

BATE COLLECTION HARPSICHORDS, SPINETS AND VIRGINALS

HARPSICHORDS

- X91 Shudi & Broadwood, London, 1781. Burkat Shudi et Johannes Broadwood / *N° 902 Londini fecerunt 1781 Great Pulteney Street Golden Square / Patent* FF-f^{'''}, 5 octaves. Double manual, doglegged, 2 x 8' + 1 x 4' + lute + buff + machine + venetian swell



- X97 Richard Shann, Glan-y-Gors, 1979. Miniature instrument, based on early illustrations of psaltery-size harpsichords b-f^{''}, 1 octaves
- 974 William Smith, London, c1720. Gulielmus Smith Londini Fecit. The instrument closely resembles that in the Philippe Mercier portrait of Handel and may be that instrument. GG-g^{'''}, 5 octaves, 2 x 8'



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| 981 | Michael Thomas, UK, late 20 th century | Double-manual harpsichord | FF-g''', 5 octave + 1 note |
| 982 | Joseph Tisseran, London, 1700 | Double-manual harpsichord. Josephus Tisseran Faciebat Londini; also inscribed below the keyboards, where the date 1700 has been erased and changed to 1710; front face of wrestplank: Josephus Tissern [sic] Londini. | 4 octaves, GG/BB-d''' with split Eb to give both BB and Eb; 2 x 8' + 1 x 4' |



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| 983 | Jean Goermans, France, 1750 | Double-manual harpsichord from the Château de Landres, Mauves-sur-Nuigle, where it had been since 18th century | FF-f'''(61 notes), 5 octaves, originally FF-e''', enlarged by cutting away keyboard end-block at treble and inserting extra key |
| 984 | Michael Thomas, UK, late 20 th century | Double-manual harpsichord | AA-d''', 4 octave |
| 986 | anon, provenance not known, c1670 | in the Flemish tradition established by the Ruckers family of Antwerp. Made either in Paris or in Antwerp for Paris c.1670, and the soundboard painted in Paris by 'The Richard Painter' | 4 octaves, GG-c'' |
| 9048 | John Rawson, UK, late 20 th century | Single-manual harpsichord | BB-d''', 4 octaves. |
| 9060 | Michael Johnson, UK, 1986 | Double-manual harpsichord, after Ruckers, made in 1986 by Michael Johnson for Mr Norman McKenna of Corfe Castle | 5 Octaves, 61 notes and transposing shift between A415 and A440 |



SPINETS

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| X90 | John Harrison, London, 1749 | Typical of the instruments produced in London during the mid- Georgian period. | GG-g ^{'''} , 5 octaves |
| X94 | Thomas Hitchcock, London 1723 | Internal inscription shows that this instrument was made by a Hitchcock craftsman, James Steffkin, in May, 1723. It has the serial number 616 inscribed in ink on the key bed. | GG-g ^{'''} , 5 octaves |



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| 987 | Benjamin Slade, London, 1710 - 1715 | Made of walnut and is strung in brass with ebony natural keys and solid ivory sharps. It has an unusual compass of 56 notes. | GG-e ^{'''} without GG# & d ^{#'''} , 4 octaves |
| X988 | Baker Harris, London 1776 | This instrument, dating from 1776, is the latest of the spinets held by the Collection. By this date the square piano, which had first appeared ten years earlier, had become fashionable and the spinet had entered its period of obsolescence. | FF-f ^{'''} without FF#, 5 octaves |
| 9035 | Stephen Saunders, UK, 1994 | A modern instrument with decorative painted surface and gold leaf trim. French spinets were generally painted, English ones were not; and were left in their native walnut or mahogany. | Begins at FF in the manner of an English harpsichord rather than beginning with GG. |

VIRGINALS

98	Niall Mackenzie, London, 1986	Virginals Muselaar. Based on the instrument by Couchet of 1650 in Antwerp	C/E-c ^{'''} short octave, 4 octaves
9034	Stephen Saunders, UK, 1994	A modern copy Flemish virginals. Plastic actions with delrin plectra.	C/E-c ^{'''} , 4 octaves, c [´]