

Harpsichord & *fortepiano*

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Dussek, Broadwood and the Additional Keys

by Mora Carroll

Rather than thinking of Jan Ladislav Dussek as a sadly neglected composer of the late 18th and early 19th centuries, he should be thought of as a creative, innovative and talented musician who was initially responsible for the extension of the piano compass. There is compelling evidence that Dussek had more to do with this development than any other pianist/composer of his time. One of his objectives in coming to England in 1789 may have been to suggest to John Broadwood, the leading piano manufacturer in London, that he should increase the pianoforte range from five to five-and-a-half octaves by adding extra notes in the treble.

Broadwood's pianos were already well known in Paris. Clementi had ordered one during his stay there in 1781 and the Belgian harpsichord and piano maker Pascal Taskin, 'Keeper of the King's Instruments to Louis XV', who was living and working in the city, had imported four Broadwood squares in 1784.¹ England was the source of a significant number of pianos in France, and as Stewart Pollens states in his book *The Early Pianoforte*, 'many Broadwood Square pianos from the late eighteenth century bear bi-lingual (English and French) labels that indicate how to regulate the action'.² Dussek, as a performer and listed 'FORTEPIANO' teacher³ in the city, would very likely have played some of Broadwood's pianos in Paris during his stay there from 1786 to 1789.

The idea of having the piano compass extended may have occurred to him at this period. He would have experienced the wider range of the single action pedal harp popular amongst the musical élite in the city, and have been well informed about the improvements and changes being made to this instrument, first publicised in the Paris press in February 1786. He would also have been aware that useful results were accomplished by the close cooperation between composer/performer J.B.Krumpholtz and the harp manufacturers Cousineau and Naderman when they worked together.⁴ Perhaps he saw himself in this role as composer/performer with Broadwood the piano manufacturer.

Secondary sources tell us that, after his arrival in England, Dussek wasted no time in suggesting to John Broadwood that he increase the range of the piano compass, and it is these sources which identify him as the principal figure in the extension of the piano compass. There are several historical accounts on the subject of their collaboration. Reminiscences, old records copied by a Broadwood employee, and notes made by members of the Broadwood family all indicate that the initial suggestion for the production of pianos with a wider compass came from Dussek, and his subsequent preoccupation with these extra notes in the treble signifies his commitment to their use. It therefore seems possible that Dussek came to London from Paris, not only to accompany Madame Krumpholtz as her lover in 1789,⁵ as generally supposed, but with the resolute purpose of influencing the course of events taking place in the piano industry at that time.

It is unfortunate, however, that the most important primary sources for this critical period have disappeared, due mainly to deterioration, the papers and documents having suffered severely from damp at some point in time. Nevertheless, by using other primary sources including certain records still available from 1794 onwards, it is possible to establish that Dussek had a very close relationship with Broadwoods throughout his stay in London, therefore supporting the later claims which give Dussek the credit for providing John Broadwood with the impetus to extend the piano's compass.

A page from Ledger C of the Broadwood Accounts, being the accounts for Corri, Dussek & Co., and Corri & Co., 1794 - 1796. (Surrey History Service)

There is, therefore, no reason to doubt that it was indeed Dussek who persuaded John Broadwood to extend the top range of the piano from f3 to c4, attaining an overall 5 1/2 octave keyboard - an innovation which inevitably led the way to developing the upper limits of piano music from that time on. The existence of a piano with a greater range than the customary five octaves was not entirely unknown before Broadwood extended the compass. Charles Burney's instrument made for him by Merlin, apparently in 1777 and claimed by Burney to be the first made with six octaves,⁶ may have come to the attention of Dussek when he became the piano teacher to Burney's grandson during 1789.⁷ However, regular production of pianos containing an extra half-octave in the treble only began with Broadwood in 1789.

Dussek and Broadwood's business relationship

Evidence from existing primary and reliable secondary sources suggests that a business deal was struck between John Broadwood and Dussek such that they both enjoyed a profitable enterprise which continued throughout the decade. On the one hand Broadwood benefited from the sales of the much improved grand piano with 'Additional Keys'; on the other, Dussek's virtuoso performance on these instruments, with his compositions highlighting the virtues of the extra notes in the treble, piloted a new style of keyboard composition. Although unfortunately the Broadwood ledgers containing customers' accounts for the period 1789-1793 have long since disappeared, the records for the period 1794-1796 have survived.⁸ They contain evidence of a growing demand, with several illustrious names on their books, for pianos with the 'Additional Keys', while revealing a satisfactory income for Dussek from commissions earned in respect of recommendation. This arrangement satisfied both a thriving amateur market and professional musicians, while securing a comfortable income for these two protagonists.

