THE FIRST FLEET PIANO
A Musician’s View

Volume Two
Appendices
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Volume Two
Appendices

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PRESS
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Plate 325 **Ceiling of the entrance hallway in Brian Barrow’s home (detail).**

Plate 326 **Single-page document entitled ‘Longman & Broderip Piano 1781’, apparently signed by William Bradshaw on Monday, 6 August 2007.**

Plate 327 **Single-page document entitled ‘Square Piano No 604 Longman & Broderip. C 1781’, with ‘Signed William F. Bradshaw’ handwritten at the bottom of the page, undated.**

Plate 328 **Single-page document that includes comments handwritten by Brian Barrow, containing information concerning the provenance of Barrow’s Longman & Broderip square piano.**

Plate 328a ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page one of two.

Plate 328b ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page two of two.


Plate 328d **Letter dated 23 May 2013, handwritten by Paul Kenny to Brian Barrow.**

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Plate 361  Square piano by Longman & Broderip (London, 1785/86?):
the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.  

Plate 362  Square piano by Longman & Broderip (London, 1785/86?):
the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.  

Plate 363  Square piano by Longman & Broderip (London, 1785/86?):
the main lid is hinged to the outside of the spine with two three-screw butt hinges (one at the treble and one at the bass end).  

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Plate 477  Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): rectangular hole in the belly rail.
Appendix A

The First Piano to be Brought to Australia?
George Bouchier Worgan's square piano
by Frederick Beck (London, 1780/86?):
Description and measurements

Nameboard

- On a single pine\(^1\) plank 830 millimetres long, 83 millimetres wide, 16 millimetres thick.
- Removable: Drops down within slots at either end. This facilitates the removal of the action frame.
- Banded top and bottom (each 18 millimetres wide) with plain mahogany veneer, with a central band of fiddle-back mahogany veneer stained brown (44 millimetres wide) with stringers top and bottom (ebony, edged each side with boxwood).
- Varnished—‘using the standard spirit varnish of the [contemporaneous] furniture trade’.\(^2\)
- Handwritten pen work in ink, on an elongated applied boxwood ogee-pointed cartouche (360 millimetres long, 30 millimetres wide).
- The inscription (Plates 134–42), the top line of which is written in Latin, reads:\(^3\) Fredericus Beck Londini Fecit 1780 / No. 4 and 10 Broad Street Soho.
- Infills of fine pen work scrolls and dots.

Although it is likely that the date of the instrument is 1780, there is room for reasonable doubt. The calligraphic style of Beck’s nameboard inscriptions did not remain consistent throughout his output. Note the difference, for example, between the ‘7’ on an instrument of 1786 (Plates 20a and 20b) and the ‘7’s on instruments dated 1774 (Plate 20c), 1776 (Plate 43t), 1777 (Plate 20d), 1778 (Plates 20e and 20f), 1780 (Plate 20), 1782\(^4\) and 1783 (Plate 20g). Note also the

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1 The nameboard is probably made from Scotch pine (*Pinus sylvestris*)—‘the most important European hard pine (its natural range includes much of the continent but only the northern part of the British Isles, hence its English name)’. Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston*, p. 331.
3 See ‘Date’, in Chapter 2, Volume 1 of this publication.
4 See photograph in Beurmann, *Das Buch vom Klavier*, Plate 110b ‘Das Tafelklavier von Beck’, p. 54.
The First Fleet Piano: A Musician’s View

difference between the ‘8’ on an instrument of 1786 (Plates 20a and 20b) and the ‘8’s on instruments dated 1778 (Plates 20e and 20f), 1780 (Plates 16 and 20) and 1783 (Plate 20g).

Consistencies in calligraphic style, however, can also be found. Note the similarity between the ‘7’s on Beck instruments dated 1774 (Plate 20c), 1776 (Plate 43t), 1777 (Plate 20d), 1780 (Plate 20), 1782 and 1783 (Plate 20g). Note also the similarity between the ‘8’s on Beck instruments dated 1778 (Plates 20e and 20f), 1782 and 1783 (Plate 20g).

Regardless of any variations in calligraphic style, Beck’s nameboard inscriptions reflect the characteristically serpentine freedom and balance of numerals written by accomplished eighteenth-century hands.7

Initial inspection of George Worgan’s piano suggests the date of the instrument to be 1780 (Plate 20). It is tempting, however, to construe the small oblique line above the ‘0’ as a now-faded oblique line that was once the top of a ‘6’ (Plates 20 and 139). Given the degree of fading and the calligraphic style (which is full-bodied, rather than fine-lined), this may be the case.

Comparison of the ‘0’ (if viewed as a ‘6’) written on the nameboard of Worgan’s piano (Plate 20) with the ‘6’ written on the nameboards of two Beck pianos dated 1776 (Plate 43t) and 1786 (Plates 20a and 20b)8 reveals marked differences in proportion and form—especially in relation not only to the thickness and angle of the two thick pen strokes of the circular body of the ‘0’, but also to the thickness and angle of the curving top stroke of the ‘6’. Using the calligraphic style of the 1776 (Plate 43t) and 1786 (Plates 20a and 20b) instruments as a basis for supposition, had the ‘0’ on Worgan’s piano been a ‘6’, the body of the ‘6’ would have been more elliptical, and the angle of the two thick pen strokes of the circular body would have inclined markedly towards the right.

Although it seems likely that the date of Worgan’s piano is 1780, reasonable doubt remains; it could be 1786.

Of the 27 Beck square pianos listed by Martha Clinkscale,9 descriptions of the nameboard are provided for 19 instruments. The nameboard inscriptions of these pianos take a range of forms:

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5 See photograph in ibid., p. 54. See also photographs in ‘Beck, Frederick’ at hammerfluegel.net/.
6 Ibid.
7 See Cole, Broadwood Square Pianos, p. 168.
9 Watson, Clinkscale Online. See also ‘Extant Pianos by Frederick Beck’ in Chapter 2, Volume 1 of this publication.
1. *Fredericus Beck Londini Fecit 1772 / Broad Street, Golden Square*
2. *Fredericus Beck Londini Fecit 1774 / No 4 Broad Street, Golden Square*
3. *Fredericus Beck Londini Fecit 1775 / No 4 Broad Street, Golden Square*
4. *Fredericus Beck Londini Fecit 1785 / No 10 Broad Street, Soho.*

An instrument of 1778 (Plates 20e and 43f), not listed by Clinkscale, has the following nameboard inscription: *Fredericus Beck Londini Fecit 1778 / No 4 and 10 Broad Street, Golden Square.*

An instrument of ca 1790 (serial number 2580), not listed in Clinkscale, has the following nameboard inscription:¹⁰ *No 2580, Fredericus Beck Londini Fecit, No 10 Broad Street Soho.*

In relation to Beck’s instruments, the range of nameboard inscription content and form listed above is representative.¹¹

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¹⁰ I am indebted to Andrew Snedden for this information (email to the author, 12 December 2013).
¹¹ For a list of the 25 Beck square piano nameboard inscriptions known to the author, see ‘1782/87?, Serial Number 5008’, in Appendix L, this volume.
Plate 136 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard (detail)—‘Beck’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 137 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard (detail)—‘Londini’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 138 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard (detail)—‘Fecit’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 139 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard (detail)—‘1780’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 140 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard (detail)—‘No. 4 and 10’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 141 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard (detail)—‘Broad Street’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 142 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard (detail)—‘Soho’. 

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Serial Number

‘Up until 1780 at least, Beck’s square pianos were not numbered.’

- No serial number can be found.
- The number 111 is prominently handwritten, in chalk, on the bass end of the underside of the keyframe back touch rail. It is tempting (at first glance) to assume that this may be a serial number. It is not known who wrote it, or when.

There are two other numbers, faintly handwritten in chalk, on the bass end of the underside of the keyframe back touch rail.

Each of the three numbers is located in proximity to the three separate longitudinal bars (running from front to back) connecting the balance rail with the back touch rail. The treble bar is labelled ‘I’, the tenor bar is labelled ‘II’ and the bass bar is labelled ‘III’ (Plate 143).

It is almost certain that the handwritten chalk numbers are directly associated with the keyframe’s construction.

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Source: Stewart Symonds Collection, Sydney. Photo by the author.

Case

An oblong, fairly shallow box, open at the top (but closed by the lid) and divided into two compartments. The soundboard is mounted in the right-hand compartment, closed to the front, while the larger, left-hand compartment, open to the front, contains [an inset] … keyboard and [the] action, a single unit which slides in under the strings like a drawer.¹³

Length

- Treble-edge front corner to bass-edge front corner (including main lid overhang): 1455 millimetres.
- Right-hand-side front (from the treble-end cheek to the right-hand outside edge): 505 millimetres long, 192 millimetres high, 21 millimetres thick.
- Left-hand-side front (from the bass-end cheek to the left-hand outside edge): 97 millimetres long, 192 millimetres high, 21 millimetres thick.

Width

- Outside measurement from the front to the back: 505 millimetres.

Height

- From the bottom of the instrument: 191 millimetres.

The dimensions of the case fit comfortably within the range of the average dimensions of Frederick Beck’s instruments.

**Average Dimensions of Frederick Beck’s Square Pianos**

Based on data for the dimensions of 20 Frederick Beck square pianos, the average length of Beck’s pianos is 1475.75 millimetres—the shortest of these 20 instruments is 1427 millimetres (Plate 43f); the longest is 1630 millimetres.

Based on the measurements of 16 of the above 20 instruments (instruments dated 1775, 1778? [estimate], ca 1790? and ca 1795 are excluded, owing to a lack of data), the average width is 507 millimetres—the narrowest of these is 490 millimetres (Plates 43a, 43b and 43s); the widest is 545 millimetres (Plate 43h).

The average length of eight Beck instruments made in the 1770s is 1449 millimetres—the shortest of these eight instruments is 1427 millimetres (Plate 43f), the longest 1470 millimetres.

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14 Instruments dated 1772, 1773, 1774 and 1775 (see ‘Cité de la musique, Paris’, in MIMO Musical Instrument Museums Online); 1776 (owner: Michael Borgstede, Germany); 1778 (owner: Musée instrumental de Bruxelles, Brussels); 1778 (owner: Thomas Strange); 1778? (estimate) (owner[s]: unknown; serial number 3091); 1780/86?, George Worgan’s piano (owner: Stewart Symonds, Sydney); 1782 (owner: Museum für Kunst und Gewerbe, Hamburg) (see Beurmann, Das Buch vom Klavier, p. 57); 1782 (owner[s]: unknown); 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008); 1782/90? (owner: Osaka College of Music Museum, Japan), ‘tangent action’ instrument; 1784; 1785; 1786; 1788 (serial number 1941); ca 1790? (owner[s]: unknown, in Germany; serial number 2505) (see ‘Lot Details’, in Bonhams, ‘Lot 31 Beck et Corrie’ [London: Bonhams, n.d.]: ca 1790 (owner[s]: unknown; serial number 2580); and ca 1795 (estimate) (see Watson, Clinkscale Online).

15 An instrument dated 1778 (owner: Thomas Strange). See Watson, Clinkscale Online.

16 An instrument dated ca 1795 (estimate). See ibid. This instrument’s extended keyboard compass (FF–c”) explains its length.

17 Serial number 2505.

18 Instruments dated 1773 (owner: Pelham Galleries, London); 1774 (owner: Bachhaus, Eisenach, Germany); and 1776 (owner: Michael Borgstede, Germany).

19 An instrument dated 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008).

20 Instruments dated 1772; 1773; 1774; 1775 (see ‘Cité de la musique, Paris’ in MIMO Musical Instrument Museums Online); 1776; 1778; 1778 and 1778? (estimate)

21 An instrument dated 1778 (owner: Thomas Strange). See Watson, Clinkscale Online.

The average width of six of the same eight instruments made in the 1770s (instrument dated 1775 and 1778? [estimate] are excluded, owing to a lack of data) is 495.3 millimetres—the narrowest of these is 490 millimetres (Plates 43a, 43b and 43s); the widest 510 millimetres.\(^{23}\)

The average length of nine Beck instruments made in the 1780s\(^{25}\) is 1479.77 millimetres.

The average length of nine Beck instruments made in the 1780s\(^{26}\) plus three instruments made ca 1790?\(^{27}\) ca 1790\(^{28}\) and about the mid-1790s\(^{29}\) is 1493.58 millimetres—the shortest of these 12 instruments is 1447 millimetres;\(^{30}\) the longest 1630 millimetres.\(^{31}\)

The average length of three instruments made in the ca 1790s\(^{32}\) is 1535 millimetres.

The average length of the nine instruments made in the 1780s plus one instrument made ca 1790\(^{13}\) (the instruments dated ca 1790?\(^{34}\) and ca mid-1790s are excluded, owing to a lack of data) is 514 millimetres—the narrowest of these is 501 millimetres (Plate 43k);\(^{35}\) the widest 545 millimetres (Plate 43h).\(^{36}\)

Because the length of the ca 1795 piano\(^{37}\) can be explained by the instrument’s extended keyboard compass (FF–c\(^4\)), and no other Beck instruments (for which

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23 Instruments dated 1773 (owner: Pelham Galleries, London); 1774 (owner: Bachhaus, Eisenach, Germany); and 1776 (owner: Michael Borgstede, Germany).
24 An instrument dated 1778 (owner: Musée instrumental de Bruxelles, Brussels). See ibid. See also Clinkscale, Makers of the Piano 1700–1820, p. 19.
25 Instruments dated 1780/86?, George Worgan’s piano (owner: Stewart Symonds, Sydney); 1782 (owner: Museum für Kunst und Gewerbe, Hamburg) (see Andreas Beurmann, Das Buch vom Klavier, p. 57); 1782 (owner[s]: unknown); 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008); 1782/90? (owner: Osaka College of Music Museum, Japan), ‘tangent action’ instrument; 1784; 1785; 1786; and 1788 (serial number 1941) (see Watson, Clinkscale Online).
26 Instruments dated 1780/86?, George Worgan’s piano (owner: Stewart Symonds, Sydney); 1782 (owner: Museum für Kunst und Gewerbe, Hamburg) (see Beurmann, Das Buch vom Klavier, p. 57); 1782 (owner[s]: unknown); 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008); 1782/90? (owner: Osaka College of Music Museum, Japan), ‘tangent action’ instrument; 1784; 1785; 1786; and 1788 (serial number 1941) (see Watson, Clinkscale Online).
27 An instrument dated ca 1790? (owner[s]: unknown, in Germany; serial number 2505).
28 An instrument dated ca 1790 (owner[s]: unknown; serial number 2580).
29 An instrument dated ca 1795 (estimate). See Watson, Clinkscale Online.
31 An instrument dated ca 1795 (estimate). See Watson, Clinkscale Online.
32 Instruments dated ca 1790? (owner[s]: unknown, in Germany; serial number 2505); ca 1790 (owner[s]: unknown; serial number 2580); and ca 1795 (estimate) (see Watson, Clinkscale Online).
33 Serial number 2580 (owner[s]: unknown).
34 Serial number 2505 (owner[s]: unknown, in Germany).
36 An instrument dated 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008).
37 See Watson, Clinkscale Online.
data were available at the time of publication)\(^3\) have a compass of FF–c\(^4\),
the average length of Beck’s pianos (excluding the ca 1795 piano) is 1467.63
millimetres. Excluding the ca 1795 piano, the shortest instrument is 1427
millimetres (Plate 43f);\(^3\) the longest 1595 millimetres (Plate 43h).\(^4\)

Measurements of the 20 Frederick Beck square pianos for which data were
available at the time of publication are given below.

<table>
<thead>
<tr>
<th>Date</th>
<th>Length (in mm)</th>
<th>Width (in mm)</th>
<th>Owner</th>
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<tbody>
<tr>
<td>1772</td>
<td>1440</td>
<td>500</td>
<td>Mr Tidstrom, Netherlands; formerly housed at the Rien Hasselaar Collection, Amsterdam.</td>
</tr>
<tr>
<td>1773</td>
<td>1435</td>
<td>490</td>
<td>Pelham Galleries, London, UK.</td>
</tr>
<tr>
<td>1774</td>
<td>1440</td>
<td>490</td>
<td>Bachhaus, Eisenach, Germany.</td>
</tr>
<tr>
<td>1775</td>
<td>1470</td>
<td>?</td>
<td>Musée de la Musique, Cité de la Musique; formerly Musée Institut du Conservatoire National Supérieur de Musique, Paris, France.</td>
</tr>
<tr>
<td>1776</td>
<td>1430</td>
<td>490</td>
<td>Michael Borgstede, Germany.</td>
</tr>
<tr>
<td>1778</td>
<td>1440</td>
<td>510</td>
<td>Musée instrumental de Bruxelles, Brussels, Belgium.</td>
</tr>
<tr>
<td>1778</td>
<td>1427</td>
<td>492</td>
<td>Thomas Strange.</td>
</tr>
<tr>
<td>1778? (estimate)</td>
<td>1510</td>
<td>?</td>
<td>Unknown; serial number 3091.</td>
</tr>
<tr>
<td>1780/86?</td>
<td>1455</td>
<td>505</td>
<td>Stewart Symonds, Sydney, Australia; George Worgan’s piano.</td>
</tr>
<tr>
<td>1782</td>
<td>1447</td>
<td>504</td>
<td>Museum für Kunst und Gewerbe, Hamburg, Germany.</td>
</tr>
</tbody>
</table>

---

\(^3\) Instruments dated 1772; 1773; 1774; 1775 (‘Cité de la musique, Paris’, in MIMO Musical Instrument Museums Online); 1776 (owner: Michael Borgstede, Germany); 1778 (owner: Musée instrumental de Bruxelles, Brussels); 1778 (owner: Thomas Strange); 1778? (estimate) (owner[s]: unknown; serial number 3091) (see ‘Sale 6414 Lot 277’, in Christie’s The Art People); 1780/87, George Worgan’s piano (owner: Stewart Symonds, Sydney); 1782 (owner: Museum für Kunst und Gewerbe, Hamburg) (see Beurmann, Das Buch vom Klavier, p. 57); 1782 (owner[s]: unknown); 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008); 1782/90? (owner: Osaka College of Music Museum, Japan), ‘tangent action’ instrument; 1784; 1785; 1786; 1788 (serial number 1941); ca 1790 (owner[s]: unknown, in Germany; serial number 2505) (see ‘Lot Details’ in Bonhams, ‘Lot 31 Beck et Corrie’); and ca 1790 (owner[s]: unknown; serial number 2580).

\(^4\) An instrument dated 1778 (owner: Thomas Strange). See Watson, Clinkscale Online.
<table>
<thead>
<tr>
<th>Date</th>
<th>Length (in mm)</th>
<th>Width (in mm)</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1782</td>
<td>1460</td>
<td>510</td>
<td>Unknown.</td>
</tr>
<tr>
<td>1782/87?</td>
<td>1595</td>
<td>545</td>
<td>Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008.</td>
</tr>
<tr>
<td>1782/90?</td>
<td>1468</td>
<td>515</td>
<td>Osaka College of Music Museum, Japan; ‘tangent action’ instrument.</td>
</tr>
<tr>
<td>1784</td>
<td>1480</td>
<td>510</td>
<td>Eberhard Brünger, Bielefeld, Germany.</td>
</tr>
<tr>
<td>1785</td>
<td>1469</td>
<td>504</td>
<td>Colonial Williamsburg Foundation, Williamsburg, VA, USA.</td>
</tr>
<tr>
<td>1788</td>
<td>1480</td>
<td>520</td>
<td>Unknown; serial number 1941.</td>
</tr>
<tr>
<td>ca 1790?</td>
<td>1490</td>
<td></td>
<td>Unknown, in Germany; serial number 2505.</td>
</tr>
<tr>
<td>ca 1790</td>
<td>1485</td>
<td>526</td>
<td>Unknown; serial number 2580. (I am grateful to Andrew Snedden, York, UK for data associated with this instrument.)</td>
</tr>
<tr>
<td>ca 1795 (estimate)</td>
<td>1630</td>
<td></td>
<td>Unknown; this instrument’s extended keyboard compass (FF–c⁴) may explain its length. (See Watson, <em>Clinkscale Online.</em>)</td>
</tr>
</tbody>
</table>

The length of George Worgan’s 1780/86? Beck piano (1455 millimetres) is slightly on the long side for Beck’s 1770s instruments (the average length of which is 1440.3 millimetres), and slightly on the short side for the nine instruments made during the 1780s (the average length of which is 1479.77 millimetres).

Even if the ca 1795 instrument is excluded from analysis because of its length (the result of an extended keyboard compass: FF–c⁴), the length of George Worgan’s 1780/86? Beck piano (1455 millimetres) is slightly on the short side compared with the remaining 19 Frederick Beck square pianos (for which data were available at the time of publication), none of which has a compass of FF–c⁴, and whose average length is 1467.63 millimetres.

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41 Instruments dated 1772; 1773; 1774; 1775 (see ‘Cité de la musique, Paris’, in *MIMO Musical Instrument Museums Online*); 1776 (owner: Michael Borgstede, Germany); 1778 (owner: Musée instrumental de Bruxelles, Brussels); 1778 (owner: Thomas Strange); 1778? (estimate) [owner[s]: unknown; serial number 3091]; 1780/86?, George Worgan’s piano (owner: Stewart Symonds, Sydney); 1782 (owner: Museum für Kunst und Gewerbe, Hamburg) (see Beurmann, *Das Buch vom Klavier*, p. 57); 1782 (owner[s]: unknown); 1782/87? (owner:...
Moulding

• Step-half-round-and-step: 4 millimetres wide (Plate 144).
The moulding runs around the upper top inside edge of the case.


Source: Stewart Symonds Collection, Sydney. Photo by the author.

Similar types of moulding can be found on several mid to late eighteenth-century clavichords and square pianos either made in Germany, or made by German makers. For example:

1. fretted clavichord by anonymous (ca 1750)42
2. unfretted clavichord by Johann Anton Fuchs (1737–96) (Innsbruck, 1781)43
3. *tafelklavier* by Johann Christoph Steinbrück (fl. ca 1780s) (Gotha, 1782)44

### Inside of the Case

**Width**

- Flat-surfaced wooden block at the bass-end inside of the case: 60 millimetres (Plate 145).
- The wooden block ends slightly short of the hitch-pin block (Plate 146).

![Plate 145 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): flat-surfaced wooden block at the bass end inside the case.](image)

Source: Stewart Symonds Collection, Sydney. Photo by the author.

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46 *Tafelklavier* by Christian Gottlob Hubert (Ansbach, 1787), in *Sammlung historischer Musikinstrumente Dr. Ulrich Rück* (Collection of Historic Musical Instruments: Dr Ulrich Rück), housed at the Germanisches Nationalmuseum, Nuremberg, Inv. no. 1145. In ibid., p. 162, ‘Upper case-moulding (1)’.
The First Fleet Piano: A Musician’s View

Plate 146 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the wooden block at the bass end inside the case ends slightly short of the hitch-pin block.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Height

• Treble end from the top of the case to the soundboard: 45 millimetres.

• Treble end from the top of the case to the top of the moulding on the soundboard: 36 millimetres.

• Right-hand side from the top of the case to the bottom of the moulding on the soundboard: 43 millimetres. (The moulding on the soundboard travels from the treble side of the keywell across the inside edge of the right-hand front of the instrument, and returns along the entire treble end; Plate 147.)

• Left-hand side from the top of the case to the flat surface on the inside of the case: 41 millimetres.

• Top of the spine to the top of the hitch-pin block at the bass end: 37 millimetres (Plates 148 and 149).

