (1584)
with 17th C. Received Range

This kit will make a careful reproduction of an instrument which carries the inscription: Moermans Antwerpia 1584. Frank Hubbard was able to purchase the original from a private collection in Belgium in the 1960's. It is one of the few surviving instruments to carry the Moermans name. Whatever uncertainty there may be concerning the attribution is beside the point – the instrument is very good, indeed, and a fine example of a large Flemish single. We have made this design as a finished instrument many times and have been constantly delighted by the quantity and quality of sound.

The keyboard has an apparent range of four and one-half octaves extending from BB (two octaves and one semitone below middle c') up to f'' (two octaves and a fourth above). It was expected of earlier harpsichords to achieve an expanded lower range by re-tuning some of the notes in the bottom fourth. The low BB key is to be tuned to the pitch GG, likewise the C# is then tuned to AA and the D# to BB. In this way a range of $4\frac{7}{8}$ octaves is achieved at the expense of three little-used chromatic notes in the bass. The part of the harpsichord literature that cannot be played with this arrangement of notes is quite small and most of that suffers very little from occasional re-writing in the bass.

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. Although FLEMISH SINGLE-MANUAL HARPSICHORD KITS are among the most complex we offer, there is nothing about their construction that cannot be mastered with patience for the work and commitment to understanding. While the kit does not demand a particularly extensive collection of tools, the result can suffer from a lack of sufficient clamps and an inefficient work space – we strongly suggest you budget accordingly.

The construction and balancing of the keyboard in this kit are identical to the original. The key motion is limited both by a rear over rail and by the jack rail. The keyboard has an octave span of $6\frac{9}{16}$ " and is furnished with imitation bone natural key coverings scored and rounded in the Flemish manner.

In a departure from this design's past offering, this instrument is intended for the experienced builder. We have computed a credit for the omission of the parts and hardware for the stand, lid parts (all solid wood) and music desk. Further, this is the ideal sort of instrument to fit out with wood jacks and so they are standard and, yes, some assembly is required. For those who have been taught to fear wood jacks (and learned too well), a credit is available for the substitution of Hubbard Delrin® jacks as well.

FLEMISH SINGLE-MANUAL HARPSICHORD KIT

after Hans Moermans (1584)
with 17th C. Received Range

Specifications

Range: 55 notes, 4 7/8 octaves, GG/BB-f^{'''}, bass short octave,
non-transposing, maximum pitch: a' ~ 415 Hz

Disposition: 1 x 8', 1 x 4', buff stop, registers project through cheek

Dimensions: length 6' 11"; width 2' 10"

Instrument weight (exclusive of stand): 100 lbs

Shipping weight (crated, approximate):

Kit with Pre-Cut Parts, 280 lbs.;

Kit with Assembled Case, 310 lbs.

Prices

Kits with Pre-Cut Parts	\$ 6,500
Pre-Cut Kit with Case Assembled	\$ 7,700
Kit with Case Assembled and Soundboard Installed	\$ 10,200
Assembled Kit	\$ 13,250
Finished Instrument - Please see prior page	

Options

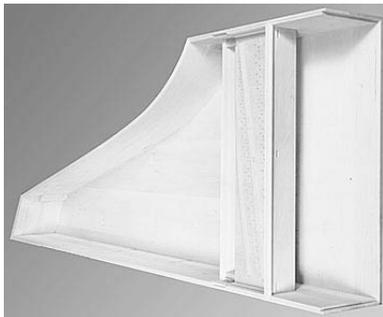
(a) Tapered Soundboard (included in Soundboard-Installed and Assembled Kits)	\$ 85
(b) Book gold leaf and gilding supplies for case mouldings and gold bands	\$ 275
(c) Cordura nylon carrying cover	\$ 440
(d) Keyboard with bone-covered naturals and stained hardwood sharps	\$ 600
(f) Flemish baluster bench kit, hinged seat, and 4 turned legs in poplar, carved feet	\$ 415
(g) Builder's workshop - rent-a-bench/day - Please see below (p. 9)	\$ 125
(h) Credit for omitting lid, stand & music desk parts	\$ -550
(i) Credit for Delrin® jacks	\$ -775
(k) Tongues punched for feather plectra, 2 doz. feathers	\$ 100

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, dados, rabbets and mortises cut and joints prepared for gluing where appropriate. The wrestplanks are given particularly careful attention to ensure their suitability and longevity. We drill the wrestpin holes in each wrestplank using a proven metal template – a very important feature. Decorative mouldings are cut into all appropriate parts. 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, lid stick, 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 French double kit
shown as example
(above, left)



Pre-Cut Kit with Case Assembled

This is the Pre-Cut kit, as above, with the rim of the instrument (spine, cheek, bentside, and tail) glued together. The belly rails, wrestplank (prepared as above with the addition of the nuts), nameboard and cap moulding have been fitted and glued in, the bottom installed and trimmed, reinforcing keys cut and fitted into the bentside joints.

Pre-Cut Kit with Case Assembled, Soundboard Installed

Here the case-assembled kit, above, has the interior bracing, soundboard and soundboard mouldings added. The soundboard is dried, fitted and marked out for its bridges, hitchpin rail and ribs. It is then tapered and the aforementioned parts mounted, including a gilded rose if requested. During the whole process the moisture of the soundboard is regulated according to its destination climate. The soundboard is mounted and the soundboard mouldings fitted and glued in place. Finally, the bridge pin and hitch pin positions are marked out and drilled by experienced professionals.

Assembled 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 a custom-built instrument by Hubbard professionals.

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 Flemish single kits. The customer is responsible for all packing/crating charges including ground transport to the packing firm. There is no packing charge for any kit picked up at our shop but, please note, such transactions are subject to Massachusetts sales tax (5%).

Shipping Estimates

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, customs, etc. 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 harpsichord 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 harpsichord 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 accomplish the assembly of 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.

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 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 kits.