The success of the Broadwood and Dussek collaboration is especially revealed when the close links between them were at their strongest in the mid 1790s. Dussek was at the height of his popularity in London as a virtuoso, composer and teacher. His marriage to Sophia Corri in August 1792 had eventually brought with it the offer of a partnership with her father in the family firm of Corri & Co, music sellers and publishers. Early evidence of this appears in an advertisement in *The Times* on June 27th 1794 for Dussek's *Three Sonatas for the PIANOFORTE arranged also for the Piano Forte with extra keys, with flute accompaniment and a Grand Concerto* under the business name of Corri, Dussek & Co. The Broadwood ledger at this time had an account for Corri & Co⁹ and one for Corri, Dussek & Co.¹⁰ The former carried the main purchase of pianos with an additional title, namely *Our Account of Goods*, to be sold on from the Scottish branch in Edinburgh and the London premises in Dean Street and Haymarket, while the latter related to smaller items and commissions earned.

The close cooperation between manufacturer and composer extended further and was to serve both their interests, not only in finding an outlet for the sale of Broadwood's pianos but also to procure a market for Dussek's music. The custom of having music for sale at the show room - which, in this case, included Dussek's as well as other Corri, Dussek & Co's publications - was part of a general tradition where instruments were sold, and which has continued until the present day. Extant ledger accounts for Corri and Dussek show an arrangement of sale-or-return for these works. They also reveal a history of the portage of pianos to various destinations and a pertinent record of a rapidly growing market in the sale of these instruments. Above all, the well-known personalities who were both Broadwood's customers and Dussek's pupils/dedicatees come to light in

Page from Ledger C of the Broadwood Accounts, showing a handwritten ledger with various entries and calculations. The ledger is filled with numbers, names, and musical terms. At the bottom right, it is signed 'By Wm Broadwood 1795' and 'By J. Broadwood 1796'.

A page from Ledger C of the Broadwood Accounts, being the account for Corri, Dussek & Co., and Corri & Co., 1794 - 1796. (Surrey History Service)

the pages, reading much like a *Who's Who* in the artistic life of London, with requests for hire, repairs and minor purchases, and the inevitable tuning, for their recently acquired pianos with or without 'Additional Keys'. Such names as de Visme,¹¹ Bartollozzi¹² and Chinnery,¹³ were but a few who were instantly recognisable from Dussek's dedications and among the new owners of a Broadwood piano in 1795/6.

The Broadwood accounts reveal that their agents bought at a trade price and sold on at an agreed retail price. The cost to Corri for the Grand with 'Additional Keys' was 50 guineas which, as the retail price stood at 20 guineas more than this, he could sell on for 70 guineas unless he chose to undercut his supplier or negotiated a trade-in with an exchange. The small common pianoforte, which he purchased for 15 guineas, could in turn realise 20 guineas. This was the going rate if the piano was bought directly from the Broadwood showroom by a customer who was not a professional musician or a member of the trade. The rate of discount to the trade was generally 25%. Nevertheless it appears that the greater the price of the piano the greater the discount, which often reached 20 guineas for the top range of pianos. The amount allowed for discount appears to run parallel to the commissions earned by Corri and Dussek when recommending a prospective customer. Their account was credited with 20 guineas after a Mrs/Miss Rawlinson purchased a piano for 70 guineas in May 1795.

With Dussek's pupils buying pianos directly from Broadwoods, the amount of commission he received for recommendation depended on the type of instrument and manner in which it was purchased, ranging from four to twenty guineas. A second-hand grand pianoforte sold to a Mrs Birch in May 1795 for 50 guineas realised a commission of 10 guineas, whereas a small common pianoforte at 20/25 guineas, with variations in price according to ornamentation etc., brought a return of 20%. An exchange with an existing instrument appears to stand at 5 guineas. The credit side of Corri, Dussek & Co's account shows a list of 'commissions allowed them', on pianos sold by Broadwoods for the period 1st September 1794 to July 7th 1795.