• Treble and bass-end cheeks from the lockboard bottom closure point to the top edge of the cheeks: 110 millimetres. (The lockboard closes the front of the keyboard. It is hinged to the main lid’s front keyboard flap, and can stand vertically when the main lid’s front keyboard flap is folded back; Plates 150 and 151).
Plate 147 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the moulding on the soundboard extends from the treble side of the keywell, across the front inside edge, and along the entire treble end.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 148 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the spine and hitch-pin block at the bass end.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 149 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the spine and hitch-pin block at the bass end (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 150 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the hinged lockboard lying against the main lid’s front keyboard flap, which is folded back.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 151 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the hinged lockboard standing vertically when the main lid’s front keyboard flap is folded back.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Cheeks

• Length of the cheeks from the outside surface of the nameboard to the outside front of the case: 146 millimetres; 18 millimetres thick.

• The running step-half-round-and-step mould around the inside of the case continues along the upper top inside edge of the cheeks (Plate 152).

Case Corners

• Front: Joined with hidden mitre dovetails.

• Back: Lap dovetails visible from behind (Plate 153).

Interior Framing

• Hole in the belly rail (Plate 154).
Plate 152 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass-end cheek—the running step-half-round-and-step mould around the inside of the case continues along the upper top inside edge of the cheeks.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 153 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the bass-end case corner, at the back—lap dovetails are visible.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 154 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): hole in the belly rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Soundboard

- Alpine spruce.47
- Grain runs parallel to the spine (Plate 155). The grain is close and fairly uniform—two essential elements for a soundboard of high quality.
- Tightly glued onto pine liners (which are themselves glued to the internal faces of the box formed by the case at the right-hand end of the instrument), as well as onto the top of the wrest-plank.

Ribs

- Soundboard ribs are visible through the hole in the belly rail (Plate 156).
- The main rib is large compared with those around it (Plate 157).
- Several ribs appear to cross under the bridge at more or less right angles (this is similar to Zumpe’s early instruments).
- The main rib appears to be supported underneath by a thick wooden bar (Plate 158).
- One small rib runs near the treble end of the bridge. This small rib appears to have been inserted underneath a crack that runs in the direction of the grain of the soundboard. Because the soundboard is sunken in various places, the bass end of the adjacent larger rib has come away from the underneath of the soundboard (Plate 159).

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Plate 155 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): soundboard—the grain runs parallel to the spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 156 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): soundboard ribs are visible through the hole in the belly rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 157 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the large main soundboard rib, as seen through the hole in the belly rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 158 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the main soundboard rib appears to be supported underneath by a thick wooden bar.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 159 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a small rib runs near the treble end of the bridge—this small rib has been inserted underneath a crack that runs in the direction of the grain of the soundboard. Because the soundboard is sunken in various places, the bass end of the adjacent larger rib has come away from the underneath of the soundboard.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
• When compared with the soundboard ribs visible through the hole in the belly rail of some other Beck square pianos, the soundboard ribs on Worgan’s 1780/86? piano appear to be
  a) positioned differently in relation to the bridge
  b) shaped differently
  c) more delicate
  d) generally arranged in a more complex pattern.

Condition

• It appears that anachronistic reinforcing material (soundboard barring) has been added to the underside of the soundboard. It is currently not possible to know which soundboard ribs are original. The soundboard is quite sunken in various places (Plate 160), and it may be that some ribs were installed after the piano was made in response to the soundboard’s downward movement and cracking. Despite the addition of ‘extra’ ribs, soundboard sinking has continued; this is evidenced by the bass end of a rib coming away from the underside of the soundboard (Plate 159).

• Several cracks in the soundboard have been crudely repaired (Plates 161–3).

Plate 160 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the soundboard is quite sunken in various places.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 161 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): crudely repaired soundboard cracks.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 162 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): crudely repaired soundboard crack (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 163 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): crudely repaired soundboard crack (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Bridge

• Single.
• Beech. This wood is especially suited for the thin bridge: it is hard and has great strength. During the eighteenth century, English makers used mainly beech for the bridges of their harpsichords and pianos.48
• J-form, which has a curve at the treble end, and is straight in the tenor and bass (Plate 164).
• The J-form bridge is typical of the late eighteenth-century English square piano. By comparison, the bridge on contemporaneous clavichords was commonly serpentine (Plate 165).
• Double-pinned throughout the compass.
• Truncated wedge-shaped cross-section (Plate 166), leaning towards the keyboard (the small slant of the bridge lies towards the sounding part of the string) (Plate 167). The right-hand side is raised, with a concave cut-out on the left-hand side, into which the brass guide-pins are driven. This provides a ridge approximately 2 millimetres wide upon which the strings rest.
• Undercut at the bass end (reducing the bridge's footprint) in order to increase the flexibility of the soundboard in this narrow region near the corner, thus making the soundboard generally more resonant (and more resonant to lower frequencies) (Plates 168–71).

48 See Skowroneck, Harpsichord Construction, p. 188.
Plate 164 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): J-form bridge, with the curve at the treble end.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 165 Clavichord in the Saxon style (ca 1770). Copy by Joris Potvlieghe (2007): serpentine bridge, with a curve at both the treble and the bass ends.

Source: ANU School of Music Keyboard Institute Collection, Canberra. Photo by the author.
Plate 166 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bridge—truncated wedge-shaped cross-section.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 167 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bridge—leaning towards the keyboard.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 168 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bridge—undercut at the bass end.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 169 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bridge—undercut at the bass end (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 170 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bridge—undercut at the bass end (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 171 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bridge—undercut at the bass end (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Appendix A

Height

• Slightly tapering, reducing in height at the extreme treble end.
• f^3 (top note): 10 millimetres.
• g^#2: 11 millimetres.
• GG^#2: 11 millimetres.
• FF (bottom note): 11 millimetres.

Condition

• In the past, a crack at the curve of the bridge has been repaired (Plates 172 and 173).

Plate 172 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): repaired crack in the curve of the bridge.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
**Plate 173 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): repaired crack in the curve of the bridge (detail).**

Source: Stewart Symonds Collection, Sydney. Photo by the author.

**Nut**

- A thin strip of oak?.
- Located parallel to the front edge of the hitch-pin block, immediately behind the nut-pins (Plate 174).

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50 In relation to the second extant Beck square piano dated 1780 (owner: Musikinstrumenten-Museum, Berlin), see photograph ‘Beck 011.jpg’ in ‘Beck, Frederick’ at hammerfluegel.net/.
Plate 174 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the nut, at the bass end.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

**Hitch-Pin Block**

- Oak.
- Anchored to the spine (Plates 175–7).
Plate 175 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the hitch-pin block anchored to the spine (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 176 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—the hitch-pin block anchored to the spine (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 177 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—the hitch-pin block anchored to the spine (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Wrest-Plank

- In all probability, Beck has followed Zumpe’s design by installing a diagonally disposed wrest-plank at the treble end, made from a composite block of beech and pine.
- The top of the wrest-plank is level with pine liners that are glued to the internal faces of the box formed by the case at the right-hand end of the instrument.

Bottom Boards

- Plain pine.
- Double thickness.
- The lower layer comprises four rectangular planks, the long sides of which are laid adjacent to one another, parallel to the spine (Plates 178 and 179).
• The upper-layer planks are laid diagonally in the direction of the back left-hand corner to the front right corner—that is, parallel with the diagonally positioned strings of the instrument (Plate 180).

• In the bass half of the instrument, the upper-layer planks are reinforced within the case walls by three longitudinal wooden bars running at a right angle to the lower-layer planks (Plate 179). (These three longitudinal wooden bars add only a little strength to the diagonal upper-layer planks.) The middle longitudinal bar is the widest of the three. The bass-end longitudinal bar is approximately two-thirds of the width of the middle longitudinal bar. The treble-side longitudinal bar is approximately five-sixths of the width of the middle longitudinal bar. All three longitudinal bars are glued to the lower-layer bottom boards. The bass-end longitudinal bar is also nailed (two nail heads are visible) to the lower-layer bottom boards.

• A replacement upper-layer section (at the treble end, towards the back) appears to have been added at a later date. The replacement section has four reinforcing screws, each of which passes vertically through the replacement section into the planks of the lower layer (Plate 181).

• The top of the replacement upper-layer section does not sit flush with the top of the original surrounding upper-layer planks; it sits slightly lower (Plate 182). That this is so may have been the intention of the craftsman who installed the replacement section; the removal of the keyframe is not impeded by a protruding top surface.

• The replacement upper-layer section extends to the belly rail.
Plate 178 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bottom boards—four lower-layer planks are laid parallel to the spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 179 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): lower-layer bottom boards (detail)—the direction of the grain can be seen through the spaces between the upper-layer planks.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 180 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): double-thickness bottom boards—the upper-layer planks are laid parallel with the strings of the instrument.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 181 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble-end back corner—the replacement upper-layer section, with four reinforcing screws.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 182 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the top of the replacement section does not sit flush with the top of the surrounding upper-layer planks—this ensures that the removal of the keyframe is not impeded by a protruding top surface.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Internal Scribe Lines

- Scribe lines are scored into the inside back of the spine between the bottom boards and the underneath of the hitch-pin block (Plate 183). These score lines may be associated with the maker’s need to obtain an exact correspondence between the dampers (held in a hinged wooden rack located at the top of, and running parallel with, the spine) and the width of the back of each key lever.

Plate 183 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): scribe lines at the treble end on the inside of the spine, between the bottom boards and the underneath of the hitch-pin block (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Main Lid

Length

• Including edge moulding: 1456 millimetres at the front.

Width

• Including edge moulding: 515 millimetres.

Thickness

• Approximately 6 millimetres.
• Solid figured mahogany.
• Grain runs parallel to the spine.
• In the middle of the lid, there is a slightly curved, 15 millimetre-long split running in the direction of the grain.

Moulding

• Applied 7-millimetre convex running mould, with a 12-millimetre overhang along the front and sides of the main lid, excluding the spine (Plate 184).
• The spine side of the main lid is flush with the top of the spine (Plate 185).

Lid-Stick

• Missing. This would have been a tapered wooden prop, hinged with a screw (still extant) at the bottom (wide) end of the taper. The lid-stick probably rotated towards the front of the instrument to attain its rest position.

Lid-Stick Fastening Hole

• A single hole, 7 millimetres square, is located at the bass end of the underside of the lid. This hole is approximately 2.5 millimetres deep at the front edge—that is, at the top edge of the square hole when the main lid is open (Plate 186).

Lid-Stick Screw

• Location: Inside the bass-end case, 193 millimetres from the inside of the spine, 27 millimetres above the flat-surfaced wooden block on the left-hand inside of the case (Plate 187). Witness marks reveal the arc of rotation of the lid-stick.
Plate 184 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass-end front corner—the moulding that runs along the front and sides of the main lid (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 185 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the spine side of the main lid sits flush with the top of the spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 186 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): square lid-stick fastening hole.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 187 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): lid-stick screw—witness marks reveal the arc of rotation of the lid-stick.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Appendix A

Lid Sections

- The lid is split into three parts by a longitudinal cut over the nameboard—extending the length of the instrument—and a short lateral cut over the right-hand cheek (Plates 188 and 189).

Main Lid

- Length from the treble-end edge to the bass-end edge: 954.5 millimetres.
- Width from the keyboard front edge to the hinged back edge: 156.5 millimetres.
- Thickness: Approximately 6 millimetres.
- Solid mahogany.
- Rectangular.
- Grain runs in the direction of the spine.
- Hinged to the outside of the spine with two three-screw brass butt hinges—one at the treble and one at the bass end (Plate 190).

Keywell Flap

- The keywell flap is hinged to the main lid with four brass butt hinges (Plate 191). The hinges at the bass and treble ends are three-screw hinges, whilst the two in between are two-screw hinges.

Lockboard

- The lockboard is hinged to the inside of the keywell lid flap with two two-screw brass butt hinges (Plates 192 and 193). The lockboard falls forward, as in clavichords of the Hamburg and Saxon schools.51
- When the instrument is open, the lockboard may stand vertically as a support for a book of music (Plate 194).
- Length (from the treble-end edge to the bass-end edge): 836.5 millimetres.
- Width (from the bottom edge to the top edge, when closed): 112 millimetres.
- Thickness: 17 millimetres.
- Solid mahogany.

Treble-End Front Lid Flap

- Length from the treble-end edge to bass-end edge: 504 millimetres.
- Width from keyboard front edge to the hinged spine-side edge: 156.5 millimetres.

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• Thickness: 10 millimetres.
• Mahogany.
• Grain runs parallel to the spine.
• The back edge is hinged to the main lid with three two-screw brass butt hinges (Plates 195 and 196).

Moulding

• Applied 7-millimetre convex running mould, with a 12-millimetre overhang along the front (Plate 197) and treble-end side (when closed).

Plate 188 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 189 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the lid is split into three parts (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 190 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the spine at the bass end—one of the two three-screw butt hinges connecting the main lid with the spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 191 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the keywell flap, hinged to the main lid with four brass butt hinges.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 192 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the lockboard, hinged to the inside of the keywell lid flap with two two-screw brass butt hinges (viewed from the spine side of the instrument).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 193 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the lockboard, hinged to the inside of the keywell lid flap with two two-screw brass butt hinges.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 194 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the lockboard standing vertically, functioning as a support for a book of music.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 195 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble-end front lid flap (closed)—the back edge of the flap is hinged to the main lid with three two-screw brass butt hinges.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 196 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble-end front lid flap (open)—the back edge of the flap is hinged to the main lid with three two-screw brass butt hinges.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 197 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble-end front lid flap (closed)—treble-end front corner; convex running mould, with overhang.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Music Desk

- There is no internal provision for a sideways-folding music desk fitted to the back of the nameboard, which when extended holds the lid open (a sideways-folding music desk became a commonly encountered feature of square pianos during the 1790s).
- The only provision for holding a music book or music sheets in place is a solid wooden ledge fitted near the edge of the inside face of the hinged lockboard (to be used with the lockboard open and standing in its vertical position) (Plate 198). This means that when a music score is used, the main part of the lid has to remain closed, the upright lockboard serving as a convenient prop for the score. The small treble-end front lid flap may be opened, at the player’s discretion.
  - Solid mahogany.
  - Wedge-shaped cross-section with curved apex.
  - Length: 317.5 millimetres.
  - Width: 18 millimetres.
Plate 198 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the wooden ledge fitted near the edge of the inside face of the hinged lockboard, for holding a music book or music sheets in place.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Stand

- Height from the floor to the upper surface of the naturals: Approximately 668 millimetres.
- Four square-tapered cabriole legs (Plate 199).
- Each pair of legs at the treble and bass ends is joined at the top by a 43-millimetre-high bar at the top edge, the ends of which are curved into the legs (Plate 200).
- At each end of the instrument, the lower part of each pair of legs is fixed by a 20 x 37 millimetre stretcher let into each leg. The bottom of each stretcher is 228 millimetres from the floor (Plates 201 and 202).
- When the piano is standing on its feet, each of these two stretchers—and therefore, each pair of legs at each end of the instrument—is held apart by a detachable dovetailed lower stretcher running the length of the case, in solid mahogany, measuring 40 x 38 millimetres (Plate 203).

Plate 204 shows the protruding dovetail (at the treble end of the detachable lower stretcher) inserted into its dry mortice and tenon socket. The socket has increased in depth because of wear; as a consequence, the top surface of the protruding dovetail sits slightly beneath the top surface of the stretcher that fixes the lower part of the legs.

The combination of trestle-and-stretcher structure with cabriole legs produces a hybrid stand; ‘it is rare to find cabriole legs with stretchers ... in any ... period’.\footnote{52 Hayward, \textit{Antique or Fake}, p. 134.}
Plate 199 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): four square-tapered cabriole legs.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 200 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—the legs are joined at the top by a bar, the ends of which are curved into the legs.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 201 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end of the instrument—stretcher let into the lower part of each leg.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 202 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end of the instrument—stretcher let into the lower part of each leg.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 203 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): detachable lower stretcher, running the length of the case, which holds apart the pair of legs at each end of the instrument.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 204 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end of the instrument—the protruding dovetail at the end of the detachable lower stretcher has sunk into a socket that has increased in depth because of wear.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
• Uniquely, within the context of late eighteenth-century square piano stand design, the top of each leg is attached to the case by an iron three-screw butt hinge (Plate 205).
• The two plates comprising each hinge originate from the late eighteenth century.
• Each hinge leaf is slightly tapered from the hinge barrel outward. This not only saves material and enhances the look, but also is typical of many eighteenth-century English butt hinges.
• If the hinges were added by someone other than Frederick Beck after the completed instrument had left Beck’s workshop, it is reasonable to assume that the mortice into which the hinge leaves are recessed would have been close to perfectly, if not perfectly, matched to the leaves’ edges. That the mortices cut into the wood are imperfect and rough (Plate 35) conforms with Frederick Beck’s ‘rushed cabinet-work’ and poor-quality carving style, suggesting that the hinges were incorporated into the instrument by Beck as part of its manufacture.
• The top front of the stand comprises a second detachable stretcher (Plate 206), the ends of which are inserted into slots at the top of both front legs (Plate 207).
• The top front detachable stretcher measures 45 millimetres on the face, and is 21 millimetres thick.
• The front detachable stretcher tapers off at each end into the curve of the leg (Plate 208), and is held aloft by two brass swivel hooks mounted at either end on the back (Plates 209 and 210). Each hook catches in a square brass catch that protrudes from underneath the case (Plate 211).
• The front stretcher creates the illusion that the instrument, legs and front stretcher are one article—thereby alluding to the French frame (Plate 212). When assembled, the legs and front stretcher also allude to the cabriole legs and shaped apron of the Louis XV style.
• When the detachable stretchers are removed, the hinged legs at each end can be quickly folded under the case (Plate 213).
• The front stretcher, legs and the main case of the piano contain similar and/or related decorative motifs.

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Plate 205 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument—iron three-screw butt hinge attaching the top of the rear leg to the bottom of the case.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 206 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): top front of the ‘frame’—detachable stretcher running between the top of each front leg.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 207 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument—slot in the top of the front leg for the detachable front stretcher.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 208 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument—the detachable front stretcher tapers off into the curve of the front leg.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 209 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument—brass swivel hook on the back of the detachable front stretcher.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 210 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument—brass swivel hook and catch (in situ).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 211 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument—square brass catch (for the swivel hook) protruding from underneath the case.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 212 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the front stretcher creates the illusion that the instrument, legs and detachable front stretcher are one article.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 213 Square piano by Frederick Beck (fl. ca 1756 – ca 1798)  
(London, 1780/86?): bass end of the instrument—legs folded underneath.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Glue

• Hide (animal) glue.

• In the eighteenth century, hide glue was bought, as now, either in cake form,  
which must be smashed into manageable pieces, or as ‘pearls’ of a translucent  
brown colour. Steeped in water for several hours and then heated in a small  
copper pot, the mixture becomes a viscous fluid, which sets rapidly when  
allowed to cool. It has immense strength and no slippage. The hot glue allows  
the instrument maker to fit wooden components together very quickly and  
securely without having to resort to clamps. This is the only form of adhesive  
to be discovered in late eighteenth-century pianos.55 Hide glue also dries  
brITTLE and hard, and is acoustically transparent; modern glues stay somewhat  
rubbery, insulating one piece of resonant wood from the next.56

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56 I am indebted to Gavin Gostelow for this information.
Metalware

- Main lid: Two three-screw brass butt hinges (one at the treble end and one at the bass end) on the spine-side edge.
- Treble-end front lid flap: The spine-side edge is hinged to the main lid with three two-screw brass butt hinges.

Keywell Lid Flap

- Top section: The keywell flap is hinged to the main lid with four brass butt hinges on the spine-side edge. The hinges at the bass and treble ends are three-screw hinges, whilst the two in between are two-screw hinges.

Lockboard

- The lockboard is hinged to the inside of the keywell lid flap with two two-screw brass butt hinges.

Lock

- Brass, located at the centre upper edge of the lockboard.
- There is no escutcheon surrounding the keyhole (Plates 150, 188 and 193).
- The key for the lock is missing.

Wrest-Pins

- Four rows (Plate 214).
- The two wrest-pins for the last bass note are positioned adjacent to each other—as a continuation of the two treble-side rows (Plate 215).
- 122 wrest-pins for the 61-note compass.
- Iron.
- Unbored.
- Inserted directly into the soundboard, passing into the wrest-plank underneath.
- The wrest-pins project out of the soundboard 35 millimetres (Plate 216).
- Diameter: Approximately 5 millimetres (of the same type used in contemporaneous English harpsichords).
- The wrest-pins taper from the round into a fine oblong head (Plate 217).
Plate 214 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): wrest-pins.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 215 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): wrest-pins—the two wrest-pins for the last bass note (on the right) are adjacent to each other (as a continuation of the two treble-side rows).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 216 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the wrest-pins project out of the soundboard 35 millimetres (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 217 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the wrest-pins taper from the round into a fine oblong head.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Note Names

- Pitch names are handwritten on the soundboard, in ink, near each wrest-pin—as an aid for tuning and/or string replacement (Plates 218 and 219).
- It is not known if Beck wrote these note names. (There are, however, similar pitch names, written in what appears to be the same hand, on a Beck square piano dated 1782.)

Plate 218 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): pitch names, handwritten in ink on the soundboard, near each wrest-pin.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

57 See photograph in Beurmann, Das Buch vom Klavier, Plate 110g ‘Die Ton-Namen bei den Wirbeln’, p. 55.
Plate 219 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): pitch names, handwritten in ink on the soundboard, near each wrest pin (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Hand-Levers

Damper Raising

• Witness marks on the top face of the hitch-pin block at the bass end suggest there were two iron hand-levers (each probably with a turned brass knob) running from the front towards the back of the case. These levers were located in the compartment in the left-hand cheek. The levers were associated with raising the dampers

1. the left hand-lever raised the bass dampers (probably FF–b inclusive)
2. the right hand-lever raised the treble dampers (probably c¹–c³ inclusive).\(^\text{58}\)

• The following permutations were possible

1. the left hand-lever engaged: this raises the bass dampers (probably FF–b inclusive)

\(^\text{58}\) Based on the disposition of hand-levers found on an instrument by Frederick Beck, dated 1782, described in ibid., p. 56, and Plate 110n ‘Unten der Dämpfungs-Eisenhebel mit Rückdruckfeder. Oben zwei Handhebel’, p. 57.
2. the right hand-lever engaged: this raises the treble dampers (probably c¹–c³ inclusive)

3. no levers engaged

4. both hand-levers engaged simultaneously: this raises all dampers simultaneously (probably FF–c³ inclusive).

Decoration

Main Lid (All Flaps Closed)

• Top: Running parallel with the edge, on the outside of the lid, plain mahogany veneer, 35 millimetres wide. Grain runs parallel with the spine.

• Then follows a simplified form of Tunbridgeware inlay running parallel with the edge, on the outside of the lid (Plate 220). This inlay is identical to that found on the outside of the case (Plate 221).

• Wax polished.

Plate 220 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): outside of the main lid—a simplified form of Tunbridgeware inlay running parallel with the edge.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 221 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): outside of the front of the case—a simplified form of Tunbridgeware inlay running parallel with the edge.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Simplified Form of Tunbridgeware Inlay

• Width (in total): 14 millimetres.
• Comprising
  1. a fine 1-millimetre-wide ebony stringer adjacent to a 1.5-millimetre-wide boxwood stringer
  2. a 9-millimetre band of cross-banded fine ribbon-grained brown timber (possibly kingwood/beech)
  3. a 2.5-millimetre band of alternating 25 millimetre-long diagonally cut boxwood and ebony stringers (Plate 222).
• The inlay carries right around all four sides of the top of the lid, right around the treble and the bass sides of the instrument, and right across the front of the instrument (carrying straight through the keywell vertical lockboard).
• The inlay is repeated along the bottom of the bar that goes between the top of both legs at both ends of the piano (Plate 223).
• The inlay runs along the bottom edge of the top front detachable stretcher, which slots into the top of both front legs (Plate 224).
• As each end of the front detachable stretcher curves down, the inlay follows the curved inside edge of the square-tapered cabriole shape of each leg, down to the leg termination (Plate 225). The inlay emphasises the sensuous form of each cabriole leg.
• The leading edge of the case (directly underneath the key fronts) is decorated with the simplified form of Tunbridgeware inlay (Plate 226).

