

REED COLLEGE - MUSIC DEPARTMENT

Early Keyboard Collection

<https://www.reed.edu/music/keyboards>



Clavichord

The clavichord was the principal practice instrument for keyboard musicians of the 17th and 18th centuries. Reed's clavichord, built by Byron Will in 1998, is modeled after one from 1784 by the German builder Hubert, and includes the historic features of low pitch (A=390), Valotti temperament, and a four-and-a-half octave keyboard. Decorative marbled papers were crafted by Bonnie Garrett.



Virginal

Built and donated to Reed by alumna Chloe Lewis, with painting by Reed alumna Elicia Beebe, this virginal is modeled after those used in England and the Netherlands, ca. 1600, and is especially suited for music by Dowland, Bull, Byrd and Sweelinck. Its stringing schedule, pinning and voicing has been altered to more historical practices and made transposable for A=415 or 440.



Italian Harpsichord

Owen Daly constructed this harpsichord after one by Sicilian builder Carlo Grimaldi, 1697, with the outer case painted by Portland Baroque Orchestra cellist Lori Presthus and a keyboard range of GG, AA-d'''. Such instruments were used for both solo and ensemble playing. This harpsichord's two choirs of brass strings can be transposed to play at either A=415 or 392. Paul Irvin has restrung, repinned and revoiced this instrument according to recent research on historical practices.



Franco-Flemish Double Manual Harpsichord

Reed alumna Wendy Robinson donated this instrument, built by Ken Bakeman in 1973, and fully restored by Byron Will in 2002. As was the style in the 17th and 18th centuries, this harpsichord is visually lavish, with a marbled case, cabriole stand, and paintings on the soundboard. The two keyboards of FF-e''' range are tuned to A=415. Its string materials and voicing have been altered to better follow recent research for a more historical sound and touch.



Positiv Organ

Baroque music often calls for a small moveable instrument for continuo playing, and this positiv organ built by Bond Organs of Portland in 1998 fills that role splendidly. A gift from alumna Sukey Roth Garcetti, it can be used at either baroque or modern pitch. The instrument has three stops (the bellows is under the bench) and is perfectly suited not only to its continuo role but to solo repertoire not requiring pedal.