Comments included in the Corri, Dussek & Co's ledger account reveal an underlying history of concerts and events in the portage of pianos. Broadwoods not only supplied instruments to and from Dean Street and Haymarket, the business premises occupied by Corri and Dussek, but delivered to various concert venues. Delivery to Hanover Square and Covent Garden would almost certainly be for a Dussek performance. On the 19th and 26th February 1796 he played a concerto at the Theatre Royal Covent Garden.¹⁴ The entry in the ledger account reads:- 'Feb 1796 Porterage of Grand Piano to & from Covent Garden & tuning £1.7s Od'.¹⁵ Similarly, the removal of a piano and harp - 'Aug 1796 Caravan with Grand Piano & Harp to Hammersmith 7s Od'¹⁶ - confirms the date when Dussek and Sophia moved out of her father's house to live in Hammersmith in August 1796. This incident was vividly portrayed by Le Baron Roger Portalis when he published the contents of the diaries and journals of the painter Henrie-Pierre Danloux,¹⁷ who painted a portrait of Dussek in the summer of 1796 and was aware of the marital problems existing between Dussek and Sophia and the consequences which brought about their departure from London, albeit only temporarily. Their return is implied in a later entry when a piano was 'transferred from Hammersmith' in November of that year.¹⁸

The information contained in these Corri and Dussek accounts is enlarged upon by the notes made by A.J.Hipkins, a much respected employee in the Broadwood business and, according to David Wainwright, 'a meticulous historian of the Broadwood family'.¹⁹ He took it upon himself to study the original day books, ledgers and journals before many of them were destroyed. During his time as showroom manager, c1881, he set down most of the important information available from these early records in two small pocket notebooks.²⁰ As very few primary documents have survived and little is left from the period relating to Dussek's association with the Broadwood business, Hipkins' notes have become an invaluable secondary source for details of the development of Broadwood's pianos.

It is apparent that Hipkins picked out the most important musicians as a priority when recounting the everyday happenings recorded first by John Broadwood and then, after April 1790, by his son James, at which point Hipkins notices that 'his father's writing appears rarely'.²¹ By far the most repetitive named entries refer to Dussek, giving the impression that he acted as a focal point or initiator of a certain pattern of events that were to unfold during the 1790s. The first of these appears with the date 20 November 1789: 'Mr Duseck (Dussek) for a grand pf.' A brief statement is then inserted by Hipkins in *Notebook No.8*, saying that Dussek 'first plays March 3 (Drury Lane) and March 9 (Gallini's) 1790' - a positive indication that he played on a Broadwood Piano for each of these occasions. Hipkins then notes dates in 1791 for the movement of pianos followed by an appropriate comment :-

March 11 Mr Dussek for taking Grand Piano to Hanover Square 2/6, March 2 Mr Dussek's Grand Piano brought [sic] from the Concert Room Hanover Square 2/6.

The first occasion on which we notice separate entries for taking and bringing for a concert it seems likely the first time a PF was left all night in a Concert Room that did not belong there. The occasion was the first appearance of Haydn in Salomon's Concerts. All three concerts, including Haydn's Benefits May 16 & 30 were supplied in this

way :- "for one night".²²

The first dates specified by Hipkins for Dussek's use of Broadwood's pianos coincide with Dussek's advertised performances. March 3 1790 was his first Oratorio night, when he played a new concerto at the Theatre Royal Drury Lane.²³ On March 9th Dussek played a Sonata in a concert at Hanover Square for the benefit of Messrs. Le Fèvre, Perret, Buch and Duvernoy from the *Concert Spirituel* Paris.²⁴

The policy of supplying a piano for an important virtuoso performer appears to be a relatively new venture for the firm, as was leaving the instrument in the Concert Room overnight. Presumably the late hour at which the concert ended did not recommend the packing up and transportation of the piano back to their premises until the next day.²⁵ March 11th 1791 was the first of the Haydn/Salomon Series and it was also the first of many of Dussek's and Madame Krumpholtz's piano and harp performances of his *Concertante*, which they evidently played at Haydn's Benefit on May 16th.²⁶

It is most noticeable that Dussek held the centre stage in the Broadwood journals at that period, and never more so than in the following quotation from Hipkins' Notebook:-

June 22 1791 Mr. Dussek for carriage of GP to Brompton. June 25 lent Dussek a Pf Haydn went to Lisson Grove in order to compose *Orfeo ed Euridice*; Dussek evidently lent the favourite Grand to Haydn while he is in Lisson Grove and one goes to Dussek at Brompton to take its place.