Keywell Cheeks

• The same veneer pattern and woods as found on the nameboard—that is, banded top and bottom (each 18 millimetres wide) with plain mahogany
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veneer, with a central band of fiddle-back mahogany veneer stained brown (44 millimetres wide) with stringers top and bottom (ebony-edged each side) with boxwood—continue around onto the treble and bass keywell cheeks (Plates 227 and 228).

- Varnished—‘using the standard spirit varnish of the [contemporaneous] furniture trade’.59

Plate 222 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a simplified form of Tunbridgeware inlay (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 223 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—the simplified form of Tunbridgeware inlay is repeated along the bottom of the bar that goes between the top of both legs. The ends of the bar (and the inlay) curve into the legs.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

59 Cole, Broadwood Square Pianos, p. 102.
Plate 224 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the simplified form of Tunbridgeware inlay runs along the bottom edge of the front detachable stretcher.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 225 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument, front leg—the simplified form of Tunbridgeware inlay follows the curved inside of the leg, down to the leg termination.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 226 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the leading edge of the case (directly underneath the key fronts) is decorated with the simplified form of Tunbridgeware inlay.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 227 Square piano by Frederick Beck (fl. ca 1756 – ca 1798)(London, 1780/86?): bass-end keywell cheek—veneer and inlay pattern.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 228 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble-end keywell cheek—veneer and inlay pattern (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Back (Spine) of the Instrument

- Oak.
- Plain, unveneered (Plate 229).
- At the treble and bass corners of the spine, there are five lapped dovetail joints (Plate 230).
- The top dovetail joint at the bass end is impressed with the stamp ‘I’ (Plate 230), suggesting that the case, as one of many, may have been assembled by someone other than Beck away from Beck’s workshop (such a scenario was not uncommon during the late eighteenth century).
Plate 229 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): unveneered spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 230 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): five lapped dovetail joints at the bass corner of the spine—the top joint is impressed with the stamp ‘I’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Appendix A

Action

- The ‘action’ of a piano is ‘the system of levers, comprising chiefly the hammers, keys, and any additional levers or moving parts, by which the’ energy of the downward ‘movement of the finger on the key is transmitted to the hammer which sounds the string’. The function of the action is to transform a lower velocity of the key into a higher one for the hammer.
- Beck’s action is modelled on that of Zumpe: ‘The hammers are attached to a rail above the keys with their heads pointing away from the player.’ The hammers freely rotate around this fixed axis.
- A ‘jack’—comprising a stiff threaded brass wire surmounted by a little leather-covered solid beech head—is screwed into the far end of each key lever. As the key lever is pressed down at the front, the jack bumps against the underside of the hammer butt to make it fly up and hit the strings. The downward motion of the key is stopped when it contacts a layer of soft woven cloth extending beneath the front of the keyboard. The hammer shank continues under its own momentum, however, until it impacts on the strings and immediately falls back onto a cloth-covered rest rail (the ‘hammer rest rail’).
- There is no escapement.
- The action described above is commonly known as an ‘English single action’.

Hammers

Hammerhead Cores

- The hammerhead cores are original.
- Solid wood (possibly limewood), no larger than a small shirt button.
- 3 millimetres thick.
- Flattened, semicircular (Plate 231).
- Slightly and consecutively graduated in size (the largest at the bass end) (Plate 232).
- Radii (heights):

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63 In relation to the second extant Beck square piano dated 1780 (owner: Musikinstrumenten-Museum, Berlin), see photograph ‘Beck 007.jpg’ in ‘Beck, Frederick’ at hammerfluegel.net/.
64 ‘Wood from the European trees of the genus Tilia; also known as “linden”’. Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 331.
1. f₃: 5 millimetres
2. c₃: 5 millimetres
3. f₂: 6 millimetres
4. c₂: 6 millimetres
5. f₁: 6 millimetres
6. c₁: 6 millimetres
7. f: 6 millimetres
8. c: 6.5 millimetres
9. F: 7 millimetres
10. C: 7 millimetres
11. FF: 7 millimetres.

**Hammerhead Covering**

- The hammerhead leathering may be original.
- Two thin foundation layers of brown vegetable-tanned⁶⁵ leather, overlaid with approximately 1 millimetre of firm, fibrous buff leather stretched tightly around it (Plate 231).⁶⁶
- The outer layer of leather is 3 millimetres deep.⁶⁷
- This is a decisive move away from Zumpe’s comparatively thinner outer layer of leather—which produces a sweet, light and percussive style of voicing. The tone created by Beck’s 3-millimetre-deep outer layer of leather is more mellow than that of Zumpe’s pianos.
- The hammerheads point away from the player.
- Hammerhead leathers are glued to the hammerhead cores only on the sides; there is no glue under the surface that strikes the strings.

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⁶⁵ See 'Tanning', in Appendix Q, this volume.
⁶⁶ Based on a description of the voicing of John Broadwood’s 1790s square pianos, in Cole, *Broadwood Square Pianos*, p. 91.
⁶⁷ This is normal for Beck. In relation to the second extant Beck square piano dated 1780, see photograph ‘Beck 004.jpg’ in ‘Beck, Frederick’ at hammerfluegel.net/. See also photograph ‘Beck_um_1782_13.jpg’ in ibid.
Plate 231 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—flattened, semicircular wooden hammerhead cores for the first four notes (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 232 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the wooden hammerhead cores are slightly and consecutively graduated in size—the largest are at the bass end (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Hammer Shanks

- Flat tapered slips of solid mahogany, rectangular in section (Plate 233).
- The grain of the wood runs in the direction of the shank.
- Wider at the hinge end than at the hammer end.
- 2–3 millimetres thick.
- Width gently graduated in size.
- Each hammer shank is hinged to the hammer rail by a thin strip of leather (Plates 234 and 235). Michael Cole observes:
  
  Grove’s Dictionary, 1980 edition, [informs us] that square piano hammers are hinged with parchment or vellum. Do not believe it. In thirty odd years I have only once seen hammers hinged with vellum. This was a Fredrick Beck, c. 1788, and its touch was terrible. However, it may have been original as the hammers, though apparently original, did not have guide-pins. Dampers, you understand, need vellum or parchment hinges to maintain their alignment.\(^{68}\)

- Half the length of each leather hinge is kept firmly in place by the wooden hammer rail (Plate 236).
- The wooden hammer rail comprises two pieces (a top cover rail and a bottom rail) (Plate 237) between which sits the keyboard-side half of each leather hinge.
- In order to keep the leather hinges in position, the top cover rail is screwed tightly to the bottom piece with seven screws. At some stage, the treble-end screw has been so tightly screwed in that the end of the top cover rail has split; a ‘repair’ has been made by cutting the split section out, exposing the leather hinges of the top two hammer shanks (Plate 235). The screw hole in the bottom rail reveals that the treble-end screw has been moved to the left.
- The hammer rail is 36 millimetres wide.
- The hammer rail is supported by two vertical stiff brass wires, threaded at each end (Plates 238 and 239).
- Each hammer rail support wire passes vertically downwards into the keyframe between the specially shaped sides of two key levers (Plates 240 and 241).
- The treble-end hammer rail support wire passes between b\(^1\) and c\(^2\).
- The bass-end hammer rail support wire passes between B and c.
- Each hammer shank is guided by a single vertical metal pin that passes through a slot in the shank (Plate 242).

\(^{68}\) Cole, ‘Some Thoughts on Adhesives’, pp. 2–3.
• The lower end of the metal pin is secured in the hammer rest rail.

• The top surface of the hammer rest rail is covered with a thin strip of woven white cloth. The function of this cloth is to reduce the noise of the hammer shanks when, having rebounded from the strings, they fall onto the hammer rest rail (Plates 243 and 244).

• The height of the vertical metal pin that passes through each of the hammer shanks is 17 millimetres (from the top of the thin strip of woven white cloth to the top of the metal pin).

• The hammer shanks are almost imperceptibly graduated in size—the largest at the bass through to the smallest at the treble.

Plate 233 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—hammer shanks for the first five notes (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 234 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): each hammer shank is hinged to the wooden hammer rail by a thin strip of leather (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 235 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—leather hinges for the top two hammer shanks (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 236 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): wooden hammer rail (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 237 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the bass end of the wooden hammer rail, viewed from the keyboard side (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 238 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): two vertical stiff brass wires support the wooden hammer rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 239 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the treble-end vertical stiff brass wire that supports the wooden hammer rail (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 240 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the bass end of the hammer rail, viewed from above—the bass-end stiff brass supporting wire passes between the specially shaped sides of two key levers (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 241 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the bass-end supporting wire passes between the specially shaped sides of two key levers (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 242 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): hammer shank guide-pins (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 243 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—the hammer shank guide-pins and the hammer rest rail (covered with a thin strip of woven white cloth) for the first 10 notes (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 244 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): hammer rest rail, covered with a thin strip of woven white cloth (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Jacks

• The jack transmits the motion of the key lever to the butt of the hammer shank (hammer butt). An upright element, the jack comprises a stiff threaded brass wire surmounted by a little leather-covered solid beech head (commonly called ‘the old man’s head’). The wire is attached directly to the key lever (Plates 245 and 246).
• The wooden cores, and the leather covering of the jacks, are original.
Dampers

- A set of lightweight solid mahogany levers, suspended from the inside back of the case above the hitch-pin plank, one for each note (Plates 247 and 248).
- The mahogany damper levers are very crudely made. It is probable they are not original; the damper levers were already part of the piano when the current owner purchased the instrument.
- Each damper lever has a single vellum hinge (Plate 249). (‘Dampers … need vellum or parchment hinges to maintain their alignment.’)\(^{69}\)
- The back end of each damper lever rests on a horizontally protruding ledge that is glued to a hinged wooden rail.
- The horizontally protruding ledge is located at the vertical halfway point of the hinged wooden rail, and comprises the top face of a triangular cross-section batten.
- The back face of the triangular batten is glued to the front of the hinged wooden rail located in a cut-out at the top edge of the spine.
- A strip of woven red cloth is glued along the top face of the triangular batten, so that the back ends of the damper levers do not clatter (Plate 250).
- The hinged wooden rail (fitted into a cut-out at the top of the spine) begins near the bass-end main lid hinge, and extends towards the treble end of the spine, ending approximately five-eighths of the way along the length of the instrument (Plate 251).
- When the dampers are in their rest position, the top and back faces of the hinged wooden rail sit flush with the top edge and back of the spine (Plate 252).
- As the hinged wooden rail swivels slightly backwards, all dampers are raised simultaneously (Plate 253).
- The hinged wooden rail can swivel backwards to a much greater degree than would be necessary for the normal raising of dampers within the context of playing; this arrangement enables the damper levers to be raised high enough for access to the hitch-pins during string replacement (Plate 254). (‘The earliest dampers were operated by little whalebone stickers, pinned into a tiny mortise in the damper-lever. This arrangement [made] … it impossible to raise them clear of the strings, [making] … string replacement rather difficult.’)\(^{70}\)

\(^{69}\) Ibid., p. 3.
\(^{70}\) Hackett, ‘(2) An Early London Square Piano Made for Longman, Lukey & Co. c. 1774’. 
Plate 245 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a jack—note the leather-covered ‘old man’s head’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 246 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): jacks (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 247 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): mahogany damper levers.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 248 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): mahogany damper levers (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 249 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—first wooden damper lever; vellum hinge (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 250 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—the back end of the damper levers rest on a horizontally protruding ledge, comprising the top face of a triangular cross-section batten, which is glued to a hinged wooden rail fitted into a cut-out at the top of the spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 251 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): spine-side view—the hinged wooden rail begins near the bass-end lid hinge (in this image, near the left-hand side of the hinge on the right) and extends towards the treble end of the spine, ending about five-eighths of the way along the length of the instrument.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 252 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): spine-side view—when the dampers are in their rest position, the top and back faces of the hinged wooden rail sit flush with the top edge and back of the spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 253 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): spine-side view—as the hinged wooden rail swivels backwards, all dampers are raised simultaneously.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 254 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the bass end of the hinged wooden rail, swivelled backwards to a much greater degree than would be necessary for the normal raising of dampers within the context of playing.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Damper Lever Push-Up Rods

- Within the context of normal playing—that is, when all dampers have not been simultaneously raised—each damper lever rises because of its interaction with a damper lever push-up rod.
- Each damper lever push-up rod sits on a padded section at the back end of the key lever (Plate 255). Each rod has a punched circular leather head component mounted on top (Plate 256).
- Each damper lever push-up rod passes vertically through a hole at the front of the hitch-pin block.
- Vertical motion at the back of the key lever causes the damper lever push-up rod to rise or fall (Plate 257). As the push-up rod presses upwards against the underside of a damper lever, the damper lever rises; as the push-up rod falls, so too does the damper lever.
- Wood.\textsuperscript{71}
- Punched circular leather head component—diameter: 4–5 millimetres.

Damper Pads

- A thick pad of soft white cloth (unlike Zumpe’s oil-tanned leather block) is located at the proximal end of each damper lever (Plate 258). These cloth pads are the result of recent restoration. Originally, Beck may have used an oil-tanned leather block, in the style of Zumpe. He may also have used soft cloth pads (a Beck square piano dated 1782,\textsuperscript{72} housed in the Museum für Kunst und Gewerbe, Hamburg, has original soft cloth damper pads).
- The thick pad of soft cloth is carefully positioned so as to come to rest on the appropriate pair of strings as soon as the finger releases the key.\textsuperscript{73}
- There are dampers only to c\textsuperscript{3} (inclusive). The top five notes are un-damped. This is typical of Beck’s instruments, and is designed to increase the resonance in the treble through the sound produced by sympathetically vibrating un-damped strings (Plates 259 and 260). No other maker of square pianos followed this damping pattern.
- Damper lever length:
  1. f\textsuperscript{2}: 59 millimetres
  2. c\textsuperscript{2}: 66 millimetres
  3. f\textsuperscript{1}: 77 millimetres
  4. c\textsuperscript{1}: 82 millimetres
  5. f: 92 millimetres

\textsuperscript{71} See ‘History of Restoration’, below .
\textsuperscript{72} See photograph in Beurmann, \textit{Das Buch vom Klavier}, Plate 110a ‘Das Tafelklavier von Beck’, p. 54.
\textsuperscript{73} Cole, \textit{Broadwood Square Pianos}, p. 33.
Appendix A

6. c: 101 millimetres
7. F: 110 millimetres
8. C: 115 millimetres
9. FF: 123 millimetres.

Plate 255 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the padded section at the back end of a key lever.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 256 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a damper lever push-up rod incorporating its punched circular leather head component.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 257 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): each damper lever push-up rod passes vertically through a hole at the front of the hitch-pin block (vertical motion at the back of the key lever causes the damper lever push-up rod to rise or fall)—note that the original wooden rod has been replaced with a brass rod.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 258 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—first five damper levers. There is a thick pad of soft white cloth at the proximal end of each damper lever.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 259 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the top five notes are un-damped.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 260 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the top five notes are un-damped.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Damper Lever Springs

- Each damper lever is fitted with a spring comprising a thin brass wire (Plates 261 and 262). Pressure from this spring increases the damping efficiency of the soft cloth pad located at the proximal end of each damper lever (the wire spring causes the damper lever to be pressed against the strings more firmly than would otherwise be the case).
- The back section of each spring passes upwards through the hinged wooden rail that is located in a cut-out at the top edge of the spine.
- The back end of each spring terminates flush with the back (vertical) face of the hinged wooden rail (Plate 263).
- The front end of each spring passes over (and from the back to the front section of) the damper lever (Plates 261 and 262).
- The front section of each spring presses against a small square pad of soft blue cloth, which is located on the top and towards the front of the damper lever (Plates 259–62). The blue cloth pad enables a comparatively frictionless
sliding interaction to take place between the spring and the cloth pad. Any noise produced by this interaction is minimised.

- The damper spring wires (as well as the associated blue cloth pad on the top of the damper lever) are not typical of Beck’s instruments, and have been added at a later date. Usually, Beck used baleen strips approximately one-seventh of the length of each wooden damper lever, in a manner similar to that of Zumpe (Plate 264). Normally, the top of each wooden damper lever would be bare (this is because with baleen strips, no small square pad of soft cloth is required on the top of the damper lever to mitigate friction and noise).

Plate 261 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): viewed from the bass end—each damper lever is fitted with a thin brass wire spring (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 262 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): damper lever springs (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 263 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the back ends of the two bottom damper lever springs are just visible (as two ‘dots’) in the back (and near the top face) of the hinged wooden rail (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 264 Square piano by John Betts(?) (1755–1823), possibly Longman & Broderip or James Henry Housten (London, late 1770s–90s?): baleen damper lever springs, in the manner of Zumpe (detail).

Source: ANU School of Music Keyboard Institute Collection, Canberra. Photo by the author.

- Damper spring wire length (from the insertion point into the spine to the front end): c1, 42 millimetres; FF, 59 millimetres.
- Each damper spring wire is approximately half the length of its wooden damper lever.
- Cloth-lined damper cover rail: Missing. The bass end of a wooden cloth-lined damper cover rail would have plugged into a rectangular slot cut into the inside bass end of the case (Plate 265). (‘The function of the cloth-lined damper cover-rail was to prevent the lightweight damper-levers from flying up and clattering on the underside of the main lid.’74 The damper cover rail may have been decorated with a fine 1-millimetre-wide ebony stringer adjacent to a 1.5-millimetre-wide boxwood stringer running parallel close to the keyboard-side edge, in the same manner as that found on a square piano by Beck dated 1782.75 The design of this decorative element is part of the simplified form of Tunbridgeware inlay found both on the 1782 piano and on Worgan’s piano.
- The treble end of the missing damper cover rail was fastened with an ‘L’-shaped threaded metal catch to a small wooden block located above the treble end of the hitch-pin block (Plate 266).

75 See Beurmann, Das Buch vom Klavier, Plate 110c ‘Hammer-stuhl-Leiste mit Intarsie’, p. 55. The instrument is owned by the Museum für Kunst und Gewerbe, Hamburg.
Plate 265 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): rectangular slot cut into the inside bass end of the case, associated with a (missing) wooden damper cover rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 266 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): small wooden block, upon which was fastened—with a small metal ‘L’-shaped threaded catch—the treble end of the (missing) wooden damper cover rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Mutation Stops

Nag’s Head Swell

• A nag’s head swell is a mechanism operated by a pedal (or sometimes by a knee-lever) that modifies the piano’s volume by lifting either a part of or the entire lid. During the 1780s and 1790s, the nag’s head swell became a commonly encountered accessory.

• The entire mechanism is missing.

• Witness marks suggest that a nag’s head swell (comprising the entire main lid and treble-end front lid flap concurrently) was incorporated into the instrument. Evidence for a missing nag’s head swell can be found on the front underside of the main lid, where there is a worn depression that may have received the top of a wooden actuating rod (Plates 267 and 268). This depression strongly suggests that the wooden actuating rod of a nag’s head swell has often been brought into play. The depression may also have resulted from the fact that the nag’s head swell comprises the entire main lid and treble-end front lid flap concurrently, rather than just the treble-end front lid flap; this makes it very heavy.

• A rectangular hole has been made through the bottom boards of the instrument to provide access for the actuating rod operated by the (missing) pedal that opens and closes the main lid (Plates 269 and 270).

• A rectangular hole has been made in the keyframe—through the intersection of the front end of the treble brace that joins the balance rail with the back touch rail (Plates 271 and 272). This rectangular hole is in perfect alignment with the rectangular hole in the bottom boards.

• A near-rectangular hole has been made by cutting into the sides of two adjacent key levers (b1 and c1) (Plates 273 and 274). This hole is in perfect alignment with both the rectangular hole in the bottom boards and the rectangular hole in the keyframe. The three perfectly aligned holes would have allowed an actuating rod to pass unhindered from below the instrument, through the bottom boards, through the keyframe and through the key levers to the underside of the main lid.

• Witness marks on the bottom of the instrument suggest that an iron or brass plate set into the bottom of the case (with four screws) held a mounted fulcrum as part of a mechanism operated by a pedal (Plate 275). Although this may have been associated with the nag’s head swell, it seems more likely that it was associated with the harp stop.76

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76 See ‘Harp Stop’, below.
Plate 267 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the worn depression on the front underside of the main lid that may have received the top of an actuating rod for the (missing) nag’s head swell.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 268 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the worn depression on the front underside of the main lid that may have received the top of an actuating rod for the (missing) nag’s head swell (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 269 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a rectangular hole through the bottom boards provides access for the nag’s head swell actuating rod that opens and closes the main lid.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 270 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the rectangular hole through the bottom boards that provides access for the nag’s head swell actuating rod (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 271 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the rectangular hole through the keyframe that provides access for the nag’s head swell actuating rod (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 272 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the rectangular hole through the keyframe that provides access for the nag’s head swell actuating rod (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 273 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the near-rectangular hole made by cutting into the sides of two adjacent key levers (b¹ and c²)—this hole provides access for the nag’s head swell actuating rod (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 274 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): b¹—the cut made into the treble-side edge of the key lever. The cut forms one half of the near-rectangular hole between b¹ and c² that provides access for the nag’s head swell actuating rod (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 275 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): witness marks on the bottom of the instrument suggest that an iron or brass plate holding a mounted fulcrum comprised part of a mechanism operated by a pedal (or knee-lever).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Nag’s Head Swell Pedal

- ‘When an 18th century [English] square piano is seen to have a pedal, it is most likely to be for [a nag’s head] swell.’ 77 In some instances, a pedal may operate the raising of dampers; the earliest known example of a pedal-operated damper-raising mechanism on a square piano is an instrument dated 1775, by Adam Beyer. On late eighteenth-century English square pianos, the pedal for the nag’s head swell is most commonly located towards the right-hand side.

- Missing pedal and pedal leg.
- Missing pedal leg. It is common to find that the pedal(s) and pedal leg(s) are missing on surviving late eighteenth-century square pianos.
- The nag’s head swell would have been activated by a pedal.

77 Cole, The Pianoforte in the Classical Era, p. 76.
• Unusually, a missing pedal appears to have been located under the instrument at the centre. The central location of the pedal is suggested by two carefully plugged parallel rectangular holes on the underside of the long detachable stretcher that holds apart the stretchers in the lower part of the legs (Plate 276). These two holes are positioned at the centre of the long stretcher. There can be little doubt that originally these holes would have received the top end of a vertical wooden pedal support. The back end of a pedal would have been hinged to this support.

• Perhaps Frederick Beck removed the pedal, the pedal support and its associated mechanism prior to George Worgan taking delivery of the instrument. (Both Beck and Worgan may have decided that the piano’s stand could not be dismantled quickly and easily enough if a pedal was permanently attached to the long detachable stretcher running the length of the case.) If this is so, there are resultant implications.

1. Beck constructed the stands for his pianos using pre-cut stretchers within which the holes for a pedal support were already present. If this is so, in this instance, Beck must have plugged the pre-cut holes in order to exclude the pedal support.

2. Beck had several completed instruments from which Worgan selected a preferred piano. Worgan’s chosen piano included a pedal-operated nag’s head swell with the pedal located in the centre. In order to meet Worgan’s specifications, Beck made the necessary modifications by removing the nag’s head swell pedal support and pedal.

It is also possible that Worgan’s instrument had a pedal-operated nag’s head swell when he purchased it, and sometime afterwards the mechanism was removed (possibly as a ‘modernising’ gesture at a time when the nag’s head swell had become unfashionable), with evidence of its existence obscured.