Dussek's respect for his own Broadwood piano is plainly revealed by his generosity in lending his instrument to Haydn at this time.

Discounts and commissions on the sale of pianos were variable during the mid -1790s, as has been shown in the Broadwood ledger accounts. Hipkins also refers to the 'customary discount of 25 per cent'. However, the discount was of an approximate nature when the amounts were set down in the *Letter Book* 'first dated 1793'. This was 'chiefly written by James B or sometimes by the clerk Wm Adcock' and carefully recorded by Hipkins in his *Notebook*. 'Grands', he writes, 'selling in England at 65 guineas are offered to professors at 50 and 48 guineas. Grands to CC in alt. at 70 guineas to MS and Prof at 50 and 54 guineas'. In writing to a Mr. Roche of Cork he says, 'we hope you wil not think £48.6s too much for them'. 'Small PF to CC in alt. 24 guineas and 18 guineas'. 'We will make deductions to you as in the common pianofortes'. By July 1799 grands with 'add keys to the bass', were being offered by Broadwoods at the retail price of 80 guineas.²⁷ A cryptic note is included in Hipkins' *Notebook* in 1800 'for we seldom sell a PF but through a professor who is never contented with a larger profit that [sic] what a shop requires'.

These business dealings of Broadwoods demonstrate the important financial aspect of the piano trade in late 18th-century London. In turn they fuelled an expanding market of enthusiastic amateurs. The unprecedented number of public concerts in the city during the 1790s made a wide variety of music available. As a leisure pursuit it formed a commercially important chain in the employment of its participants. Manufacturers of instruments, performers, composers, teachers, printers and publishers, were all to benefit from the steady growth of the piano industry.

Dussek and the Additional Keys

The Hipkins *Notebooks* reveal that one of the most important steps for which Dussek was primarily responsible was the addition of the extra notes in the treble. When assessing the date for the introduction of the greater range, Hipkins recorded:

John Broadwood writing in a letter to Mr. Bradford of Charleston 13 November 1793 ...

We now make most of the Grand Pianofortes in compass to CC in alt. We have made some so for these three years past, the first to Please Dussek which being much liked Cramer Jr had one of us so that now they are become quite common and we have just begun to make some of the small Pianofortes up to that compass.²⁸



Two pages from Dussek's piano concerto in F Op. 27(1794), showing Dussek's use of the extended keyboard compass,

In addition to Hipkins' *Notebook*, another important secondary source dates from the 19th century. Some notes made by descendants of John Broadwood were privately printed for the Broadwoods in 1862 under the title *Some Notes made by J.S. Broadwood, 1838 with observations and elucidations by H.F. Broadwood 1862*. This small book, apart from outlining the improvements and different stages in the progress of the grand and small pianos - with detailed reference to the changes made in the construction of these instruments - reveals certain facts which clearly give Dussek the credit for suggesting the 'Additional Keys'. James Broadwood writes:-

Soon after the introduction of the additional keys in the Grand Piano, by John Broadwood, at the suggestion of Dussek, the additional half-octave was added to the old scale of five octaves in the Small or Square Piano, to the manifest deterioration of the tones in the treble and tenor parts (fn. In these square pianos only. The addition to the Grand was a great improvement.) - till William Southwell, of Dublin, invented a mode by which an extension of the sounding-board was made practicable, an improvement considered by Pianoforte Makers as one of the first importance.²⁹

A further comment by J.S.Broadwood is apposite here. He writes :—

Dussek came to England about 1792 and, at his request John Broadwood introduced the additional keys: the novelty of these upper notes so pleased in the several concerts he played at, that they soon became generally introduced in all Piano fortés.³⁰

The footnotes supplied to these comments made by J.S. Broadwood were presumably added by his son H.F. Broadwood in 1862. In these entries he includes the following information :-

1792 - Grand Pianofortes, six Octaves, C to C, (one sold to Mrs. Beaumont) ... 70 Guineas.

I find by our books, under the date 1792, that by this time, some of the Grand Pianos had re-adopted the last bass 1/2-octave of the Harpsichord scale, and with the addition of J.B.'s 1/2-treble octave had attained to the unprecedently extended scale of C to C — six octaves.³¹

These footnotes end with a charming tribute to Dussek with the words: 'Father Dussek, the friend, adviser, and patron of John Broadwood in 1792.'

Although the arrival of the six-octave grand is twice entered as 1792 by H.F. Broadwood in his footnotes to *Some Notes Made by J.S. Broadwood ...*, this date is contradicted by other information gleaned from the

and the publisher's separation of the staves for the pianos with and without additional keys.

records studied by both A.J.Hipkins and William Dale. Although the former comments in his *Notebook* that some pianos in 1793 and 1794 were made up to GG, he states categorically 'The first six Octve Grand was made in 1794' and proceeds to copy the account of a Mrs Cussmajor, Cannons, 7 May 1794 'A Grand piano (No.607) in compass from C in the bass below the common to C in alt. £73.10s.' This indicates that the price for the lower extension had remained the same as the 5 1/2 octave grand for this particular customer.

William Dale spent his early years in the house where Burkett Schudi lived and carried on his trade. Dale made a careful search of old business books dating from the 18th century which he found there. From these old records he gathered information for a book not only about Schudi's work but also on the history of the early days of the grand pianoforte, and in doing so he discovered a source referring to Dussek's acquisition of a six-octave piano.

Dale wrote :-

The crowd of musicians whose names appear in the books in the two last decades of the eighteenth century belong properly to the early days of the grand pianoforte. They include every name of any importance, but it would be outside the scope of this work to dwell upon them. One of the most frequently quoted names is that of Dussek, for whom in 1794 the first grand pianoforte with six octaves is made.³²

Both Hipkins and Dale came by this information independently and, although they agree, it is not possible to be certain whether it was 1792 or 1794 when the first six-octave grand was produced. Nevertheless, if Mrs Beaumont's account could be located stating her purchase as outlined by H.F. Broadwood as being in 1792, it would strengthen the case for the earlier date.

Given Dussek's interest in the development of the keyboard range, his association with Broadwood, and the above remarks made by Dale, it seems likely that Dussek would have been the first of the London virtuoso pianists to require such an instrument, and it was he (and then only on one occasion during this period) who published a work requiring the six-octave compass. It was his *Grand Overture For Two Performers On One Piano-Forte...with Additional Keys* which he performed with his wife Sophia at Salomon's fifth concert of the season held at the Hanover Square Rooms on March 17th 1796.³³

When Mrs Papendiek recounted her memories of the London concert scene for her Journal³⁴, her words have a ring of truth. Her position as lady-in-waiting to the Queen gave her a certain entry into an élite circle, and her attendance at the Salomon/Haydn concerts cl791, and her comments on the performance of singers and instrumentalists appearing at that time, places her at the centre of musical London in the early years of the 1790s. Mrs Papendiek gave her first impressions of Dussek's playing. She remembers on whose pianos he performed and gives her own reasons for the extension of the keyboard compass and who was responsible for the 'Additional Keys', as the following quotations suggest:-

A pianoforte of Broadwood's was then brought in with as much ease as a chair, and immediately after Dussek followed, supported by John Cramer, whose father stood forward as leader, Salomon and other great men of the day being grouped around him.

To accompany that inimitable harp-player, Madame Krumpholtz [sic], Dussek had four notes in the treble added to his pianoforte, which has now extended to three more in the treble and three in the bass, by all makers.³⁵

Although Mrs Papendiek's recollections were not always correct, they provide an independent account of a musician who evidently left a strong impression on her at the time, particularly in relation to the piano upon which he played and the reason for the extension to the keyboard range.

The secondary sources of Hipkins, Broadwood, Dale and Mrs Papendiek provide overwhelming evidence that it was Dussek who prompted Broadwood to extend the piano's compass, that a 5 1/2 octave range was achieved in 1790 and a 6-octave either in 1792 or 1794. The expansion of the compass on the Broadwood pianos following Dussek's suggestion became a symbol of the forward-looking development in the history of the 18th-century piano, and was shortly to be adopted by other piano manufacturers. The most important stages taking place at Broadwoods at the close of the era are summarised in the following table.

TABLE A. The Extension of the Compass on the Broadwood Pianos after Dussek's intervention in 1789

Instrument	Year	Compass
Broadwood grand	1790	FF-c4
Broadwood square	1793	FF-c4
Broadwood grand	1794	CC-c4

Dussek and Broadwood - postscript

Dussek's preference for Broadwood's pianos remained steadfast until his departure from London in 1799. This was in spite of his friend Clementi entering in 1798 into partnership with Longman, a printer and seller of music and, perhaps more importantly, a manufacturer of pianos. The Broadwood *Porters Book*³⁶ records 'taking GPF to Covent Garden and back' for Dussek in 1799. The entries specify that he gave concerto performances there on February 13th and 20th³⁷ and again on March 13th³⁸ when Dussek performed his *Military Concerto*. It also includes 'taking GPF' for him to Willis's Rooms at the beginning of May³⁹ and the 'taking 2 GPF's' on May 22,⁴⁰ when Dussek joined Cramer in the latter's *Duet for Two Pianos*, written for the occasion.