If this is so then such work would have to have been done in Australia—because since its arrival at Botany Bay in 1788, the piano has most likely never left Australian shores.
Plate 276 Square piano by Frederick Beck (fl. ca 1756 – ca 1798)
(London, 1780/86?): carefully plugged parallel rectangular holes on the underside of the long detachable stretcher that holds apart the stretchers in the lower part of the legs.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Nag’s Head Swell Pedal Hinge-Point Stretcher

On late eighteenth-century square pianos, the nag’s head swell pedal is usually hinged to a stretcher located near the floor between the right-hand legs. The pedal (hinged on its right) usually points to the left.

- On Worgan’s square piano, there is no evidence of a stretcher having existed near the floor between the right-hand legs.
- The pedal (and its hinge point) is missing.

Lid Rebate

- Normally in instruments fitted with a nag’s head swell, ‘a shallow rebate runs around the underside of the lid where a strip of [closely spun] woollen cloth is fitted, so that the closing of the lid does not make a clatter’ (Plate 277).78 This rebate, and any evidence of a missing strip of woolen cloth, cannot be found on the underside of the lid of Worgan’s 1780/86? Beck instrument.

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78 Ibid., p. 76.
Plate 277 Square piano by John Betts(?) (1755–1823), possibly Longman & Broderip or James Henry Housten (London, late 1770s–90s?): shallow rebate running around the underside of the lid where a strip of closely spun woollen cloth is fitted.

Source: ANU School of Music Keyboard Institute Collection, Canberra. Photo by the author.

Harp Stop (Also Called a Buff Stop)

The harp stop was ‘especially prevalent in English square pianos between 1770–1790’.  

- Missing.
- Screw holes on the front face of the hitch-pin block reveal that a harp stop was incorporated into Worgan’s Frederick Beck piano (Plate 278).
- Two narrow strips of wood are loosely attached (using the missing screws) along the front face of the hitch-pin block just beneath the strings. When activated, the lower strip slides horizontally to the right. As it does so, it engages the upper strip by means of recessed triangular dogs (Plates 279 and 280). The triangular dogs lift the upper strip until its covering of soft buckskin presses lightly against the underside of the strings very ‘near to

79 Ibid., p. 378.
the extremity of their sounding lengths’ (that is, near to the nut-pins).80 This causes ‘the upper partials’ of the sound ‘to be restricted’.81 Simultaneously, the lingering attenuation of the sound is cut short. To eighteenth-century listeners, the resultant sound would most probably have resembled a gut-strung harp or a lute.

- Witness marks on the top face of the hitch-pin block at the bass end suggest that two iron hand-levers were associated with damper raising. In the absence of any witness marks for a third hand-lever, it does not seem likely that the harp stop was activated by a hand-lever.

- The block inside the bass end of the case has a specially cut recess to allow for an internal lever to pass between the action frame and the bass end of the case. The recess is shaped, by deeper cutting, up to the underside front of the beginning of the hitch-pin block (Plate 281). The shaped recess could have allowed for a steel jerk-compression spring (hidden from casual view) associated with a mutation stop.82 The foundation point for the jerk-compression spring lever was under the bottom of the instrument. The lower end of the spring rose through the square hole (cut in the bottom of the instrument at a slightly oblique angle from front to back) (Plate 282).

- Both the location and the direction of movement (implied by the recess cut into the bass end of the case) suggest that the spring may have been associated with operating the harp stop. It seems odd, however, that the tension and power inherent in a steel jerk-compression spring would be needed to operate a harp stop—which could be easily and effectively engaged by a hand-lever (some square pianos incorporating a harp stop—by makers such as Christopher Ganer—suggest that the harp stop may have been operated by a pedal under the left foot). Witness marks on the bottom of the case may also be associated with the harp stop (Plate 275).

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80 Ibid., pp. 377–8.
81 Ibid., p. 378.
82 See Beurmann, Das Buch vom Klavier, Plate 110l ‘Die Seil-Rolle’; Plate 110m ‘Unteres Ende der Dämpfungs-Eisenhebeldruckfeder’; and Plate 110n ‘Unten der Dämpfungs-Eisenhebel mit Rückdruckfeder. Oben zwei Handhebel’, p. 57. See also photograph ‘Beck_um_1782_16.jpg’ in ‘Beck, Frederick’ at hammerfluegel.net/.
Plate 278 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): screw holes on the top face of the hitch-pin block are for the (missing) harp stop.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 279 Square piano by John Betts(?) (1755–1823), possibly Longman & Broderip or James Henry Housten (London, late 1770s–90s?): the two strips of wood comprising the harp stop—the stop is unengaged, therefore the top face of the upper strip of wood does not press against the underside of the strings.

Source: ANU School of Music Keyboard Institute Collection, Canberra. Photo by the author.
Plate 280 Square piano by John Betts(?) (1755–1823), possibly Longman & Broderip or James Henry Housten (London, late 1770s–90s?): the two strips of wood comprising the harp stop—the stop is engaged. The lower strip of wood has moved to the right, as a consequence of which the recessed triangular dog has forced the upper strip of wood upwards. The top face of the upper strip of wood (covered by soft buckskin) presses lightly against the underside of the strings.

Source: ANU School of Music Keyboard Institute Collection, Canberra. Photo by the author.

Plate 281 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): recess cut into the inside of the block at the bass end of the case.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 282 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—square oblique hole cut through the bass boards.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Harp Stop Pedal

- Missing.
- Other square pianos incorporating a harp stop—by makers such as Christopher Ganer—suggest that the harp stop may have been operated by a pedal under the left foot. Commonly, the harp stop pedal would have been located to the left-hand side of the instrument, and hinged to a stretcher located near the floor between the left-hand legs.
- As there is no evidence of a stretcher having existed near the floor between the left-hand legs, the missing pedal may have been hinged in another manner.
- Two screw holes and a fade line suggest that there was, at one stage, a batten running along the bottom edge of the spine of the instrument (Plate 283).
- Because the spine is plain and unveneered, there is no reason to apply a batten as protection. The batten may have been a strengthening component, associated with an attachment point for a vertical pedal support. On the other hand (and more probably), the function of the batten may simply have been to ensure that when the instrument’s spine was placed against a wall, the hinged wooden rail located in the cut-out at the top of the spine had enough room to move backwards. The batten may also have functioned as a knee-lever hinge support.
- Whatever mechanism was operated by the pedal, the mechanism may have been attached to the pedal via a cord.
- The fact that Beck may have opened a dealership in Paris, sold pianos to Parisian customers, or even operated a workshop in Paris, may have encouraged him to include pedal-operated sound-modifying mechanisms in his square pianos. This is because the presence of a pedal-operated mechanism to modify the sound (either through a Nag’s Head Swell or a Harp (Buff) Stop reflects a fashion that was exceedingly popular, especially in Paris, until at least 1810”.

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Plate 283 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): witness marks for a missing batten running along the bottom edge of the spine.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Mutation Stop Hand-Lever and Pedal: Summary

- Two hand-levers:
  1. the left hand-lever raises the bass dampers (FF–b inclusive)
  2. the right hand-lever raises the treble dampers (c¹–f¹ inclusive).

- A pedal operates the nag’s head swell.
- A pedal? operates the harp (buff) stop.

Keyboard

Compass

- Fully chromatic: FF–f³ (61 notes) (Plate 284).
- Keywell span: 831 millimetres.
- Keyboard width at natural fronts: 828 millimetres.
- Three-octave span (F–f²): 483 millimetres.

- The ‘three-octave span’ (Stichmaß) is the distance from the left-hand side of the F key to the left-hand side of the f² key—that is, the width of the three octaves in the centre of the keyboard. The three-octave span measure is taken as the standard reference when comparing various keyboards, rather than a single-octave span, since old keyboards can be slightly variable, owing either to the maker’s lack of precision or to subsequent distortion of the wooden keys in varying conditions of humidity.

The three-octave span is a fairly reliable parameter, and will usually remain constant for any given maker over a period of many years. It can be used to distinguish between the work of different makers when the instruments are either unsigned or possibly fraudulently inscribed. An accurate single-octave span is obtained by dividing the three-octave span by three.84

The three-octave span of the 1780/86? Beck piano (483 millimetres) is a mere 1 millimetre wider than that of a Beck piano dated 1782\textsuperscript{85} (482 millimetres).\textsuperscript{86} This miniscule difference may be due to Beck’s lack of precision, or to distortion of the wooden keys resulting from humidity, and lies within the realms of the expected.

- The single-octave span of the 1780/86? Beck piano (161 millimetres) is a mere 1 millimetre wider than that of a Beck piano dated 1774\textsuperscript{87} (160 millimetres).\textsuperscript{88} This miniscule difference may be due to Beck’s lack of precision, or to distortion of the wooden keys resulting from humidity, and lies within the realms of the expected.

Plate 284 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): keyboard.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Keyframe

- The ‘keyframe’ is the wooden framework upon which the key levers rest.\textsuperscript{89}
- Oak and pine.
- Three-rail keyframe: Three transverse members—running parallel both with each other and with the keyboard—are joined at each end with a single beam running from the front to the back (Plate 285). The three transverse members are (from the front to the back)
  1. a ‘front touch rail’
  2. a ‘balance rail’, which serves as a fulcrum for the key levers; a ‘balance rail pin’ (made of plated brass wire 2–3 millimetres in diameter) that passes through a mortice in the key lever at the fulcrum, and is driven

\textsuperscript{85} The 1782 instrument is owned by the Museum für Kunst und Gewerbe, Hamburg.
\textsuperscript{86} See Beurmann, \textit{Das Buch vom Klavier}, p. 57.
\textsuperscript{87} The 1774 instrument is owned by the Bachhaus, Eisenach, Germany.
\textsuperscript{88} See Clinkscale, \textit{Makers of the Piano 1700–1820}, p. 19.
\textsuperscript{89} Cole, \textit{The Pianoforte in the Classical Era}, p. 381.
into the balance rail (Plate 286); the balance rail pin, which prevents the key lever from slipping in and out or twisting from side to side.90

3. a ‘back touch rail’, which supports the distal ends of the key levers.
   • Front touch rail: Oak. A strip of woven green cloth is glued along the top face of the front touch rail.
   • Balance rail: Pine (possibly Scotch pine, *Pinus sylvestris*).
   • Back touch rail: Pine. A strip of woven green cloth is glued along the top face of the back touch rail. (Because the original strip of cloth on both the front and the back touch rails has been lost, any possibility of determining the original key dip has also been irretrievably lost.)
   • Three separate wooden bars (running from the front to the back) connect the balance rail with the back touch rail (Plate 285). These bars strengthen the entire keyframe as well as the balance rail.
   • The workmanship evidenced by the three longitudinal wooden bars connecting the balance rail with the back touch rail is rough.
   • At each of the two outside edges of the keyframe, there is a protective ‘side fence’ (Plate 287).


Source: Stewart Symonds Collection, Sydney. Photo by the author.

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Plate 286 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): balance rail pins.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 287 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end—keyframe protective ‘side fence’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
The First Fleet Piano: A Musician’s View

Condition

• There is considerable damage to the protective side fence at the treble-end back edge of the keyframe.
• The bass-end side fence is also damaged, but not nearly as extensively (Plate 287).

Key Levers

• Lime.
• Front-guided, with a single vertical drawn-brass pin for each key lever (Plate 288). Beck’s use of front guide-pins has its origins in English harpsichord making (English harpsichord key levers are almost always front-guided). Front guide-pins are the norm for late eighteenth-century English square pianos.
• A single pin at the balance rail (Plate 289).
• Height of front guide-pins (from top of cloth strip): 8 millimetres.
• Height of pins on balance rail (from bare wood): 14.5 millimetres.
• A ‘front guide-pin’ design comprises a ‘vertical metal pin driven into the front touch rail of a three-rail keyframe. This pin preserves the lateral alignment of the key.’91

Many late eighteenth-century square piano makers have a distinctive approach to the way the key levers are guided. In this piano, Beck cuts a mortice for a front guide-pin under the middle of each of the natural key heads (Plate 290), as well as under the front of each sharp. ‘This is a commonly encountered feature in all kinds of pianos after 1790’,92 and has its origins in the English harpsichord. The front guide-pin design of this instrument represents a departure from Beck’s rear rack-guided system of ca 1772, when his square pianos were more thoroughly modelled on those of Zumpe.

92 Ibid., p. 380.
Plate 288 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): key lever front guide-pins.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 289 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): key lever front guide-pins and balance rail pins (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 290 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): mortice under the middle of a natural key head for the key lever front guide-pin.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Undercutting

- Behind the key head (Plate 291).
- A rounded profile at the balance rail (Plates 292 and 293). (This feature is foreign to English harpsichord making.)
- Nineteen key levers have shaved shoulders at the back (Plate 294). This is done in order both to ‘balance’ the key lever and to ‘lighten’ the touch. It is unlikely that this is Beck’s work, because each of the ‘shaved’ key levers has had one or two small lead weights inserted into the key head. For late eighteenth-century English piano makers, the insertion of lead weights into the key head (Plate 295), rather than close behind the key head (Plate 296), is an uncharacteristic approach to balancing shaved key levers. (‘Lead weights in the keys increase the mass inertia and have a bad name amongst organologists.’)93
- In two instances—one treble and one tenor key lever—the insertion of a lead weight under the key head has proved to be so disastrous in relation to key weight and balance that severe undercutting behind the key head has been done to remedy the problem. There is no shaving of the shoulders at the back of these two key levers. In one instance (D♯) there is both shaving of the shoulders at the back and severe undercutting behind the key head. The lead weight has been inserted in the apex of the undercutting behind the key head (Plates 297 and 298).
- One key lever without a lead weight has been severely undercut behind the key head (Plate 299).

93 Skowroneck, Harpsichord Construction, p. 201.
Plate 291 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—undercutting behind the key head.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 292 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end—undercutting and rounded profile at the balance rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 293 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): undercutting—rounded profile at the balance rail (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 294 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): undercutting—19 key levers have shaved shoulders at the back.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 295 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): two lead weights have been inserted into the head of a shaved key lever (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 296 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the characteristically English insertion of a lead weight close behind the head of a shaved key lever (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 297 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): D♯—the insertion of a lead weight combined with severe undercutting behind the key head (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 298 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): D♯—the insertion of a lead weight combined with severe undercutting behind the key head (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 299 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): one key lever without a lead weight has been severely undercut behind the key head (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
'Cranked’ Key Levers

- Because the curved treble part of the bridge is placed near to the belly rail edge of the soundboard, the soundboard edge is not a straight line (Plate 300). As a result, some treble key levers are not straight, but are ‘cranked’—that is, deviated (Plate 301).

1. The highest 15 treble key levers (f3–d♯2 inclusive) are cranked or deviated to the left.94

2. The highest seven treble key levers (f3–b1 inclusive) are severely cranked.95

Plate 300 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the soundboard edge at the belly rail is not straight.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 301 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a ‘cranked’ treble key lever—underside.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Key Plates

During the second half of the eighteenth century, black accidentals and ivory naturals were the prevailing style for piano keyboards in England.

94 See also photograph ‘Beck_um_1782_18.jpg’ in ‘Beck, Frederick’ at hammerfluegel.net/.
95 See ibid.
Naturals

- Ivory key plates.
- In two pieces (Plates 302 and 303).
- 1 millimetre thick at the front, tapering towards the back (Plates 304 and 305).

Ivory was used in prodigious quantities for key plates in the eighteenth century. In 1780 the best makers were using ivories between 1.5 millimetres and 2 millimetres thick.96

- Length of key head: 36 millimetres. (The length of the key head is slightly shorter than the 41 millimetres that invariably became the standard for most late eighteenth-century London piano-making workshops.)
- Tail: Ranging between 94.5 millimetres and 98 millimetres.
- Width of the key head: 22 millimetres. The key head overhangs the top of the key front moulded cornice by 3 millimetres (Plate 304).
- Tail: Ranging between 11 millimetres and 13 millimetres.

Key Fronts

- Moulded varnished boxwood cornice (Plate 306). The shape of the key fronts is particularly beautiful, and is not consistent with that found on some of Beck’s other pianos. The key fronts of several Beck pianos are finished with an ovolo moulding with a protruding front lip placed in the lower half (see, as examples, Plates 20c, 20e, 20i, 43d, 43j and 43k). ‘The same form is observed in all [John] Broadwood pianos dating from the 1780s.’97 By way of comparison, the shape of the key fronts on a Clementi grand piano (1806/10?) is finished with an ovolo moulding with a protruding front lip placed in the upper half (Plate 416).

Key Front Moulded Cornice

- Depth: 5 millimetres at the top; 2 millimetres at the bottom (Plate 307).
- Clearance from the top of the natural keys to the bottom edge of the nameboard: Approximately 4 millimetres.
- There is no indication that woven cloth or felt has ever been glued to the bottom edge of the nameboard.

Plate 302 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): two-piece ivory key plate.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

97 Cole, Broadwood Square Pianos, p. 169.
Plate 303 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): two-piece ivory key plate (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 304 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): ivory key plate—1 millimetre thick at the front, tapering towards the back (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 305 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): ivory key plate—1 millimetre thick at the front, tapering towards the back (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 306 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): varnished boxwood moulded cornice (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 307 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): varnished boxwood moulded cornices (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Sharps

- Solid ebony (Plate 308). Many of Beck’s ‘contemporaries in London made their sharps of stained pearwood’ with only a thin cap of ebony glued on top’. Beck’s use of solid ebony for the raised part (playing surface) of the sharp key levers on Worgan’s piano not only brings him into alignment with the practice of his contemporary John Broadwood, but also suggests that Beck did not feel the need to keep costs down. It also suggests that he did not feel that solid ebony would create too heavy a touch.

  - $c^#_3$ length at base: 82 millimetres.
  - $c^#_3$ height from base: 11.5 millimetres.
  - $c^#_2$ length at base: 84 millimetres.
  - $c^#_2$ height from base: 10.5 millimetres.
  - $c^#_1$ length at base: 84 millimetres.
  - $c^#_1$ height from base: 10.5 millimetres.
  - $c^#$ length at base: 82 millimetres.
  - $c^#$ height from base: 10.5 millimetres.
  - $C^#$ length at base: 83 millimetres.
  - $C^#$ height from base: 11 millimetres.
  - $CC^#_2$ length at base: 84 millimetres.
  - $CC^#_2$ height from base: 11 millimetres.

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98 ‘Wood from trees of the species *Pyrus communis*.’ Although identified ‘as having been made of pearwood’, such sharps ‘could be of the nearly indistinguishable apple, *Malus sylvestris*, regarded by some taxonomists as being in the same genus as pear and therefore called by them *Pyrus malus*. Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston*, p. 331.

• The key lever is stained with black ink on the sides and at the back of the solid ebony accidental, in order to give a good appearance at the keyboard (Plate 308).
• Height of sharps (at front) above the top of the naturals: 10 millimetres.
• Typically for English square pianos, the height of the sharps is not tapered from front to back.

Plate 308 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the solid ebony raised part of a sharp key lever (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Key Plate Score Lines

Key plate score lines ‘are made after the keyboard is assembled, and will line-up down the keyframe. Replacement [key plates] … rarely would have any [score] lines, and these would invariably be off from their neighbours, as the scribing tool was unique to [a] … builder.’

• A prominent single score line is located on the key head (Plate 309).
• The score line runs parallel to the junction between the key head and the tail.
• The distance between the key head junction and the scored line is 4 millimetres.

Plate 309 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): a prominent single score line, located on a natural key head front plate (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Key Plate Wearing

Given the shorter length of late eighteenth-century English piano natural key head front plates compared with those of the modern piano, the question arises as to whether or not late eighteenth-century players used the type of hand position—with extended, sometimes almost straight fingers—that many pianists use on the post-Lisztian keyboards of modern instruments. ‘Steinway, Bösendorfer, and many 21st century makers use 50 mm or even 52 mm’ versus the 41 millimetres commonly found in late eighteenth-century English pianos. ‘This makes an enormous difference to the look of the keys and to the manner in which they may be played.’

• Examination of the tail plates reveals no indentation (‘dishing’). This suggests that it was not customary to play between the sharps, even though there is ample space to play between them. An approach to the key lever that positions the fingertip towards the front of the natural key head is associated with

1. the slightly ‘jabbing’ technique required to play instruments that have no escapement (such as Worgan’s 1780/86? Beck piano)

101 Cole, Broadwood Square Pianos, p. 306.
2. a touch that ‘strokes’ the keys with a movement that draws backward from the fingertip towards the palm of the hand (some sixteenth, seventeenth and eighteenth-century music theorists describe this touch). 102

- Wearing of the key tops suggests that players of Worgan’s piano have preferred certain tonalities and ranges (Plates 284 and 310–13).

**Worn Naturals**

- c³: Front edge and middle, pronounced indentation, extends to back scoring line.
- a²: Front edge, mild indentation; middle, pronounced indentation, overlaps front scoring line.
- g²: Front edge, moderate indentation; middle, pronounced indentation, extends to back scoring line.
- e²: Front middle, moderate indentation; middle, pronounced indentation, extends to halfway between scoring lines.
- d²: Front corners, moderate indentation.
- c²: Front edge, pronounced indentation; middle, mild indentation.
- b¹: Front edge, mild indentation; middle, moderate indentation, overlaps front scoring line.
- a¹: Front edge to middle, overlaps front scoring line, pronounced indentation.
- e¹: Front edge to middle, pronounced indentation.
- c¹: Front edge to middle, mild indentation.
- g: Middle, extends to front scoring line, moderate indentation.
- f: Pronounced indentation on the front edge; pronounced indentation in the middle.
- e: Front edge and middle, pronounced indentation, overlaps front scoring line.
- d: Middle and front edge, pronounced indentation, overlaps front scoring line.
- c: Front edge to middle, extends to front scoring line, pronounced indentation.
- A: Front edge, mild indentation.
- G: Front edge and corners, moderate indentation.
- F: Front edge and corners, mild indentation.

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Worn Sharps

- Wear is slight compared with the naturals.
- f\textsuperscript{#2}: Top front, pronounced indentation.
- d\textsuperscript{#2}: Top front, right-hand side, pronounced indentation.
- c\textsuperscript{#2}: Top front, slight indentation.
- a\textsuperscript{#2}: Top front, middle and right-hand side, pronounced indentation.
- a\textsuperscript{#1}: Top front, pronounced indentation.
- g\textsuperscript{#1}: Top front, middle, slight indentation.
- f\textsuperscript{#1}: Front edge to middle, overlaps front scoring line, pronounced indentation.
- d\textsuperscript{#1}: Top front, across entire top, pronounced indentation.
- c\textsuperscript{#1}: Top front, across entire top, slight indentation.
- a\textsuperscript{#}: Top front, right-hand side, pronounced indentation.
- g\textsuperscript{#}: Top front, slight indentation.
- f\textsuperscript{#}: Top front, right-hand side, moderate indentation.
- d\textsuperscript{#}: Middle, moderate indentation.

Plate 310 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): certain key tops are worn from use.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 311 Square piano by Frederick Beck (fl. ca 1756 – ca 1798 (London, 1780/86?): certain key tops are worn from use.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Left: Plate 312 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): naturals key top wearing from f³ to d¹.
Right: Plate 313 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): naturals key top wearing from a to E♭.

Source: Stewart Symonds Collection, Sydney. Photos by the author.

Implications

- Key wearing that is either pronounced or moderate is consistent with the registers, ranges and tonalities most commonly exploited by late eighteenth-century composers.
- Pronounced or moderate key wearing in the treble ranges from a¹ to c³. The keys of the octave c²–c³ are particularly worn; most Classic-era melodic lines strongly exploit this octave.
• Pronounced or moderate key wearing in the bass ranges from F to f; most Classic-era accompaniment material sits comfortably within this range.

• Key wearing suggests that the following tonalities have been preferred:
  1. C major
  2. G major
  3. D major
  4. F major
  5. B-flat major
  6. E-flat major
  7. A minor
  8. E minor
  9. G minor

The number of accidentals—that is, ‘black’ notes—associated with these tonalities never exceeds two sharps, or three flats. Consequently, the demands made on reading skills (at least until modulation into a more complex tonality occurs) are not great.