When Dussek left England he severed his link with Broadwood and began a reciprocal arrangement with Longman, Clementi & Co., who were then established as music publishers as well as piano manufacturers.⁴¹ He promoted their pianos by playing them and introducing them to his pupils and associates, earning a commission on their sales⁴² in much the same way as he had done with Broadwood. Clementi, meanwhile, obtained the rights to publish Dussek's works in England⁴³. Dussek wrote to the firm in May 1800, 'I hope it will be no objection with You to pay me the Two above mentioned works with Instruments'.⁴⁴ This was a very advantageous scheme for Dussek: an English publisher for his compositions, and a business arrangement to act as a salesman for Clementi whereby he could receive some of the proceeds from the sales of pianos in lieu of payment for his works. This collaboration was not available from Broadwoods, who could not offer the

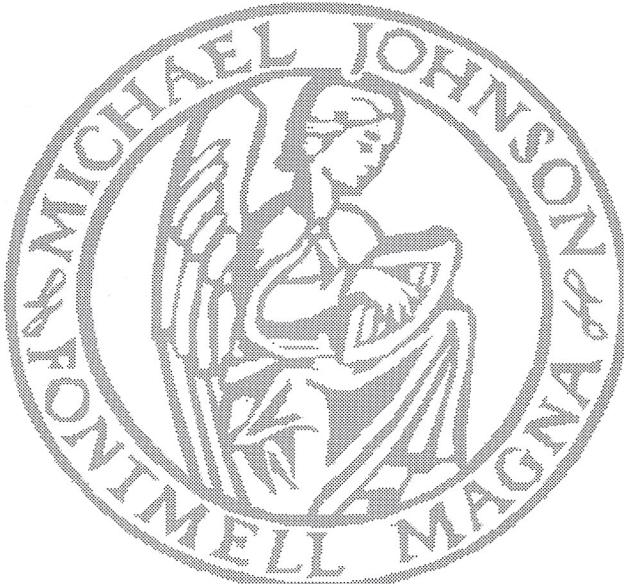
additional service of publishing, and his long association with them appears to have come to an end.

Dussek's connection with Broadwoods, and his suggestion to them to promote a piano with a wider keyboard compass, initiated a vital change in his own piano composition. It influenced his already bravura style as seen in his *Grand Concerto* published in 1793, and started a sales promotion that could only benefit the piano manufacturer. The 'Additional Keys' readily became acceptable under Dussek's personal endorsement and was an established optional extra by the turn of the century. It was, however, his treatment of this extra dimension in his late piano sonatas and bravura piano concertos that should be acknowledged and recognised as an important influence on the composers who followed in his wake.

Mora Carroll's particular interest is in the London music scene at the end of the 18th century. She is currently researching the life and music of Dussek.

1. David Wainwright *Broadwood by Appointment* (London 1982) p.58 and p.62
2. Stewart Pollens *The Early Pianoforte* (CUP 1995) p.222
3. *Calendrier Musical Universel* Tome IX (Paris 1788) p.261 and Tome X (Paris 1789) p.291
4. *Calendrier Musical Universel* Tome IX (Paris 1788) pp.11/12 and Tome X (Paris 1789) pp.8/9
5. M.H. Tribout de Morembert *Une virtuose de la harpe au XVIIIe siècle* ANNE-MARIE STECKLER p.10
6. *The Letters of Dr. Charles Burney*, Volume 1 1751-1784 edited by Alvaro Ribeiro (Oxford 1991) p.251/2 (BL. Add. MS 39929, f.146)
7. *Burney Letters* Manuscript Room BM.Barrett Collection Eg. 3692 ff99, 105/6
8. Surrey History Centre *The Broadwood Archive* 1794-1800, Microfilm of Ledger C Reel 1 (1794-96)
9. Ibid p.53
10. Ibid p.50
11. Dussek's *Grand Overture For Two Performers on One Piano Forte, with the Additional Keys ...Dedicated to the Miss de Vismes*. Published by Corri, Dussek & Co in 1796
12. *Trois Sonates Pour le Piano-Forte avec Accompagnement d'un Violon ad Libitum Dédiées à Mlle. T. Jansen...* Op.13 published by J. Dale in 1790. Therese Jansen married Gaetano Bartolozzi at St. James's Piccadilly on 16 May 1795.
13. *A Sonata for the Grand & Small Piano Forte with additional Keys, composed and dedicated to Mrs Chinney ...Op.24*, published by Longman & Broderip in 1793.
14. *The Times* 19 and 26 February 1796
15. Surrey History Centre *The Broadwood Archive* Ledger C p.50
16. Ibid, p.50
17. Le Baron Roger Portalis *Henrie-Pierre Danloux peintre de Portraits et Son Journal durant l'émigration (1753- 1809)* (Paris 1910) p.239
18. Surrey History Centre *The Broadwood Archive* Ledger C p.50
19. David Wainwright *Broadwood by Appointment* (London 1982) p.215
20. Hipkins' two small *Notebooks* numbered 7 and 8, comprising his notes on the history of the Tschudis and Broadwoods, particularly the background to the harpsichord business, are now part of *The Broadwood Archive* housed at the Surrey History Centre
21. Hipkins' *Notebook* No 8 (no page numbers)
22. Ibid
23. *Public Advertiser* 3 March 1790
24. *Morning Herald* 9 March 1790, 'Information received from Simon McVeigh, *Calendar of London Concerts 1750-1800*, Goldsmiths' College, University of London.'
25. William Weber *London: a City of Unrivalled Riches* in Neal Zaslaw ed. *The Classical Era* (London 1989) p.312 : "The doors opened at seven and the concert began at 8 o'clock. Programmes might run for three hours because it was expected that some people would move among various theatres and concert halls in order to take in special interests".
26. *The Times* 12 May 1791: 'Mr Haydn respectfully acquaints...his concert will be on 16th May'.
27. Hipkins' *Notebook*, No.8 (no page numbers) : 'Roche,Cork, July 6 1799'
28. Hipkins' *Notebook* No.8 entered under the heading 'Compass', and taken from what he describes as the *Waste Book*.
29. *Some Notes Made by ...* p.3 footnote
30. Ibid pp.13/14. The date 1792 for Dussek's arrival in England is incorrect: his first concert performance in London was in February 1789. I am grateful to Simon McVeigh for drawing my attention to this date.
31. Ibid fn. p.13
32. William Dale, *Tschudi - The Harpsichord maker* (London 1913) p.72
33. *The Times*; advertised on Tuesday March 15th and Wednesday March 16th 1796 for Thursday the 17th.
34. *Court and Private Life in the Time of Queen Charlotte*. Being the Journals of Mrs Papendiek, edited by her Grand-daughter, Mrs Vernon Delves Broughton (London 1887) Vol.II
35. Ibid pp.183/4 It appears from this description of the extra notes that Mrs Papendiek kept exclusively to the alphabetical names for the notes (the white notes on the piano) and disregarded the sharps and flats, i.e. g a b c in the treble and c d e in the bass, and later a further three in the treble taking the compass up to f4 by the early 1800s.
36. Surrey History Centre ref, 2185/JB/42/1 *Broadwood Porters Book* 24 Dec 1798 - 20 Nov 1800 (recently restored)
37. *The Times* 13 and 20 February 1799

- 38.The Morning Post - Gazetteer 13 March 1799
39.The True Briton 6 May 1799
40.The Times advertised 20 May 1799
41.Leon Plantinga Clementi His Life and Music (London 1977) p.155
42.Letter to Longman, Clementi & Co. from Dussek in Hamburg, 16 May 1800. The Harvard Theatre Collection, The Houghton Library, Harvard University. Another 12 June 1800, British Library Add. Ms. 33965 ff196/197, and 22 August 1800, British Library Add. Ms. 33965 f198.
43.A letter written by Clementi from his London firm, and dated 9 December 1801, Dr. Max Unger, *Muzio Clementi's Leben* (Langensalza, 1914), p.103.
44.16 May 1800, Dussek's letter from Hamburg addressed to Longman, Clementi & Co., The Harvard Theatre Collection, The Houghton Library, Harvard University.
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Double and single manual instruments based on the Goermans-Taskin 1763-84 and the 1638 transposing Ruckers (Edinburgh).

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