Commonly occurring late eighteenth-century tuning systems would have ensured that these tonalities sounded relatively ‘relaxed’, ‘pure’ and sonorous.

Key plate wearing, however, does not appear to be consistent with the fact that there is one key on the keyboard that tends to get more wear than any of the others … It is the D an octave above middle C [that is, d², 14 semitones above c¹].

A key signature of at least four sharps or four flats is needed before the D [d²] key gets relief from the sharp or flat key above and below it.103

Nevertheless, given that 1) indentation on the d² key head front plate is moderate, 2) the keys of the octave c²–c¹ are particularly worn, and 3) there is pronounced or moderate key wearing in the treble ranges from a¹ to c³, it is reasonable to conjecture that the piano has been ‘cherished as a musical instrument and not just held up as a silent monument to the wealth [or social aspirations] of its owner’.104

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103 Watson, Changing Keys, p. 42.
104 Ibid., p. 42.
Stringing

- The strings extend diagonally to the right (the longest string beginning at the bass end, near the back corner) over a J-form soundboard bridge (Plate 164) to iron wrest-pins at the extreme right.
- Each string is anchored by means of an eyelet or ‘loop’ over a metal hitch-pin at the back of the case—that is, opposite the player (each metal hitch-pin is driven into the wooden hitch-pin block).
- Double-strung throughout.
- Graded diameter.

Bass

- The first 28 consecutive bass-note strings (FF–F♯ inclusive) are overspun—that is, each string has a drawn-brass ‘straight core around which a helical copper wire is wrapped’. These are modern replacements (using wire from Malcolm Rose) (Plate 314).

In square pianos of the 1770s and 1780s, if plain brass wire is used for the strings of approximately the two bottom octaves, the tone produced is hollow and musically unsatisfactory. Overspinning with copper produces a heavier, and yet flexible, string that produces a richer tone. (Johann Christoph Zumpe was probably the first to use overspun strings for bass notes in a keyboard instrument; usually, the lowest 11 consecutive notes of Zumpe’s square pianos have overspun strings.)

By the end of the eighteenth century, the technique of overspinning had been known for some time. Overspinning consists in first making a plain brass string, then stretching it on a bench machine, and applying a thin copper wire spiralling around the core. The diameter of this cover wire and the number of turns per unit length determine how heavy a given string is, and this may be graduated to match the intended note.

- The first two bass-note strings (FF and F♯) have one adjacent copper overspinning loop every 3 millimetres (Plates 315 and 316) (the adjacent loops of the wrapping do not touch each other; this form of overspun string is called ‘open-covered’). This string conforms with the type of open-covered string used on late eighteenth-century English square pianos (by the mid-nineteenth century, the copper wire spiralling around the core was commonly closely wound—that is, adjacent loops of the wrapping touched each other).

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• The remaining 24 consecutive open-covered bass-note strings (GG–F♯ inclusive) have one copper loop every 2 millimetres (Plate 316).

**Tenor**

• The next 10 consecutive notes (G–e inclusive) are plain, drawn brass and graded. (For musical instruments, the basic wire was drawn through holes of diminishing size in factory draw plates. Late eighteenth-century piano strings were made from the purest sort of iron, hammer-tempered when it came out of the furnace.)

**Treble**

• The remaining notes (e–f3 inclusive) are drawn iron (‘steel’, as they used to call it, but considerably less hard than anything used for the purpose from the mid-nineteenth century onwards) and graded.

• Most of the iron strings are original.

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**Plate 314** Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the first 28 consecutive bass-note strings (FF–F♯ inclusive) are overspun.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

108 Ibid., p. 287.
109 Ibid., pp. 53, 287.
Plate 315 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the first two open-covered bass-note strings (FF and FF♯) have one copper overspinning loop every 3 millimetres (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 316 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): the open-covered strings for GG–F♯ (inclusive) have one copper overspinning loop every 2 millimetres (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Speaking String Lengths

- The speaking string length is measured from the longest of the unison strings—that is, the one on the left—from bridge-pin to nut-pin.
- FF: 1294 millimetres (this is marginally longer than on a square piano made by Beck in 1782, for which the speaking string length of FF is 1285 millimetres).¹¹⁰

¹¹⁰ An instrument owned by the Museum für Kunst und Gewerbe, Hamburg. See Beurmann, Das Buch vom Klavier, p. 57.
String-Gauge Marks

- String-gauge markings are handwritten, in ink, on the soundboard, very near the wrest-pins (Plate 317). It is not known if Beck wrote these string-gauge markings. It seems likely, as an earlier square piano by Beck (dated 1782)\(^{111}\) similarly has note names and string-gauge numbers handwritten, in ink, on the soundboard, very near the wrest-pins.\(^{112}\)

- Unlike Beck’s 1782 instrument, Worgan’s 1780/86? piano has dotted lines encompassing the wrest-pins; these lines identify groups of wrest-pins as being associated with specific string gauges:
  a) ‘8’ is written next to the eight wrest-pins for the top four notes (d\(^3\)–f\(^3\)\) inclusive
  b) ‘9’ is written next to the 36 wrest-pins for the next 18 notes (g\(^\#1\)–c\(^\#3\)\) inclusive
  c) ‘10’ is written next to the 16 wrest-pins for the next eight notes (c\(^1\)–g\(^1\)\) inclusive) (Plate 318)
  d) ‘11’ is written next to the 16 wrest-pins for the next eight notes (e–b\) inclusive).
  e) ‘12’ is written next to the eight wrest-pins for the next four notes (c–d\(^\#\)\) inclusive)
  f) ‘13’ is written next to the eight wrest-pins for the next four notes (G\(^\#\)–b\) inclusive) (Plate 319).

- The next 30 wrest-pins for the remaining 15 notes (FF–G inclusive) have no gauge markings. This is because the strings for these notes are overspun.
- The note G has been incorrectly strung with plain drawn brass.
- If Beck’s 1782 piano provides an indication of his usual string-gauge intentions, Worgan’s 1780/86? piano currently and erroneously includes only 28 overspun strings for the bottom 14 notes (FF–G\(^\#\) inclusive).

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\(^{111}\) An instrument owned by the Museum für Kunst und Gewerbe, Hamburg.

\(^{112}\) See Beurmann, *Das Buch vom Klavier*, Plate 110e ‘Draufsicht’; and Plate 110g ‘Die Ton-Namen bei den Wirbeln’, p. 55.
Plate 317 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): string-gauge markings—handwritten (in ink) on the soundboard, very near the wrest-pins (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 318 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): string-gauge markings—handwritten (in ink) on the soundboard—numbers ‘8’, ‘9’ and ‘10’.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Listing Cloth

• Missing.

History of Restoration

• At the time of purchase by William Bradshaw, the piano was in a deteriorated condition. This is surprising, given that the family who owned the instrument openly recognised its historical significance.

• In 1987 Stewart Symonds undertook the following restorations:

  Strings
  – Strings that had been wrongly replaced in the past were replaced (the note G has, however, been incorrectly strung with plain drawn brass).
  – Rust was removed from the remaining strings.

  Damper Lever Push-Up Rods
  – The original wooden damper lever push-up rods were replaced with brass rods.
  – The circular leather head component on the top of each rod was replaced.
The First Fleet Piano: A Musician’s View

Keys

- Missing ivory front plates were replaced.
- Score lines were inscribed to match the originals.

Action Frame

- The (then missing) woven cloth strip on the front and back touch rails was renewed.
- Punchings were installed around each balance rail pin.
Appendix B

A Rival First Fleet Piano?

In any reunion, the real moment of truth comes after the euphoric embrace and before the cascade of competing stories, when both parties hold each other at a slight distance and look one another in the eye. It is the moment in which—without sentimentality but not without affection—one says, 'Let me look at you as you are.'

At the street end of the first-floor hallway in an elegant Victorian terrace house in Waverley, Sydney, a Longman & Broderip square piano of 1785/86 sits in the space it has quietly occupied for the past 44 years, gently embraced by shadow (Plate 320). Despite the instrument's subtly glowing cabinetwork, the piano does not attract attention, being but one object in a profusion of magnificent antique furniture that adorns each room and corridor of the rambling house. Opulently framed, exquisite, richly coloured paintings and intricately ornamented, breathtakingly beautiful ceilings—some created by the current owner/occupant of the house, the antiques restorer, collector and fortepiano aficionado Brian Jack Barrow (b. 1946)—beautify the home (Plates 321–5; the ceiling decoration shown in Plates 321 and 324 is by an anonymous hand, and dates from the late 1880s). Every room ‘breathes of instruction by a gifted past’, and provides ‘evidence of a happiness to which’ erudition and refinement have made a ‘distinctive contribution’. The home is a veritable hymn to good taste. Barrow asserts that his Longman & Broderip instrument may be the ‘First Fleet piano’.

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2 The terrace house, in the Italian style, was built in 1886. I am indebted to Brian Barrow for this information.
3 I am further indebted to Brian Barrow for this information. Barrow suggests that the painting may have been executed by the first owner of the house.
4 West, *Black Lamb and Grey Falcon*, p. 705.
Plate 320 Square piano by Longman & Broderip (London, 1785/86?).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 321 The ground-floor drawing room in Brian Barrow’s home, viewed from the entrance to the adjacent dining room.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
Plate 322 The dining room in Brian Barrow’s home, viewed from the entrance to the adjacent drawing room.

Source: Reproduced with permission of Brian Barrow. Photo by the author.

Plate 323 Ceiling of the dining room in Brian Barrow’s home.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
Plate 324 Ceiling of the ground-floor drawing room in Brian Barrow’s home.

Source: Reproduced with permission of Brian Barrow. Photo by the author.

Plate 325 Ceiling of the entrance hallway in Brian Barrow’s home (detail).

Source: Reproduced with permission of Brian Barrow. Photo by the author.
A Tale of Two Pianos

Both Brian Barrow and Stewart Symonds claim to own the First Fleet piano. Since there was only one piano on board the *Sirius* as the ship made its way to Botany Bay, there can only be one First Fleet piano.

Barrow’s instrument may be the piano that George Bouchier Worgan brought to Botany Bay in 1788. On the other hand, the instrument may be the piano that Elizabeth Macarthur purchased at Thomas Laycock’s estate auction on Thursday, 4 January 1810. At the very least, the instrument is one of about 105 extant Longman & Broderip square pianos.

Ascertaining the facts surrounding the history of Brian Barrow’s 1785/86? Longman & Broderip square piano is essential for the formation of ‘its meaning as a historic [instrument] … and therefore to its value as a cultural artefact worth conserving and interpreting’.

Two hypothetical provenances may be posited in relation to the history of Barrow’s 1785/86? Longman & Broderip piano. Each is based substantially on details derived both from hearsay and from pronouncements made by William Bradshaw. The two hypothetical provenances are given below.

When the two hypothetical provenances are compared with the provenance of Stewart Symonds’ 1780/86? Frederick Beck square piano—many details of which are also substantially based upon hearsay and Bradshaw’s pronouncements—inconsistencies in detail emerge, which appear to originate with William Bradshaw.

Hypothetical Provenance 1: If the instrument is the First Fleet piano

- Between 1785? and December 1786?, George Bouchier Worgan purchased the instrument from Longman & Broderip at one of their premises—either at 26 Cheapside or at 13 Haymarket.
- On Sunday, 13 May 1787, at three in the morning, the instrument departed England for Botany Bay on board the flagship of the First Fleet, the *Sirius*.

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6 See ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, below.
7 See Watson, *Clinkscale Online*.
8 Rosen, *Australia’s Oldest House*, p. 82.
9 See ‘Discovery’, in the Introduction to Volume 1 of this publication.
10 See ‘The History of George Bouchier Worgan’s Piano: A speculative summary’, in Chapter 16, Volume 1 of this publication.
11 See ‘A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription’, below.
12 See ‘The First Fleet Departs from England’, in Chapter 5, Volume 1 of this publication.
The First Fleet Piano: A Musician’s View

• About 7 on the evening of Saturday, 26 January 1788, the instrument arrived at Sydney Cove. It is not known exactly when the instrument was offloaded from the *Sirius*, but it had been taken off by Saturday, 6 March 1790. Nor is it known exactly where the instrument was housed for the three years between its arrival at Sydney Cove and early 1791.

• Between January and Monday, 7 March 1791, the piano was placed in John and Elizabeth Macarthur’s new thatched wattle-and-daub hut at Sydney Cove. This hut may have been up the hill to the west of the fledgling colony’s parade ground (the parade ground was located at what is now the corner of Bridge and George streets).

• George Worgan gave the instrument as a gift to Elizabeth Macarthur between January and 7 March 1791.

• In November 1793, the piano was placed in John and Elizabeth Macarthur’s new cottage (‘Elizabeth Farm’) at Parramatta.

• Between Sunday, 4 March and Monday, 5 March 1804, Worgan’s piano escaped destruction by fire within the context of an uprising by Irish convicts.

• In January 1805, Worgan’s piano once again escaped destruction—from a fire that broke out in the kitchen of Elizabeth Farm cottage.

• The instrument remained in the Macarthur family’s possession until 15 years after Elizabeth Macarthur’s death (in 1850).

• In 1865, the piano was acquired by the Mat(t)hews family at an auction of furniture from Elizabeth Farm cottage.

• In 1942, the antiques dealer William Bradshaw purchased the 1785/86? Longman & Broderip square piano from the Mat(t)hews family, whose home was in the vicinity of Parramatta.

• Between 1943 and 1949, Bradshaw sold the piano to the antiques dealer and expert in Australian colonial silver Albert George Briskie (1914–87).

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13 See ‘Botany Bay and Port Jackson’, in Chapter 6, Volume 1 of this publication.
14 See ‘George Worgan Puts His Piano on Land’, in Chapter 7, Volume 1 of this publication.
15 See ‘When Did George Worgan Place His Piano into the Macarthurs’ Thatched Wattle-and-Daub Hut?’, in Chapter 10, Volume 1 of this publication.
16 This information is derived from a conversation held between the author and Gary Crockett, Curator, Hyde Park Barracks Museum, Queens Square, Sydney, on 11 February 2010.
17 See ‘George Worgan Gives His Piano to Elizabeth Macarthur’, in Chapter 10, Volume 1 of this publication.
18 See ‘Worgan’s Piano at Elizabeth Farm’, in Chapter 13, Volume 1 of this publication.
19 See ‘George Bouchier Worgan’s Piano Escapes Destruction for the First Time’, in Chapter 13, Volume 1 of this publication.
20 See ‘George Bouchier Worgan’s Piano Escapes Destruction for the Second Time’, in Chapter 13, Volume 1 of this publication.
21 See ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, below.
22 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, below.
24 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, below.
• During early 1969, William Bradshaw repurchased the 1785/86? Longman & Broderip square piano, from Albert Briskie, at Briskie’s shop in Catherine Street, Leichhardt, Sydney.25

• The current owner, Brian Barrow, purchased the instrument from William Bradshaw on Friday, 29 May 1969.26

Hypothetical Provenance 2: If the instrument is Elizabeth Macarthur’s second piano

• Between 1785/86?27 and early 1791,28 Thomas Laycock purchased the piano, either new or second-hand. If Laycock purchased the instrument from Longman & Broderip, the transaction would most probably have taken place at one of the piano maker’s premises—at 26 Cheapside, 13 Haymarket or Tottenham Court Road.29

• Between Wednesday, 21 September 179130 and late December 1809,31 the piano arrived at the colony of New South Wales.

• On Thursday, 4 January 1810, Elizabeth Macarthur purchased the piano for £8532 at Thomas Laycock’s estate auction.33 If the instrument is not the piano that Macarthur acquired at Laycock’s estate auction, conjecturally it may be the unidentified instrument that was offered for sale at auction by David Bevan on Monday, 2 April 181034 and/or Wednesday, 12 January 1814;35 it is not known what became of this particular instrument.

• The instrument remained in the Macarthur family’s possession until 15 years after Elizabeth Macarthur’s death (in 1850).

• In 1865, the piano was acquired by the Mat(t)hews family at an auction of furniture from Elizabeth Farm cottage.36

25 See ibid.
26 See ibid.
27 See ‘A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription’, below.
28 Thomas Laycock arrived in Sydney on the Gorgon, which dropped anchor at Sydney Cove on Wednesday, 21 September 1791.
29 Longman & Broderip acquired their premises in Tottenham Court Road on 29 September 1787. Unlike their premises at 26 Cheapside and 13 Haymarket, the Tottenham Court Road property was used principally ‘as a musical instrument manufactury and timber yard’. M. Kassler, ‘Chronology of the Business Begun by James Longman’, in M. Kassler (ed.), The Music Trade in Georgian England (Farnham, Surrey: Ashgate, 2011), p. 3. To the author’s knowledge, there are no extant records concerning the sale by Longman & Broderip of one of their pianos to Thomas Laycock.
30 When the instrument may have arrived at Sydney Cove with Thomas Laycock on board the Gorgon.
31 Thomas Laycock died on Wednesday, 27 December 1809.
33 See ‘Thomas Laycock’s Estate Auction’, in Chapter 13, Volume 1 of this publication.
34 See ‘1810: David Bevan’, in Chapter 14, Volume 1 of this publication.
35 See ‘1814: David Bevan’, in ibid.
36 See ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, below.
In 1942, the antiques dealer William Bradshaw purchased the Longman & Broderip piano from the Mat(t)hews family, whose home was in the vicinity of Parramatta.  

Between 1943 and 1949, Bradshaw sold the instrument to the eccentric antiques dealer Albert George Briskie.

In early 1969, William Bradshaw repurchased the Longman & Broderip square piano, from Albert Briskie, at Briskie’s shop in Catherine Street, Leichhardt, Sydney.

On Friday, 29 May 1969, the current owner, Brian Barrow, purchased the piano from William Bradshaw.

Sources of Information

On Saturday, 28 July 2012, the author visited Brian Barrow at his home. Within the context of this visit, information concerning the provenance of Barrow’s 1785/86? Longman & Broderip square piano emerged from several sources. These sources were

1. a single-page printed document entitled ‘Longman & Broderip Piano 1781’, containing provenance details of the instrument, signed by William Bradshaw on Monday, 6 August 2007 (Plate 326)

2. a single-page printed document entitled ‘Square Piano No 604 Longman and Broderip. C 1781’, with ‘Signed / William. F. Bradshaw’ handwritten at the bottom of the page, undated (Plate 327)

3. a single-page printed document that includes handwritten comments by Brian Barrow, containing information related to the provenance of the Longman & Broderip piano, undated (Plate 328)


5. conversations held between the author and Barrow.

On Saturday, 20 April 2013, the author again visited Brian Barrow at his home. Within the context of this visit, Barrow furnished the author with a copy of a two-page printed document entitled ‘Certificate by Richard John William

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37 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, below.
38 See ibid.
39 See ibid.
40 See ibid.
41 Bradshaw, ‘The Domestic Piano’.
d’Apice of 135 King Street, Sydney’ (Plates 328a and 328b). D’Apice AM, senior partner of Makinson & d’Apice, authenticated both pages of this certificate with his handwritten signature on Wednesday, 10 April 2013.

In the certificate, d’Apice attests to the fact that, within the context of conversations held with William Bradshaw in late July 2007 and on Monday, 6 August 2007, Bradshaw verified the provenance details contained in the following two documents:

1. a single-page printed document entitled ‘Longman & Broderip Piano 1781’, containing provenance details of the instrument, signed by William Bradshaw on Monday, 6 August 2007 (Plate 326)

2. a single-page printed document entitled ‘Square Piano No 604 Longman and Broderip, C 1781’, with ‘Signed / William. F. Bradshaw’ handwritten at the bottom of the page, undated (Plate 327).

In the certificate, d’Apice warrants that William Bradshaw signed each of these two documents in his presence.

There is no reason to doubt that Bradshaw demonstrated his agreement with the pronouncements contained in the two signed documents (Plates 326 and 327). Nor is there any reason to doubt that Bradshaw signed the two documents in d’Apice’s presence. A problem does exist, however, in relation to the believability of some of the pronouncements contained in the two signed documents.

Although one hesitates to disparage a man as eminent as William Bradshaw, inconsistencies arising from his recounting of provenance details pertinent to Brian Barrow’s Longman & Broderip square piano and Stewart Symonds’ 1780/86? Beck square piano (Bradshaw suggested to each of these gentlemen, on several occasions, that their instrument was the First Fleet piano) and his publication as fact of an apparently estimated date for the Longman & Broderip instrument, make it difficult to consistently accept all his statements as being true. Because so much depends upon Bradshaw’s remarks, anything that casts even the smallest degree of doubt upon the veracity of his pronouncements assumes significance. 

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42 I am indebted to both Brian Barrow and Stewart Symonds for this information. See ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication. See also ‘The History of George Bouchier Worgan’s Piano: A speculative summary’, in Chapter 16, Volume 1 of this publication.

43 See ‘A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription’, below.

44 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, below.
In 1942 I purchased a Longman & Broderip piano of 1781 which is now in the possession of Brian Barrow. I purchased this piano from a family called Matthews who lived near Parramatta. Mr Matthews told me that this piano had been in his family for two or three generations and that it was (by tradition in the family) Elizabeth Macarthur’s piano, which was the only reason they had kept it.

When I first saw this piano it was in the laundry of the Matthews house. The piano had no keys, the lid was broken in two parts and there was a rat’s nest and borers in the case. The family said that the keys had been burnt under the copper. They had kept this piano because of the Macarthur connection but that it was not fit to be in the house.

I sold this piano in the 1940’s to ......................... He attempted to restore it by installing keys from another piano. I bought this piano back from him in 1969 by which time it was missing the front fall of the lid which had been intact when I bought the piano in 1942.

I sold this piano to Brian Barrow in late 1969 and it is the piano shown in the attached photographs.

WF Bradshaw

Date


Source: Reproduced with permission of Brian Barrow. Photo by the author.
Appendix B


Source: Reproduced with permission of Brian Barrow. Photo by the author.
Plate 328 Single-page document that includes comments handwritten by Brian Barrow, containing information concerning the provenance of Barrow’s Longman & Broderip square piano.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
Certificate by Richard John William d’Apice of 135 King Street, Sydney

1. I am a solicitor of the Supreme Court of New South Wales and senior partner of the firm of Makinson & d’Apice.

2. I knew the late William Frederick Bradshaw (Bill) from the late 1960’s until his death in late 2009. I acted as his solicitor shortly before his death. I had not acted as his solicitor prior to or at the time referred to in this document.

3. I have known Brian Jack Barrow (Brian) since the late 1960’s and have acted as his solicitor since the 1980’s.

4. From the early 1970’s Brian had in his possession at his homes at 31 Park Parade, Waverley and 105 Carrington Road, Queen’s Park, a small square piano (the Piano). From time to time over that period, Brian has told me of the First Fleet provenance of the Piano as told to him by Bill at the time of his purchase of the Piano from Bill.

5. In the first part of July 2007, Brian repeated to me the First Fleet provenance of the Piano.

6. In response to my enquiry as to how he had documented this provenance, Brian produced a document a copy of which is annexed initialled by me and marked “A”. I told him that I would visit Bill and enquire whether he would agree to sign a record of the provenance of the item.

7. In late July 2007, I telephoned Bill and made an appointment to see him which I did in late July 2007 taking with me a copy of annexure “A” prepared by Brian and three (3) colour photographs of the Piano, copies of which are annexed initialled by me and marked “B1”, “B2” and “B3” inclusive. I spent about an hour with Bill alone talking about this matter and reminiscing about life. I read annexure A to Bill and he interjected comments at various points. I showed him the photographs and he agreed that they showed the Piano he had sold to Brian. I asked him whether he was prepared to allow me to prepare a short statement from notes I would take to which he agreed. We then discussed the Piano, his purchase of it, the vendor’s representations to him, its first sale by him, its repurchase by him and its final sale by him to Brian. I took notes from his comments limited to how the piano came into his possession and the provenance which the vendor had ascribed it.

8. At or towards the end of our discussion, I asked Bill whether the document prepared by Brian concerning the Piano was accurate and I again read it to him. He agreed that it was accurate. I asked him whether he would sign it which he agreed to do and he did so in my presence, signing two original documents and dating one of them “2007”. The original documents prepared by Brian and so signed by Bill are annexed hereto initialled by me and marked “C1” and “C2” respectively. It was agreed

Plate 328a ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page one of two.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
between Bill and I that I would type up the notes relating to Bill’s purchase of the Piano and return with it for him to check and, if satisfactory, to sign.

9. I subsequently drafted the document numbered (bottom right) 128328_1:RDA:RDA. On 6 August, 2007, I again visited Bill in Queen Street taking with me a copy of that document and the three colour photographs of the Piano which I had previously shown to him. I spent about a half hour with Bill alone talking about this matter and generally, I read that document to Bill and again showed him the photographs. Bill agreed that the document was accurate and that the photographs showed the Piano referred to in the document. I invited him to sign it which he did in my presence. The original of that document as signed by Bill Bradshaw in my presence is annexed hereto initialed by me and marked “D”.

[Signature]
Richard d’Apice AM

10 April 2013

Plate 328b ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page two of two.

Source: Reproduced with permission of Brian Barrow. Photo by the author.


Source: Stewart Symonds Collection, Sydney. Reproduced with permission of Stewart Symonds. Photo by the author.
Regrettably, some of the provenance details provided in the documents shown in Plates 326–8 cannot be conclusively substantiated. As a consequence, some information contained in these documents can only be regarded as hearsay.

On Wednesday, 19 June 2013, the author held a telephone conversation with Brian Barrow. As a result of this conversation, further sources of information pertinent to the provenance of Barrow’s Longman & Broderip square piano and Stewart Symonds’ Beck square piano emerged:

1. a photographic copy of a letter dated Thursday, 23 May 2013, handwritten by Paul Kenny to Brian Barrow, containing edited transcriptions of selected entries made by Bradshaw in his business records (Plate 328d)

2. a photographic copy of a page in William Bradshaw’s stock book, showing acquisition details associated with the 1780/86? Frederick Beck square piano (Plates 133 and 328e); since this page does not contain data concerning the name and address of the individual from whom Bradshaw purchased the Beck (information contained on the adjacent page; see Plate 328f), this photographic copy represents only half of the data pertaining to the 1780/86? Beck piano as recorded by Bradshaw

3. conversations held between the author and Barrow.

45 Paul Kenny was one of William Bradshaw’s closest friends, and an importer of fine antiques. Kenny currently possesses Bradshaw’s meticulous business records.

46 I am indebted to Brian Barrow for providing me with a photographic copy of this letter.

47 I am indebted to Brian Barrow for providing me with this photographic copy.

48 I am indebted to Paul Kenny for providing me with a photographic copy of the stock book page containing the second half of Bradshaw’s entry detailing his acquisition of the 1780/86? Frederick Beck square piano (Plate 328f).
Plate 328d Letter dated 23 May 2013, handwritten by Paul Kenny to Brian Barrow.

Source: Reproduced with permission of Brian Barrow and Paul Kenny. Photo by Brian Barrow.
Plate 328e A page from William Bradshaw’s stock book showing the first half of his handwritten entry concerning acquisition of the 1780/86 Frederick Beck square piano.

Plate 328f A page from William Bradshaw’s stock book showing the second half of his handwritten entry concerning acquisition of the 1780/86? Frederick Beck square piano.

Tea, Cake, Convivial Company and a Proposed Provenance

Within the context of the author’s visit to Barrow’s home on Saturday, 28 July 2012, the following provenance details came to light.

In 1942, the Longman & Broderip piano currently in Barrow’s possession was purchased by the antiques dealer William Bradshaw. At the time of purchase, Bradshaw was 20 years old. Bradshaw started business with his mother when he was 16. Because Bradshaw’s age rendered him legally ineligible to trade, his mother, Ruby Florence (1885–1974), owned the necessary antiques/second-hand goods trading licence. Bradshaw traded from a small shop at the then unfashionable end of Market Street, Sydney; at a wartime rent of £2 per week, Bradshaw and his mother leased number 12—an ‘old 1840s house where the kitchen was in the yard out the back’, the shop at street level and the residence upstairs.

Bradshaw was approached by a member of the Mat(t)hews family with an invitation to visit their home, which was in the vicinity of Parramatta. The Mat(t)hews intended to sell a cedar sideboard that had allegedly been part of the furniture in Government House, Parramatta. In 1855, Governor-General Sir William Thomas Denison (1804–71) had all the furniture and fittings in Government House, Parramatta, sold at public auction. A number of sideboards were offered for sale. Perhaps an ancestor of the Mat(t)hews acquired the cedar sideboard at the auction. Bradshaw purchased the sideboard, and subsequently sold it to Government House, Parramatta. The sideboard is currently part of the impressive furniture collection of the National Trust of Australia (New South Wales).

49 See Keating, Eulogy, p. 1.
51 I am indebted to Stewart Symonds for this information.
53 Lawson, ‘The Other Man in Keating’s Life’. In 1957, Bradshaw moved his shop from Market Street to 96 Queen Street, Woollahra, Sydney. With the support of family, friends and clients, he paid £2470 for the premises in Woollahra. In 1991, Bradshaw recalled that ‘Queen Street then was rather run down, sleazy, and 5,000 pounds would have bought anything in the street … Next to me was an old produce store which sold potatoes by the sack and on the other side, a lodging house. Over the road … was a fish and chip shop.’ Ibid. After Bradshaw’s death in 2009, his shop was ‘tenanted to Jacardi, the children’s clothing store from Paris, following’ the property’s A$2.7 million sale. Chancellor, ‘Queen Street Eschews Antiques for Fashion’. See also Oakman, ‘Man of Antiques Lived on Fruit Cake’.
54 I am indebted to Stewart Symonds for this information.
55 I am indebted to the eminent historian and Emeritus Curator of the Mitchell Library, Sydney, Elizabeth Ellis OAM, for alerting me to this possibility. See ‘The Mat(t)hews Connection’, below.
Why the Mat(t)hews approached a dealer as young and inexperienced as Bradshaw remains a mystery (in 1942, Bradshaw was only 20 years old). Bradshaw’s maternal aunt was Vere Mathews, who was married to Freddy Mathews, Bradshaw’s mother’s brother (Freddy was a ‘gentlemanly-looking man; always well dressed’). Vere was a well-known and successful Sydney businesswoman ‘who liked crocodile shoes’, ‘lived in the T&G building’ and ‘ran a restaurant’ of distinction on the lower ground floor of the Rigneys Building, 147 King Street, Sydney. Vere’s restaurant was ‘known far and wide for its floral decorations’, and gained a reputation as the venue at which the best of Sydney’s high society might meet and be seen. Apparently, Vere could ‘make wonderful salads’.

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56 Bradshaw had another aunt, Ms Batwell, whose home was at the top of Queen Street, Woollahra (on the current site of the Hughenden Hotel, now 14 Queen Street), and who was very fond of Bradshaw. Although Ms Batwell was not one of Bradshaw’s relatives, he affectionately referred to her as ‘Aunt Bat’. I am indebted to Paul Kenny for this information.

57 I am indebted to Paul Kenny for this information.

58 I am further indebted to Paul Kenny for this information.

59 Vere would ‘wear a different pair of shoes every day’. I am again indebted to Paul Kenny for this information, which emerged within the context of a telephone conversation held between the author and Kenny on Friday, 16 August 2013.


61 An early Sydney skyscraper, on the corner of Elizabeth and Park streets. Between 1930 and 1939, Sydney’s T&G Building was the tallest in Australia. This elegant building was demolished in 1975, replaced in 1977 with a 50-storey office tower. Company policy precluded single and/or divorced women from living at the T&G Building. I am indebted to José Gutierrez for this information.

62 ‘Rigneys, the House of Perfect Footware, 147 King Street (2 doors from Castlereagh Street), Sydney.’ Advertisement in Sydney Morning Herald, 20 January 1939, p. 1, Trove, National Library of Australia.

63 Lawson, ‘The Other Man in Keating’s Life’.

64 The Cessnock Eagle and South Maitland Recorder, 8 November 1946, p. 5, Trove, National Library of Australia. The observation is made in a report concerning the ‘lovely flowers at the Red Cross Cup Party held at the club house of the new [Cessnock] golf links’, within which context ‘it was said by one well-known person that she felt she had just walked into “Vere Matthew’s”, which city restaurant is known far and wide for its floral decorations’.

65 The tone of the neighbourhood was outrageously lowered on the evening of Tuesday, 18 February 1947, when a ‘man, wearing only a pair of trousers, threw carving knives at the staff and splashed’ a large can of ‘tomato sauce over walls … fittings’ and anyone he could reach ‘in Vere Mathews’s restaurant … Women dining in the restaurant ran for shelter … and waitresses cried. He snatched off two tablecloths and crockery smashed on the floor. Mr. Chris Morgan, the chef, overpowered the man after a struggle. When Constable Anger, who was on traffic duty at the intersection of King and Castlereagh Streets [two buildings from Vere’s restaurant; see Plate 328h] arrived, he found the nearly naked man dripping with blood and tomato sauce. “I’m the nude dancer from Armidale,” the man shouted.’ Definitely not a successful floorshow (to say the least). Sydney Morning Herald, 19 February 1947, p. 1, Trove, National Library of Australia.

66 I am indebted to Paul Kenny for this information, which emerged within the context of a telephone conversation held with the author on Friday, 16 August 2013. Kenny remarked that he’d ‘had some of them’.
Plates 328g and 328h show 147 King Street as it appears today (it is the Victorian free classical-style yellow building). The site of Vere’s restaurant is currently occupied by The Emperor’s Choice Chinese restaurant.67

Left: Plate 328g 147 King Street, Sydney.
Right: Plate 328h 147 King Street, Sydney, as seen from the corner of King and Castlereagh streets.

Source: Photos by the author.

Originally a five-storey structure, 147 King Street was built in 1888 to house the offices and printing equipment of the Sydney newspaper the Daily Telegraph.

In 1914, the building was sold and renamed Elystan Chamber. The new owners commissioned architects Spain, Cosh and Dodds, to modify the shop fronts and building interior.

In 1935 architects McCredie and Evans were commissioned to provide two additional floors and a caretaker’s flat at roof level. In 1974 Cornelius Properties Pty Ltd. purchased the building and renamed it Cornelius Court.

67 Vere Mathews’ restaurant and The Emperor’s Choice Chinese restaurant are not linked only by location, but also by flowers: Vere's renowned floral decorations and the culinary tradition found in many Chinese restaurants in Australia—flowers made out of carrots.
In 2003 the building was sold to the Ashington Group who upgraded the building and carried out major conservation works restoring many of the lost internal details, renaming the building Ashington Court.68

On more than one occasion, Vere and Freddy Mathews’ finances were compromised by: 1) Vere’s penchant for expensive shoes (purchased at only the best shops in the exclusive Sydney suburb of Double Bay); and 2) Freddy’s passion for horseracing.69 At one stage, financial circumstances forced the Mathews to move from the T&G Building to Barrenjoey Road, Palm Beach, Sydney.70 Following Freddy’s death,71 Vere moved to the upstairs flat of 94 Queen Street, Woollahra, next to William Bradshaw’s shop/home.72

Vere Mathews had a private passion and appreciation for Georgian decorative arts and design, owning many high-quality Georgian engravings, pieces of furniture and a 1785 square piano by George Pether (fl. 1775–94). Vere often travelled to England, where she acquired most of her antiques. It was Vere who encouraged Bradshaw to enter the antiques trade, and her consistent emphasis on quality and impeccable taste became an enduring influence on her nephew, William Bradshaw. It is reasonable to suppose that Bradshaw’s interest in fortepianos was a direct result of Vere Mathews’ influence.

After Vere retired, whenever she needed money, Bradshaw would collect antiques from her home and sell them. (In this way, Vere’s 1785 Pether square piano eventually came into the possession of Stewart Symonds, who purchased the instrument in 1983.)73

Bradshaw’s mother, Ruby Florence, lived at 96 Queen Street, Woollahra, with her son. When Bradshaw was overseas purchasing antiques (during which times, his shop was closed for business), it was Vere Mathews who looked after the elderly Ruby;74 on such occasions, Ruby and Vere squabbled ‘like two alley cats’.75

68 Brass heritage plaque affixed to the facade of 147 King Street, Sydney.
69 I am indebted to Paul Kenny for this information.
71 Vere found herself at the Eastern Suburbs Crematorium, Matraville, Sydney. Upon observing a column of red flames exploding from the top of a tall chimney in the petrol refinery next door, she remarked: ‘Dear oh dear! There goes Freddy.’ I am indebted to Paul Kenny for this information, which emerged within the context of a telephone conversation with the author on Friday, 16 August 2013.
72 I am further indebted to Paul Kenny for this information.
73 The instrument is currently housed in the Stewart Symonds Collection, Sydney. I am indebted to Stewart Symonds for information concerning Vere Mathews’ passion for Georgian antiques, her influence on Bradshaw, Bradshaw’s assistance to Vere following her retirement and the 1785 Pether square piano. Surprisingly, there is no mention of Vere Mathews in the entry for the 1785 Pether square piano in the Catalogue of the Stewart Symonds Keyboard Instrument Collection; the entry states: ‘The original owner was Baron Paul Celestini—Brought to Sydney c1920 by Mrs Arquaif After her death to 3 other owners before coming into the collection through WFB [Bradshaw]’ (Plate 328c).
74 I am indebted to Paul Kenny for this information.
75 I am further indebted to Paul Kenny for this information.
Did Vere Mathews have any contact (and/or familial connection) with the Mathews who were located in the vicinity of Parramatta? Perhaps it was Vere who recommended her 20-year old nephew William to the Mathews. The Mathews may have been aware not only of Vere’s discriminating taste in antiques, but also of her reputable social standing; if so, they would probably not have hesitated to act positively upon her recommendation.

At the Mathews’ home, after having viewed the cedar sideboard that had allegedly been part of the furniture in Government House, Parramatta, Bradshaw was taken to the laundry to see a broken-down square piano. Bradshaw was told that the piano had been in the possession of the Mathews family for at least two generations, and that the instrument—Mr Mathews believed—had once belonged to Elizabeth Macarthur. The Mathews did not regard the piano as being in fit enough condition to place in their house.

Oddly—especially given the supposed historical significance of the instrument, a significance the Mathews regarded as being important enough to communicate to Bradshaw—bricks and rubbish had been piled on top of the piano. Not only had borers damaged the interior of the instrument, but it also contained a rats’ nest. The lid was warped and broken into two parts. The piano’s keys were missing. Upon asking what had become of the keys, Bradshaw was informed that they had been used as kindling to heat the copper!

The instrument was not only a ruin

in the prosaic sense, something that time and fortune … [had] left damaged and incomplete, but a ruin in the elevated sense, too. A ruin is not the same thing as a pile of rubble after all; it can be magnificent and affecting, in its own ways. Ruin fanciers speak of feelings that ruins evoke more intensely than intact structures: mystery, romance, nostalgia, wistfulness, melancholy, regret.

Reflecting the fact that the instrument was in terrible condition, and because he may also have sensed deep significance in the blighted remains of the Longman & Broderip square piano that lay before him, Bradshaw purchased the instrument for a small (unknown) price.

At some time between 1943 and 1949, Bradshaw sold the piano to Albert George Briskie, an antiques dealer and expert in Australian colonial silver. Briskie was notorious for disassembling clocks and antiques as part of (sometimes inadequate)

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76 ‘As a sixteen year old … [Bradshaw] started business with his mother.’ Keating, Eulogy, p. 1.
78 See Ingram, ‘An Eccentric Magpie Bites the Dust’.
attempts at restoration (Briskie ‘enjoyed tinkering with his pieces’). Born in Queensland, Briskie had been ‘in service’ in England. Briskie’s ‘acquaintance with antiques’ began ‘when he was a butler in Gloucestershire. He worked for Lady Topham of Grand National associations, and’ was also employed for a time as ‘a gentleman’s gentleman at the Old Etonian Club, before returning to Australia’.81

Between 1940 and 1942, Briskie was employed as a houseman at the home of Clara Board, widow of the collector and artist Leslie Richmond Board (d. 1935), in Macleay Street, Potts Point, Sydney. (Apparently, Briskie had carving skills: using a long knife, he could create a thin slice of roast beef with a single, strong stroke.) In February 1944, Briskie opened a second-hand shop at the foot of King Street, Sydney: his

20 foot window and … shop … [were] crammed full of shells, porcelain goods, foreign coins, pieces of jade, knives, lacquer cigarette cases, cameras, Chinese perfume bottles, ancient French inkpots, pewter and silver rings, hair bracelets, [and] carved wooden heads.

Prior to opening his shop in King Street, Briskie traded largely through the antiques dealer Stanley Lipscombe (1918–80). (William Bradshaw despised Stanley Lipscombe, or ‘Stella’, as he used to call him.) The painter William Dobell (1899–1970) was a ‘frequent visitor’ to Briskie’s shop, ‘in search of unusual frames for his own works’. Musical instruments sometimes passed through Briskie’s hands. In late August 1945, for example, two violins stood alongside one another in Briskie’s shop window: one had been made by a sailor on board ship; the other, with a price tag of £350 was, according to Briskie, the work of Nicolò Amati (1596–1684). Eventually, Briskie moved to a ‘tin and wood premises at Catherine Street’, Leichhardt. Briskie’s shop was ‘the epitome of clutter in the middle of which was his bed’. About 1983, Briskie

79 Ibid.
80 This information is derived from a conversation held between the author and Stewart Symonds on 1 August 2012. About 1969, Symonds purchased his first piano from Briskie, at Briskie’s shop in Catherine Street, Leichhardt, Sydney. The instrument, a Broadwood & Sons square piano, dated 1837, was completed on Monday, 2 January 1837, 100 years to the day before Symonds was born.
81 Ingram, ‘An Eccentric Magpie Bites the Dust’.
83 This information is derived from a conversation held between the author and Stewart Symonds on 1 August 2012.
84 See ‘Sydney ‘Sailors’ Last Hope’, Townsville Daily Bulletin, 29 August 1945, p. 3.
85 Ibid.
86 See Ingram, ‘An Eccentric Magpie Bites the Dust’.
87 See Keating, Eulogy, p. 3.
88 ‘Sydney “Sailors” Last Hope’.
89 See ibid.
90 Ingram, ‘An Eccentric Magpie Bites the Dust’.
moved to his last shop/abode at Parramatta Road, Leichhardt. Briskie was ‘a very successful dealer’, who, ‘like all true eccentrics ... irritated others’. In 1987, at the age of 73, Briskie found himself in hospital. Whilst there, his aorta ruptured, causing his death.

In early 1969, 18 years before Albert Briskie’s death, William Bradshaw repurchased the Longman & Broderip piano currently in Brian Barrow’s possession from Briskie, by which time the instrument had lost its front fallboard (lockboard). A set of keys taken from a contemporaneous square piano had been substituted for the missing originals.

On Friday, 29 May 1969, Brian Barrow bought the piano from Bradshaw (along with an unrestored Aeolian Orchestrelle—a roll-operated reed organ) for slightly less than A$1000. (Not only were Bradshaw and Barrow friends, but also, on occasion, Bradshaw had need to call upon Barrow’s virtuosic gilding and painting skills.)

After acquiring the piano, Barrow glued the lid back together (the lid had been clumsily glued together) and made a rough set of hammers for the instrument.

In July 1970, a photograph of Barrow’s Longman & Broderip square piano appeared in The Australasian Antique Collector, as part of an article written by Bradshaw entitled ‘The Domestic Piano’. Bradshaw’s caption to the photograph explicitly dates the piano as 1781; moreover, in his article, Bradshaw reiterates the piano’s date: ‘it is by Longman & Broderip and dated 1781.’

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91 Ibid.
92 This information is derived from a conversation held between the author and Stewart Symonds on 1 August 2012.
93 See ‘Key Fronts’, below.
94 I am informed that Bradshaw affectionately referred to Barrow as ‘Tricky Vicky’ not only because Barrow possessed the gilding and painting skills necessary to make (if required) an antique appear older than it really was, but also because of Barrow’s predilection for Victorian-era antiques. Bradshaw often gave his friends nicknames: there was, for example, “Matron” [Keith] Lehane, who was the early carer and janitor. John Reilly, the offshore diver who was affectionately called “The Mermaid” and also known as “The Princess Kinkara” for his tea-making prowess. Then his theatre-usher friend, Peter Berry, whom he called “the glow worm”. Keating, Eulogy, p. 4. I am informed by Stewart Symonds that Bradshaw called the Queen Street antiques dealer Peter Code ‘Kora Code’. Moreover, Symonds informs me that Bradshaw gave a female neighbour who had undergone a breast reduction procedure the name ‘Dorothy Crop-Tit’. On several occasions, within the context of ‘polite’ company, refined conversation and witty repartee, Bill enthusiastically uttered this name—not surprisingly, teacups rattled.
95 Bradshaw, ‘The Domestic Piano’, p. 72, Fig. 1, captioned ‘Square piano by Longmann & Broderip of London 1781’.
96 Ibid., p. 74. I am indebted to Brian Barrow for providing me with a copy of a letter written to him by Paul Kenny (a very close and supportive friend of William Bradshaw), dated Thursday, 23 May 2013, in which Kenny provides information taken from Bradshaw’s business records (Kenny is the current custodian of Bradshaw’s business records). Since Brian Barrow purchased his 1785/86 Longman & Broderip square piano from Bradshaw along with an unrestored Aeolian orchestrelle, Bradshaw’s description ‘29/5/69 Orchestrelle & Piano case date 1780’ strongly suggests that the specified ‘piano case’ is Barrow’s 1785/86? Longman & Broderip square piano. Note that Bradshaw dates this piano as 1780 (Plate 328d).
About 2006–07, Bradshaw attempted to repurchase the piano from Brian Barrow. At that time, ‘in a hushed voice’ (to quote Barrow), Bradshaw informed Barrow that he had purchased Stewart Symonds’ 1780/86? Beck square piano in London, and that he had scratched off the little round British Antique Dealers’ Association sticker.

If Bradshaw’s scenario is true then he appears to have had no qualms in telling Stewart Symonds—one of his closest friends—that he purchased the Beck 1780/86? square piano in an old farmhouse on the outskirts of Windsor, and that it was the First Fleet piano. Unfortunately, such a disquieting inconsistency casts doubt upon the veracity of provenance details attested to and/or provided by Bradshaw.

Within the context of a conversation held between the author and Stewart Symonds on Sunday, 12 May 2013, Symonds recounted that Bradshaw had encouraged him to purchase the Frederick Beck piano not only by informing him of the instrument’s Windsor-related provenance, but also by stating ‘it should be in your collection’, as the instrument is ‘important to Australia’. Symonds also recounted that when he gave Bradshaw a deposit to purchase the Beck piano in mid-October 1986, Bradshaw asked him not to ‘brag about it’, not to ‘make a noise’ about owning the instrument, or about the instrument’s provenance. Bradshaw’s request invites concern in relation to his motives for making such an appeal. Perhaps

1. Bradshaw was no longer convinced of the significance of the 1785/86? Longman & Broderip piano that Brian Barrow had purchased from him four years before, on 29 May 1969 (Bradshaw told Barrow that the instrument had once belonged to Elizabeth Macarthur and was the First Fleet piano)

2. Bradshaw was not as certain as he appeared to be about the significance of the 1780/86? Beck square piano that he had just sold to Symonds.

In either case, Bradshaw’s request suggests that he did not want to be ‘caught out’ one way or another. After all, his professional reputation was on the line. One could speculate that in response to provenance details associated with the Frederick Beck square piano he had purchased on 29 October 1973, he had

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97 Symonds was the executor of Bradshaw’s estate.
98 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
99 Bradshaw, having informed Stewart Symonds of the 1780/86? Beck piano’s provenance when Symonds first saw the instrument in early October 1986, reiterated the piano’s provenance when Symonds purchased the instrument a week or two later. See ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
100 See ibid.
101 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’ and ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
102 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’ and ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
revised his opinion concerning the significance of the 1785/86? Longman & Broderip piano that he had sold to Barrow—in other words, new and more recent information had resulted in the formation of new conclusions.

The Mat(t)hews Connection

What was the connection between the Mat(t)hews family and the Macarthurs?

1. Did the Mat(t)hews family acquire the piano as a result of the fact that they (or one or more of their ancestors) had at some stage worked at Elizabeth Farm (the Macarthurs used local labour and craftsmen at Elizabeth Farm)?

2. Did a local person, or a member of the Mat(t)hews family, purchase the 1785/86? Longman & Broderip square piano at the 1865 clearing sale of the Macarthurs’ estate?

What was the connection between William Bradshaw and the Mat(t)hews family?

1. Did Vere Mathews, Bradshaw’s aunt, have any contact or familial connection with the Mat(t)hews who lived in the vicinity of Parramatta?

The nature and depth of the connection between the Mat(t)hews and the Macarthurs and the Mat(t)hews family and Bradshaw represent an enticing goad for future research.

A Piano Disrespected

Given the Mat(t)hews family believed the Longman & Broderip square piano to be historically significant because of its association with Elizabeth Macarthur—they felt it important enough to inform Bradshaw that they believed the instrument had once been owned by Elizabeth Macarthur—it seems odd that

1. the piano had been stored in the laundry

2. bricks and rubbish had been piled on top of the instrument

3. the piano’s keys had been used as kindling to heat the copper

4. the piano had not been (either to some extent or fully) restored.

Times and ideas change. In 1942, antiques were not always regarded or treated with the reverence that is often accorded to them today. If the Mat(t)hews’ attitude towards their Longman & Broderip square piano was one of indifference (as the instrument’s storage context and condition suggest), the fact that they told

103 See ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, below.
104 I am indebted to the eminent historian and Emeritus Curator of the Mitchell Library, Sydney, Elizabeth Ellis OAM, for raising these questions.
Bradshaw that the piano had belonged to Elizabeth Macarthur is paradoxical: the Mat(t)hews were aware of the instrument’s historical significance, and yet, having allowed the piano to fall into a state of gross disrepair, had stored it in their laundry.

That the dilapidated instrument was housed in the laundry may be explained by the fact that by the time Bradshaw first saw the piano, the Macarthurs had not only faded from social and cultural prominence, but also, perhaps, from relevance to the Mat(t)hews family; and yet still the Mat(t)hews felt it important enough to tell Bradshaw that the instrument had once been owned by Elizabeth Macarthur.

The Mat(t)hews family may have been reticent to restore the instrument because of

1. financial constraints
2. the fact that they did not know of (or could not find) a restorer with the appropriate skills
3. their wish not to alter the fabric of the instrument through restoration, for fear that information that could be of benefit to posterity might be lost (this seems unlikely, however, given both the extent of damage that had been allowed to occur and the instrument’s storage context)
4. a belief that because the instrument was both antiquated and unable to meet the musical demands inherent in nineteenth and twentieth-century keyboard repertoire, the piano was not worth the expenditure associated with restoring it to playing order
5. indecision resulting from the frustration of not knowing quite what to do with the instrument—a level of frustration, perhaps, that prompted them to sell the instrument to the 20-year-old Bradshaw.

Given the piano’s purported significance, Bradshaw (who would have been acutely aware of its heritage value) inexplicably

1. sold the instrument to Albert Briskie, a dealer who was notorious for both disassembling and inadequately restoring antiques (Briskie’s subsequent treatment of the piano is alarming, especially so as Bradshaw must have made the instrument’s provenance—as he understood it—clear to Briskie at the time of sale)
2. having reacquired the instrument in early 1969, sold it almost immediately, rather than keeping it as a part of his impressive personal keyboard instrument collection.

105 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
A Taxing Proposition

Bradshaw’s decisions may be explained by the fact that the ‘turnover’ time between his purchase and subsequent sale of instruments was usually small. Bradshaw, in his own enigmatic words, would only keep a piano or piece of antique furniture for himself until he had ‘drained it’. After Bradshaw had ‘drained’ an instrument, he was often reluctant to part with it. Bradshaw had no room, however, to store every instrument he acquired, nor could he afford to keep every piano he purchased. In such circumstances, his close friend Stewart Symonds was usually given first offer to buy the ‘drained’ instrument. Consequently, Symonds became one of Bradshaw’s biggest clients.

Unlike the turnover time for the 1785/86? Longman & Broderip, Bradshaw’s turnover time for the 1780/86? Beck square piano was uncharacteristically long. Having acquired the Beck on 29 October 1973, Bradshaw waited 13 years before he sold the instrument. In fact, given the Beck’s cultural significance, it is surprising that Bradshaw elected to sell it at all, rather than keeping the instrument as a permanent part of his formidable personal piano collection (apart from the instrument’s proposed association with George Worgan, it was—and still is—the only piano located in Australia made by Frederick Beck, and is one of 32 extant Frederick Beck instruments. Moreover, it is the only fully chromatic five-octave late eighteenth-century English square piano with cabriole legs and a campaign-furniture-inspired stand).

It may be argued that Bradshaw’s intention when purchasing the Beck piano on 29 October 1973 was to reduce his tax bill in the future. As a shrewd businessman, Bradshaw would have known that the eventual sale of such a culturally significant instrument would yield a considerable profit (Bradshaw purchased the instrument in 1973 for A$150, and sold it in 1986 for A$3800—a substantial return of A$3650).

In 1973, Bradshaw’s stock book entry ‘Square Piano by Beck for self’ (Plates 133 and 328e) reveals that he did not categorise the instrument as shop stock (the piano is described as Bradshaw’s own private property). A quiet sale of the instrument sometime after he had acquired it (as it turned out, 13 years) would ensure that earnings from the sale were kept ‘off the radar’. Since the piano was Bradshaw’s private property, the instrument could not be regarded as a generator of taxable income derived from his business.

106 I am indebted to Stewart Symonds for this information.
107 I am further indebted to Stewart Symonds for this information.
108 See ‘Extant Pianos by Frederick Beck’, in Chapter 2, Volume 1 of this publication.
When Stewart Symonds purchased the 1780/86 Beck square piano from Bradshaw in mid-October 1986, payment was made by cheque. If Bradshaw had hoped to disguise his taxable earnings, a quiet sale for cash would have been more expedient, and yet Bradshaw made no request that cash be involved in the transaction. Moreover, Bradshaw provided Symonds with a receipt.

It appears that in 1973, Bradshaw did not acquire the Beck piano for himself as a tax dodge, but rather as a response not only to his belief that the instrument was the First Fleet piano, but also to his belief that such an important instrument would sit well in his personal collection. Until the Beck piano’s eventual sale to Stewart Symonds 13 years later, Bradshaw kept the instrument until he had ‘drained it’.

A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription

In *The Australasian Antique Collector* (Vol. 3, No. 9, July–December 1970), William Bradshaw labelled a photograph of Brian Barrow’s Longman & Broderip square piano as ‘Square Piano by Longman & Broderip of London 1781’. The photograph is part of an article written by Bradshaw. In the article, the Longman & Broderip instrument is described as ‘a very early and typical example of the square piano … it is by Longman & Broderip and dated 1781’. Bradshaw’s explicit dating of the instrument is surprising as the date appears to be the product of guesswork; however, given the little that was known in 1970 about Longman & Broderip’s pianos, serial numbers and dates, Bradshaw’s guess is not only the best that could be managed at the time, but is also, remarkably, not far off the mark. Moreover, in his sales register, Bradshaw inconsistently dates Barrow’s Longman & Broderip as 1780 (Plate 328d).

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109 See Plate 133.
111 Ibid., p. 74.
112 From 1933 to the early 1980s, the leading and only comprehensive source concerning the history of the development of the piano was Rosamond E. M. Harding’s *The Piano-Forte: Its History Traced to The Great Exhibition of 1851*. According to Stewart Symonds, Bradshaw owned this book. In the 1933 edition, Harding mentions Longman & Broderip only briefly, and twice (pp. 56, 82).
113 I am indebted to Brian Barrow for providing me with a copy of a letter written to him by Paul Kenny, dated Thursday, 23 May 2013, containing edited transcriptions of some of the entries found in Bradshaw’s business documents. Since Barrow purchased his 1785/86 Longman & Broderip square piano from Bradshaw along with an unrestored Aeolian orchestrelle, Bradshaw’s datum ‘29/5/69 Orchestrelle & Piano case date 1780’ strongly suggests that the specified ‘piano case’ is Barrow’s 1785/86 Longman & Broderip square piano. In the entry, Bradshaw dates this piano erroneously as 1780.
Each of the two documents in Brian Barrow’s possession signed by William Bradshaw gives the piano’s date as 1781. One of these documents is dated, in Bradshaw’s own hand: ‘6-8-07’ (Plate 326). It is surprising that a man of Bradshaw’s erudition should not, by 2007, have been aware of Clinkscale’s 1995 pronouncements concerning the significance of the year 1782 when dating Longman & Broderip pianos: ‘The [firm’s] original name was J. Longman & Co and the first address 26 Cheapside … [In] 1775 … Francis Fane Broderip … joined the partnership … Longman & Broderip enjoyed a long association, which included the addition of another address, 13 Haymarket in 1782.’

It is also surprising that Bradshaw appears not to have heard of David Hunt’s research (or, if he was aware of Hunt’s conclusions, does not appear to have paid any attention to relevant data). As Bradshaw’s health was in decline by 2007, perhaps his need for pedantic accuracy was of little concern to him. If so, doubt must be cast upon some aspects of the recollections and pronouncements communicated by Bradshaw between 2007 and 2009.

An informed proposed dating of Barrow’s Longman & Broderip square piano may be achieved using three sources of information derived from the instrument itself: 1) the keyboard compass; 2) the serial number; and 3) the nameboard.

**Keyboard Compass**

Although the original keyboard of Barrow’s Longman & Broderip is missing, the dimensions of the instrument’s keywell make it reasonable to assume that the keyboard compass was five octaves (FF–f); this 61-note keyboard was the normal compass throughout late eighteenth-century Europe. Longman & Broderip began making 5.5-octave square pianos in ca 1794, the five-octave compass of Barrow’s Longman & Broderip piano suggests that the instrument may have been made prior to this date.

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114 See ‘Sources of Information’, above.
117 Symptoms of Bradshaw’s encroaching dementia began to appear during the last three years of his life—that is, from 2006. I am indebted to Stewart Symonds for this information.
118 Bradshaw died on Wednesday, 18 November 2009.
119 Four 5.5-octave square pianos ‘are known and dated 1796 on the enamel plaque, with numbers from 291 to 470’. ‘Dating Pianos’, in *Square Piano Tech*. Longman & Broderip did not cease making five-octave square pianos in ca 1794; the firm made five and 5.5-octave instruments concurrently.
Serial Number

Five-octave Longman & Broderip square pianos were subject to a serial number series that ran to more than 4000,\(^{120}\) numbering commencing in late 1783 or 1784.\(^{121}\) The dates of nine five-octave Longman & Broderip pianos are currently known

- serial number 289 is dated 1785?
- serial number 361 is signed ‘John Geib Fecit 1785’ (on the bottom boards under the soundboard)\(^{122}\)
- serial number 1025 is ‘believed to date from 1786’\(^{123}\)
- serial number 1049 is dated 23 August 1787
- serial number 1072 is dated 1787
- serial number 1134 is signed and dated by Geib 1787
- serial number 2386 is signed ‘Geib and Goldsworth 1791’
- serial number 2416 is dateable to 1789 by invoice from Burghley House ? (given the previously listed serial number and date, these details are inexplicable)
- serial number 2707 is dateable to 1 September 1792 by invoice.\(^{124}\)

Barrow’s piano has the serial number 604 stamped into the bottom of the compartment at the left of the keyboard; this compartment originally contained mutation hand-levers (Plate 329). Longman & Broderip square pianos commonly have a serial number stamped into the bottom of the mutation hand-lever compartment—see, as representative examples, instrument number 1846 (London, ca 1788)\(^{125}\) and number 1926 (London, ca 1790).\(^{126}\) Basing supposition on information contained in David Hunt’s list, it is more than reasonable to speculate that Brian Barrow’s Longman & Broderip square piano dates from 1785/86.\(^{127}\)

\(^{120}\) See Hunt, ‘Instrument History/Research’.
\(^{121}\) ‘Longman & Broderip’, in *Square Piano Tech: A Resource for the Restoration of 18th and Early 19th Century Square Pianos* [n.d.].
\(^{127}\) In the light of information contained in David Hunt’s list, Andrew and Robert Durand’s dating of square piano number 306 as 1796 may be incorrect. See A. Durand and R. Durand, ‘Restored Instrument Archive: Square Piano by Longman & Broderip No 306, London 1796’, in *The Music Room Workshop. Makers & Restorers of Early Keyboard Instruments* [n.d.]. David Hunt’s research suggests that instrument number 306 dates from 1785.
Plate 329 Square piano by Longman & Broderip (London, 1785/86?): serial number ‘604’ stamped into the bottom of the mutation hand-lever well.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Nameboard

1) Nameboard Decoration

Styles of nameboard decoration found on extant Longman & Broderip square pianos suggest that until ca 1790, decorative options included either inlaid arabesques or ‘inlaid swags and bell-flower drops’ on either side of and above an inlaid inscription cartouche. ‘A new fashion becomes apparent around 1790 when many of the pianos have hand-painted decoration on the nameboard, featuring either laurel wreaths or floral garlands featuring roses, sweet peas and eglantine.’ The inlaid nameboard decoration on Barrow’s Longman & Broderip piano dates the instrument prior to ca 1790, reinforcing the viability of 1785/86 (derived from the serial number) as a proposed date of manufacture.

2) Nameboard Inscription

Many late eighteenth-century square pianos made by the principal London-based makers provide a date of manufacture as part of the nameboard inscription. The nameboard inscriptions of Longman & Broderip square pianos typically contain no date.

The nameboard inscription on Barrow’s Longman & Broderip piano (Plate 330) reveals that at the time the instrument was made, Longman & Broderip occupied premises at both 26 Cheapside, near the Church of St Mary-le-Bow\(^{130}\) (Cheapside was one of London’s most prestigious shopping streets)\(^{131}\) and 13 Haymarket (at the southern end of the street, near the opera house).\(^{132}\) ‘Longman & Broderip were for some years the premier manufacturers in Europe, and their shops in Cheapside and Haymarket became an essential call for all musical visitors to London.’\(^{133}\)


Source: Brian Barrow Collection, Sydney. Photo by the author.

Longman & Broderip acquired their second address—13 Haymarket—on Sunday, 29 September (Michaelmas) 1782.\(^{134}\) These premises appear to have been ‘primarily a shop with living accommodation on the upper floors, and to have had no warehouse or workshop’.\(^{135}\) Assuming the nameboard on Barrow’s piano is original (no evidence suggests anything to the contrary), the inclusion of the 13 Haymarket address in the instrument’s nameboard inscription reinforces the viability of 1785/86 (derived from the instrument’s serial number) as a proposed date for the piano’s manufacture. What is not viable, however, is William Bradshaw’s estimated date of 1781.

Surprisingly, not only did Bradshaw date the instrument in his sales register as 1780 (Plate 328d), he also labelled a photograph of Barrow’s Longman & Broderip square piano, published in *The Australasian Antique Collector*,\(^{136}\) knowing that the date given in the caption (1781) was an estimation, and signed two documents in 2007 explicitly attesting to 1781 as the date of the instrument’s manufacture, knowing that the date was just an approximation.\(^{137}\)

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\(^{130}\) See ‘Cheapside’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 29. See also Bozarth and Debenham, ‘Piano Wars’, p. 46.

\(^{131}\) See Cole, ‘Longman & Broderip’.

\(^{132}\) See ‘Hay Market’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 36. On Cary’s map, the Haymarket Opera House is designated with the number 72.

\(^{133}\) Cole, ‘Longman & Broderip’.

\(^{134}\) See ibid. See also ‘21) James Longman (ca 1740–1803) and Francis Broderip (d. 1807)’ in Appendix E, this volume.


\(^{136}\) Bradshaw, ‘The Domestic Piano’, p. 72

\(^{137}\) See ‘Sources of Information’, above.
The Piano in the Laundry

The tale Bradshaw told Brian Barrow in late 1969 and Richard d’Apice in August 2007 regarding his initial encounter with the Longman & Broderip piano in the Mat(t)hews’ laundry in 1942 is strikingly similar to the story Bradshaw told Stewart Symonds in early October 1986 concerning Symonds’ 1780/86? Beck square piano. On several separate occasions, Bradshaw recounted the provenance details of the 1785/86? Longman & Broderip piano to Brian Barrow. Similarly, on a number of distinct occasions, Bradshaw recounted the provenance details of the 1780/86? Frederick Beck piano to Stewart Symonds. One can only conjecture as to why this is the case.

1. Was Bradshaw telling a truth that is ‘stranger than fiction’?
2. Was Bradshaw eager to make both the 1785/86? Longman & Broderip and the 1780/86? Beck pianos enticingly saleable by suggesting that each instrument was the First Fleet piano? As a master salesman and bon vivant, Bradshaw could, and may have, spun a captivating tale in order to secure a sale. Paul Keating (b. 1944), Prime Minister of Australia from 1991 until 1996, observed that Bradshaw was a ferocious salesman … [Keating] used to say [to Bradshaw], ‘You’re like a black widow spider’. He’d sidle out of that narrow door and come upon [customers]. If they were old customers he would know the approach, but if they were new customers he’d go through the patter, slowly reeling them in—it was something to see.140
3. Did Bradshaw revise his initial opinion of the significance of the 1785/86? Longman & Broderip in the light of his more recent encounter with the 1780/86? Beck square piano, and as a consequence sought to protect Brian Barrow from disappointment?
4. Did Bradshaw knowingly sign the two documents in Barrow’s possession (each containing details of the provenance of the Longman & Broderip square piano) having ‘trapped’ himself with fabricated facts?141
5. Did Bradshaw knowingly sign the two documents in Barrow’s possession (each containing details of the provenance of the Longman & Broderip square piano) in order to protect Barrow from distress and disenchantment?

138 See ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
139 I am indebted to both Brian Barrow and Stewart Symonds for this information.
140 Keating, Eulogy, p. 5.
141 The fact that Bradshaw was capable of overenthusiastic pronouncements and/or selective memory concerning a late eighteenth-century piano is suggested by documentation held in the archives of the Powerhouse Museum, Sydney, concerning the museum’s 1782–98? Longman & Broderip square piano. See ‘6)’, in Appendix D, this volume.
6. Was Bradshaw confused? Symptoms of Bradshaw’s encroaching dementia began to appear during the last three years of his life—that is, from 2006.\textsuperscript{142} The document entitled ‘Longman & Broderip Piano 1781’ (Plate 326), containing provenance details of Barrow’s instrument, signed by Bradshaw on Monday, 6 August 2007, falls within this period.

7. Is the tale the result of rivalry between two collectors? (‘There is … an understandable desire among collectors to possess instruments that are unique in some respect. Most prized would be the only example of some interesting type, but, failing that, the oldest.’)\textsuperscript{143} The author is strongly of the opinion that both Barrow and Symonds have revealed what they ardently believe to be the truth concerning the provenance of their pianos. Moreover, the author has found no evidence suggesting that either of these reputable collectors is not truthful; they are both gentlemen of reason and probity. Any inconsistencies and/or inaccuracies in provenance detail appear to originate with William Bradshaw.

Close Proximity and Dr Worgan’s Tenuous Connections with Longman & Broderip

Brian Barrow maintains that at the time of the manufacture of his 1785/86 Longman & Broderip square piano, Dr John Worgan and his family lived in Berners\textsuperscript{144} (Berner\textsuperscript{145} or Berner’s)\textsuperscript{146} Street (off the northern side of Oxford Street), within walking distance of Longman & Broderip’s premises at 13 Haymarket\textsuperscript{147} (about 10 blocks south of Oxford Street),\textsuperscript{148} and that such proximity may have influenced Worgan to purchase a piano from Longman & Broderip.

A conversation held between the author and Brian Barrow on Thursday, 29 November 2012 revealed that Barrow had obtained information concerning the location of Dr John Worgan’s home in Berners Street from two sources:

1. Alec Worgan, a descendant of one of George Bouchier Worgan’s brothers; regretfully, Alec provided no evidence to substantiate the assertion

\textsuperscript{142} I am indebted to Stewart Symonds for this information.
\textsuperscript{143} Cole, \textit{The Pianoforte in the Classical Era}, p. 317.
\textsuperscript{144} See Bowles, \textit{Bowles’s Reduced New Pocket Plan of the Cities of London and Westminster}, Grid Reference Cm. See also Cary, \textit{Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent}, Map Reference 27.
\textsuperscript{145} See \textit{A Plan of the Cities of London and Westminster (1767)}, Map Section: left-hand quadrant, northernmost extent Mary le Bon and southernmost extent Tothill Fields.
\textsuperscript{146} See Hughson, ‘Walk 15th’.
\textsuperscript{147} Clinkscale, \textit{Makers of the Piano 1700–1820}, p. 182. See also ‘21) James Longman (ca 1740–1803) and Francis Broderip (d. 1807)” in Appendix E, this volume.
2. Mollie Gillen, who states (without citing her sources) that Dr John Worgan ‘had lived in Berners Street, London, not far from the residence of James Bradley’ (1693–1762), the astronomer royal from 1742 until his death, ‘a friend of Evan Nepean’ (1752–1822) and later under secretary at the India Board, whose brother Henry became superintendent of the Dunkirk hulk at Plymouth. Three sources associate Dr John Worgan with an address in Berners Street:

1. the assertion (mentioned above) made by Alec Worgan
2. Mollie Gillen’s statement (mentioned above)
3. a single-page printed document in Brian Barrow’s possession, comprising a map (taken from Google Maps, dated Monday, 15 March 2010) showing ‘Berners St Westminster, London W1 UK’. The document contains the following handwritten statement at the bottom of the page: ‘The Worgan family lived in Berners St within walking distance of the Haymarket shop, Longman & Broderip, where the piano may have been purchased.’ The statement is signed underneath with the initials ‘BB’ (Brian Barrow).

To the author’s knowledge, no late eighteenth or early nineteenth-century evidence links Dr John Worgan with an address in Berners Street.

In 1746, Berners Street was the short, first-named street westward from Rathbone Place. On the northern side of Oxford Street, travelling westward from Rathbone Place, streets and entrances were

1. Rathbone Place
2. a relatively long yet narrow entrance to a stable yard
3. Marybone Pass, a narrow lane linking Oxford Street with uncultivated land
4. a wide unnamed entrance to the same uncultivated land accessed by Marybone Pass
5. Berners Street.

In 1767, Berner Street was the first-named street westward from, and running parallel with, Rathbone Place. Berner Street and Rathbone Place were
intersected at their halfway points by a relatively wide unnamed cross street,\textsuperscript{153} making it viable to describe Berner Street as being ‘off Rathbone Place’. During the mid-1780s, Dr John Worgan resided at 40 Rathbone Place.\textsuperscript{154} The fact that Berner Street was located ‘off Rathbone Place’ during the late 1760s may explain why Alec Worgan, Mollie Gillen and Brian Barrow have Dr John Worgan residing in Berners Street.

By 1775, Berners Street had become the second street westward from Rathbone Place. On the northern side of Oxford Street, travelling westward from Rathbone Place, named streets and entrances were

1. Rathbone Place
2. Newmans Street
3. Berners Street.\textsuperscript{155}

In 1775, Berners Street and Rathbone Place were no longer connected by an intersecting street; consequently, Berners Street could not be described as being ‘off Rathbone Place’.

In 1795, Berners Street was the third street westward from Rathbone Place. On the northern side of Oxford Street, travelling westward from Rathbone Place, named streets and entrances were

1. Rathbone Place
2. Perrys Place
3. Newmans Street
4. Berners Street.\textsuperscript{156}

In 1795, no cross street connected Berners Street with Rathbone Place. Berners Street could not be considered as being ‘off Rathbone Place’.

Within the context of conversations held between the author and Brian Barrow on Saturday, 28 July 2012, Barrow shared his belief that the Worgans’ proximity to 13 Haymarket may explain why George Bouchier Worgan purchased an instrument from Longman & Broderip.

\textsuperscript{153} See ibid.
\textsuperscript{154} See below.
\textsuperscript{155} See ‘Berners Str’, in Bowles, \textit{Bowles’s New Pocket Plan of the Cities of London and Westminster with the Borough of Southwark}, Grid Reference Cm.
Late eighteenth and early nineteenth-century sources make no mention of Berners Street in connection with the address of Dr John Worgan’s family home. Five addresses are verifiable; these are

1. 7 Millman (Milman or Millmans) Street
2. 40 Rathbone Place
3. 1 Maids of Honour Row, Richmond Hill
4. 2 Richmond Green
5. 65 Gower Street

When seeking to ascertain the viability of Barrow’s proposition, three of these addresses are germane.

1) 7 Millman Street

In 1755, John Worgan published his ‘Trio for Three Voices. With Instruments. Sung by Miss Burchell, Miss Stevenson, and Mr. Lowe in Vaux Hall Gardens’. The work’s publication inscription contains details of Worgan’s address at the time: ‘Printed for the Author and sold at his house in Millman Street, facing St. John’s Chapel, Bedford Row, Holborn’.

Mortimer’s London Directory of 1763 erroneously gives John Worgan’s address as St John’s Square, near Clerkenwell Green (in the then northern outskirts of the city). The Public Advertiser of Tuesday, 27 March 1764 provides (by not confusing the whereabouts of the relevant St John’s) a correct address:

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157 See ‘Millman Str’, in ibid., Map Reference 20; and ‘Millmans Street’, in ibid., ‘A List of 528 of the Most Principal Streets with Reference to their Situation’.

158 In 1793, two London directories give Dr John Worgan’s last address: 1) J. Wilkes, Directory to the Nobility, Gentry, and Families of Distinction, in London, Westminster, &c. being a Supplement to the British Directory of Trade, Commerce, and Manufacture, for 1793. Together with the Alterations, Corrections, and Additional Names, in the List of Merchants, Manufactures, Brokers, and Traders (London: J. Wilkes, 1793?), p. 50, ‘Worgan, Dr. 65, Lower Gower-street’. 2) P. Boyle, The Fashionable Court Guide, or Town Visiting Directory, for the Year 1793, Considerably Enlarged, and Carefully Corrected. With the Addition of Near One Thousand Measured Hackney Coach Fares. Also the Respectable Hotels at the West-End of the Town (London: P. Boyle and Hookham & Carpenter, 1793?), p. 164, ‘Worgan, Dr. 65, lower gower-street’. Concerning the title of the Court Guide, a ‘hackney coach’ was a horse-drawn carriage with ‘four wheels, two horses and six seats … driven by a Jarvey (also spelled jarvie), which operated as a vehicle for hire. See ‘Hackney Carriage’, in Wikipedia: The Free Encyclopedia (Last modified 28 February 2013).


Mr. Worgan’s House, facing St. John’s Chapel, Millman-street Bedford Row, Holborn’ (John Worgan became organist of St John’s Chapel, near Bedford Row, in 1760).

Millman Street lay one block south-east from the Foundling Hospital. It appears that Millman Street was regarded as insignificant enough to warrant its exclusion from any late eighteenth-century London map until 1795. In Millman Street, John Worgan lived at number 7. The Public Advertiser describes Worgan’s house as ‘facing St. John’s Chapel, Millman-street’. It is reasonable to propose that the Worgan family lived in a house on the eastern side of Millman Street, at the southern end, presumably either near or on the corner of Chapel Street. It seems that Dr John Worgan called 7 Millman Street home for approximately 20 years; in 1780, Dr Worgan’s son Joseph (1768–1825) enrolled at Eton College; as part of Joseph’s particulars, the Eton College Register records Dr Worgan’s address as ‘Milman Street, London’.

2) 40 Rathbone Place

There is a discrepancy between the address of the Worgan family as given in the 1780 Eton College Register and that published in The Daily Advertiser of Monday, 13 January 1777. Announcing the death of Dr Worgan’s second wife, Eleanor, The Daily Advertiser remarks:

On Saturday [11 January 1777] at her House at Rathbone-Place, Mrs. Worgan, Wife of Dr. Worgan, one of the most amiable of her Sex. If the affectionate Wife, the tender Parent, the good Christian, the sincere Friend, and agreeable Companion, were ever united in one Character, they most happily were in this Lady’s; consequently her Family sustain a real Loss, and her Friends must ever remember her with Regret.

The mention of Rathbone Place in The Daily Advertiser suggests that the Worgan family had left their previous address at 7 Millman Street, Holborn, by late 1776. If The Daily Advertiser is correct, John Worgan and his family did not reside in Millman Street in 1780. For some unknown reason, the Eton College Register entry is inaccurate.

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161 The Public Advertiser, 27 March 1764. Quoted in Handel Reference Database 1764.
162 Edwards, ‘Worgan, John [DNB00]’.
164 See McGairl, ‘Worgan’.
165 See The Public Advertiser, 27 March 1764. Quoted in Handel Reference Database 1764.
166 See ‘Millman Str’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 20. On Cary’s map, St John’s Chapel is designated with the number 52.
167 See Worgan 1780–87”, in The Eton College Register, 1753–1790.
168 The Daily Advertiser, 13 January 1777.
In 1785, Dr John Worgan helped to fund the publication of *The Adventures of the Six Princesses of Babylon, in their Travels to the Temple of Virtue: An Allegory*, written by Lucy Peacock (fl. 1785–1816). Dr Worgan is mentioned in the book’s ‘List of Subscribers’, which gives his address as ‘Rathbone-Place’. This information locates the Worgan family’s residence ca 1784–85 at Rathbone Place.

In 1823, the English journalist and musician Richard Mackenzie Bacon informs us that Dr Worgan’s address was ‘No. 40, Rathbone Place’.

Longman & Broderip’s 13 Haymarket premises were about 12 blocks to the south of Rathbone Place.

3) Richmond

Dr John Worgan also enjoyed the benefits of a country house. Rate books dating from 1780 and 1790 reveal that, along with his London addresses, he had a country house at 1 Maids of Honour Row, Richmond Hill. Subsequently, Dr Worgan occupied 2, Richmond Green, about 800 metres south-east of Richmond Hill. He named his abode at Richmond Green ‘Nightingale Lodge’. Located outside the boundaries of late eighteenth-century London, Worgan’s Richmond addresses have no relevance in relation to any hypotheses concerning George Bouchier Worgan’s purchase of a square piano.

Writing 33 years after Dr Worgan’s death, Bacon makes no mention of the Worgan family living in Berners Street. Of Dr Worgan, he states: ‘his first residence in town’—that is, in London—‘on record was at No. 7 in Milman Street, Bedford Row: his next, at No. 40, Rathbone Place; and his last, where he died, at No. 22, Gower Street, now No. 65’ (near Bedford Square).

Similarly, in 1835 Thomas Oliphant does not mention Berners Street when giving Dr Worgan’s address as ‘Millman-street, Bedford-row’. (Similarities in detail between the pronouncements of Oliphant and Bacon suggest that Oliphant may have based his research on that of Bacon.)

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170 Ibid., pp. ix–xxiv.
171 Ibid., p. xxi.
173 See Baty, ‘Private Houses’. Maids of Honour Row is now one of the finest Georgian terraces in England.
176 Ibid., p. 133.
The Worgan family may have lived in premises that are not on record. Dr Worgan’s lifelong fame as an organist (child prodigy to esteemed professional), not to mention the notoriety he attained through his divorce proceedings in June 1768, makes this unlikely (though not impossible).

If the Worgan family lived in Berners Street, the workshops of eight highly regarded piano makers lay within a closer walking distance than Longman & Broderip’s 13 Haymarket premises (which were about 11 blocks to the south of Berners Street):

1. John Broadwood: the western side of Great Pulteney Street and Bridle Lane—approximately five blocks to the south of Berners Street

2. Frederick Beck: 4 Broad Street (before ca 1777) and 10 Broad Street (after ca 1777)—the same premises, depending on the date—approximately three blocks to the south of Berners Street

3. George Froeschle: Great Pulteney Street (ca 1780–88), opposite John Broadwood, on the east side of the street—approximately five blocks to the south of Berners Street

4. Christopher Ganer: Broad Street, on the opposite side of the street to Frederick Beck, at 47 and 48—approximately three blocks to the south of Berners Street

5. George Garcka: Stephen Street, Rathbone Place, off the western side of Tottenham Court Road—approximately four blocks to the east of Berners Street

6. Jacob and Abraham Kirckman: Broad Street, on the same side of the street as Frederick Beck, in the adjacent block, at number 19—approximately three blocks to the south of Berners Street

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178 See Cole, Broadwood Square Pianos, p. 38. See also ‘Pultney Str’ and ‘Bridle Lane’ in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27.
179 See ‘Frederick Beck’, in Chapter 2, Volume 1 of this publication. See also ‘Broad Street’, in Bowles, Bowles’s Reduced New Pocket Plan of the Cities of London and Westminster, Grid Reference Dc.
180 Cole, Broadwood Square Pianos, p. 43. This address is recorded in the rate books for St James’s Parish. See ‘Pultney Str’ in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27.
184 See Clinkscale, Makers of the Piano 1700–1820, p. 165.
7. Robert Stodart: Wardour Street, a southward extension of Berners Street from the southern side of Oxford Street.\textsuperscript{186}

8. Charles Trute: Broad Street, on the same side of the street as Frederick Beck, at number 7—approximately three blocks to the south of Berners Street.\textsuperscript{187}

Even in relation to the Worgan family’s Rathbone Place address (rather than Berners Street), the workshops of these eight piano makers lay within a closer walking distance than Longman & Broderip’s 13 Haymarket premises.

On Saturday, 29 September 1787, ‘Longman & Broderip acquired additional premises in Tottenham Court Road for use as a musical instrument manufactory and timber yard’.\textsuperscript{188} From 1791, Longman & Broderip made their pianos exclusively at 195 Tottenham Court Road (on the east side of Tottenham Court Road, opposite Whitefield’s Chapel,\textsuperscript{189} ‘in the heart of the music instrument makers’ district’).\textsuperscript{190}

Berners Street was approximately five blocks to the west of Tottenham Court Road; Rathbone Place lay only two blocks to the west of Tottenham Court Road. Longman & Broderip’s Tottenham Court Road premises cannot, however, play any part in hypotheses concerning George Bouchier’s purchase of his ‘First Fleet’ piano. This is because Longman & Broderip’s acquisition of their Tottenham Court Road address in 1787 took place five months after the First Fleet had departed from England for Botany Bay (and therefore at least five months after George Bouchier Worgan had purchased his piano). Moreover, Longman & Broderip’s move to 195 Tottenham Court Road in 1791 occurred in the same year that George Bouchier’s tour of duty at Sydney Cove concluded.

Did the Worgan family have an allegiance to Longman & Broderip’s instruments? If they did, such an allegiance may not necessarily have played any part in George Bouchier’s purchase of a piano. This is suggested by the Broadwood company records, which reveal that on Thursday, 10 April 1783, a ‘Mr Worgan’ purchased one of their square pianos. John Broadwood’s workbook for the period 1771–85 (held in the Bodleian Library, Oxford)\textsuperscript{191} contains the following

\textsuperscript{186} See Barfoot and Wilkes, \textit{The Universal British Directory of Trade and Commerce}, p. 300. See also ‘Wardour Street’ in Bowles, \textit{Bowles’s Reduced New Pocket Plan of the Cities of London and Westminster}, Grid Reference Cn.

\textsuperscript{187} See Barfoot and Wilkes, \textit{The Universal British Directory of Trade and Commerce}, p. 315. See also ‘Broad Street’ in Bowles, \textit{Bowles’s Reduced New Pocket Plan of the Cities of London and Westminster}, Grid Reference Dc.


\textsuperscript{190} Bozarth and Debenham, ‘Piano Wars’, p. 46.

simple statement: ‘Mr Worgan bought a piano’.\(^{192}\) (As Broadwood only began making grand pianos in 1784, the type of instrument purchased in 1783 by ‘Mr Worgan’ was a square piano.) Who was Broadwood’s Mr Worgan?\(^{193}\)

George Bouchier’s father, John Worgan, gained his doctorate in music from Cambridge University in 1775—that is, eight years before the unidentified Mr Worgan acquired his square piano from Broadwood’s workshop. Following the conferring of his degree, Worgan consistently used the prefix, and was commonly and respectfully referred to as, ‘Dr’.\(^{194}\) Dr John Worgan’s reputation as a virtuoso organist and harpsichordist was such that any person whose vocation involved commercial transaction with London-based musicians (such as John Broadwood) would have been aware of Dr Worgan’s high professional/academic status (in 1793, John Wilkes included Dr Worgan’s household as one of London’s ‘families of distinction’).\(^{195}\) For John Broadwood not to have referred to John Worgan as ‘Doctor’ would not only have seriously breached the bounds of commonly upheld propriety, but would also have thwarted a habit arising from the ordinary dictates of protocol.\(^{196}\) It seems unlikely that the Mr Worgan listed in John Broadwood’s journal for the period 1771–85 is George Bouchier’s father, Dr John Worgan.

Of Dr John Worgan’s five surviving sons, three became professional musicians: Richard (1759–1812), James (1762–1801) and Thomas Danvers (1773–1832). In 1783, only two of these brothers would have been old enough, and perhaps financially secure enough (very little is known about their lives), to independently purchase a Broadwood square piano: Richard was 24 years old and James, 21. Perhaps one of these two musicians was the unidentified Mr Worgan listed in Broadwood’s journal; or perhaps Mr Worgan was the then 26-year-old George Bouchier. (It is reasonable to propose that Dr John Worgan gave financial assistance to whichever of his sons purchased the piano; then again, it is just as reasonable to conjecture that one of Dr John Worgan’s sons purchased the instrument either for, or on behalf of, their father. There are simply too many unanswered questions for a definitive understanding to be reached.)

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\(^{193}\) See Appendix C, this volume.

\(^{194}\) See, for example, the title page from Dr John Worgan’s Pieces for the Harpsichord. See Plate 55. See also Boyle, The Fashionable Court Guide, p. 164, ‘Worgan, Dr. 65, lower gower-street’. See also J. Worgan, Pieces for the Harp … By Dr. Worgan (London: W. Owen, n.d.).

\(^{195}\) Wilkes, Directory to the Nobility, Gentry, and Families of Distinction, p. 50.

\(^{196}\) The use of the prefix ‘Dr’ by contemporaneous writers in relation to John Worgan can, for example, be found in the writings of Richard Mackenzie Bacon, Patrick Boyle, Dr Charles Burney, Thomas Busby, Reverend Richard Cecil, Alexandre Choron, John Langshaw, John S. Sainsbury, Arthur Bowes Smyth, Richard John Samuel Stevens, The Daily Advertiser (26 March 1772, No. 12872) and Sylvanus Urban.
If George Bouchier was the Mr Worgan who acquired a Broadwood square piano on 10 April 1783, was this instrument the one that he subsequently took with him on board the *Sirius*, bound for Botany Bay? Attractive as an affirmative answer to this question may be, no evidence exists that unequivocally proves this to be the case.

If George Bouchier is the unidentified Mr Worgan listed in the Broadwood archives, it seems unlikely that the proximity of Dr John Worgan’s home to Longman & Broderip’s premises played any part in his decision to purchase a piano from John Broadwood. Nor does it seem likely that the proximity of Dr Worgan’s home to Longman & Broderip’s premises was the driver for George Bouchier’s decision to purchase a square piano from (if he did) Longman & Broderip. Given George Bouchier’s limited income, it is more likely that his decision to purchase a piano from a particular maker was influenced by the cost of the instrument.

If the Worgan family were not exclusively committed to Longman & Broderip’s pianos, were they supportive of the firm in other ways?

James Longman began publishing ca 1767. Subsequently trading as ‘Longman & Broderip from 1776’, the firm was the first ‘to deposit … [their] new publications at Stationers Hall for copyright purposes, and [were] probably the most prolific of all London music publishers in the 1790s’. In order to survive, publishers had not only to supply their customers with music, but to provide them with the sort of music they wanted to play or hear, not just the sort of music that composers thought they should publish. The problematic nature of this endeavour may be one of the reasons for the bankruptcy of so many eighteenth-century music publishers [including Longman & Broderip, who filed for bankruptcy on Saturday, 23 May 1795].

Dr John Worgan had occasional commercial associations with Longman & Broderip in their capacity as music publishers. He contributed catches to the first

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197 In 1783, George Bouchier is unaccounted for. Having served on board the hospital ship *Pilote* between 1780 and 1782, he may subsequently have worked as a naval surgeon on the Portsmouth guardship *Ganges*, or may have been on some sort of detached list. See ‘Significant Events in George Bouchier Worgan’s Life: Summary’, in Chapter 12, Volume 1 of this publication. See also Appendix C, this volume.

198 See ‘How Much Did George Worgan’s Piano Cost?’, in Chapter 4, Volume 1 of this publication. See also Appendices C and F, this volume.

199 See Bozarth and Debenham, ‘Piano Wars’, p. 49.

200 Krummel and Sadie, *Music Printing and Publishing*, p. 102. See also ‘Music Publishing in Late Eighteenth-Century London’ in Chapter 5, Volume 1 of this publication. See also ‘21) James Longman (ca 1740–1803)’ and ‘Francis Broderip (d. 1807)’ in Appendix E, this volume.


and tenth volumes of a 32-volume set of vocal music (comprising approximately 650 works by more than 100 composers) published by Longman & Broderip from 1782 through to 1793.

   - p. 4: a three-voice catch, ‘Prithee is Not Miss Chloe’s a Comical Case’.

   - p. 33: a three-voice catch, ‘Come Hither My Pretty Maid’
   - p. 41: a three-voice catch, ‘Come Hither My Merry Boys All in a Ring’
   - p. 42: a three-voice catch, ‘As Colin One Ev’ning Walk’d out to the Grove’ (the following information is printed above the full score: ‘This gain’d a Prize Medal 1771’)
   - p. 43: a three-voice catch, ‘Tom Cobler Mending of a Shoe’
   - p. 44: a three-voice catch, ‘As Joan Lamenting Her Good Man’.

On Friday, 23 October 1789, Dr Worgan’s *Six Canzonets for Two and Three Voices* was entered at Stationers’ Hall. This is the only music published by Longman & Broderip composed by Dr John Worgan to be entered at Stationers’ Hall. The *Catalogue of Printed Music Published between 1487 and 1800 Now in the British Museum (Volume 2)* proposes ‘1785?’ as the publication date for Dr Worgan’s *Six Canzonets for Two and Three Voices*. Because ‘entry at Stationers’ Hall was the principal … way of securing copyright protection’ and Longman & Broderip was the first publishing firm to ‘deposit … new publications at Stationers Hall for copyright purposes’, the British Museum’s proposed publication date of 1785 seems unlikely; Dr Worgan’s ‘Six Canzonets for Two and Three Voices’ was almost certainly first published in 1789. (The only work of Dr Worgan’s published in 1785 was a harpsichord concerto, which was self-published.)

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203 Longman & Broderip acquired their second address, at 13 Haymarket, on Sunday, 29 September 1782. The inscription’s inclusion of the Haymarket address suggests that the publication dates from 1782 or later.
207 Krummel and Sadie, *Music Printing and Publishing*, p. 102. See also ‘Music Publishing in Late Eighteenth-Century London’ in Chapter 5, Volume 1 of this publication. See also ‘21) James Longman (ca 1740–1803)’ and ‘Francis Broderip (d. 1807)’ in Appendix E, this volume.
208 Worgan, *A New Concerto for the Harpsichord*. 

It appears that John Johnson (d. 1761)222 (working at the sign of the ‘Harp and Crown, facing Bow Church, Cheapside’)223 and Johnson’s widow (d. 1777) may have been Dr Worgan’s preferred publishers. By way of example, over a period of 19 years (between 1752 and 1771), the Johnsons issued no less than

211 See, for example, J. Worgan, The Little Coquette (London: R. Falkener, ca 1775).
212 See, for example, J. Worgan, Dearest Kitty, Kind and Fair. Set to Music by Mr. Worgan (London: H. Fougts, ca 1767–70).
213 See, for example, J. Worgan, A Collection of New Songs and Ballads Sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan (London: J. Johnson, 1752). This collection contains one cantata and seven songs: ‘Cease Your Music Gentle Swains (A Cantata)’; ‘If I Say, though ‘tis Gospel’; ‘One Morning Bright within the Grove’; ‘Of freedom Too Fond; Ye Woods and Ye Mountains Unknown’; ‘I Once was Prudish, Vain and Grave’; ‘Ah, Why Must Words by Flame Reveal?’; and ‘The Winter’s Fled with All Its Train [to Euphrosyne]’.
214 See, for example, Worgan, Six Sonatas for the Harpsichord.
215 See, for example, D. Scarlatti, Libro de xii sonatas modernas para clavicordio … Libro ii, edited by J. Worgan (London: Wm Owen, 1771). See also Worgan, Pieces for the Harpsichord.
217 See, for example, Various Composers, Apollo’s Cabinet, p. 56 (‘Did You See E’er a Shepherd’); p. 68 (‘Nanny of the Hill’); p. 69 (‘When Phoebus the Tops of Ye Hills does Adorn’); p. 70 (‘Ye Swains that are Courting a Maid’); p. 97 (‘Young Collin was the Bonniest Swain’); p. 137 (‘The Lad for Me’); p. 154 (‘Young Strephon a Shepherd the Pride of the Plain’); p. 157 (‘The Happy Swain’).
218 See, for example, J. Worgan, Blest as the Immortal Gods is He. Set to Musick by Mr. Worgan (London: J. Simpson, ca 1745).
219 See, for example, J. Worgan, The Fair Thief. Set by Mr. Worgan; And Sung by Mr. Lowe at Vaux-Hall (London: Robert Thompson, 1748–69).
220 See, for example, J. Worgan, Hannah: An Oratorio Written by Mr. Smart; The Musick Composed by Mr. Worgan; As Perform’d at the King’s Theatre in the Hay-Market (London: J. & R. Tonson, 1764).
221 See, for example, J. Worgan, The Agreeable Choice. A Collection of Songs Sung by Miss Burchell, Miss Stevenson, and Mr. Lowe at Vaux-Hall Gardens; Set by Mr. Worgan (London: I. Walsh, 1751).
223 F. Kidson, British Music Publishers, Printers and Engravers: London, Provincial, Scottish, and Irish. From Queen Elizabeth’s Reign to George the Fourth’s, with Select Bibliographical Lists of Musical Works Printed and Published within that Period (La Vergne, Tenn.: n.p., 2010), p. 66 [Originally published London: W. E. Hill & Sons, 1900].
13 commercially successful publications devoted to Dr Worgan's Vauxhall songs, cantatas and dialogues; between 1752 and 1761, a new publication in the series appeared each consecutive year. These publications are:

1. *A Collection of New Songs and Ballads Sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan* (London: J. Johnson, 1752): seven songs and one cantata

2. *A Collection of New Songs and Ballads Particularly the Favourite Dialogue (No Never) Sung by Mr. Lowe & Miss Stephenson at Vaux Hall. Set by Mr. Worgan* (London: J. Johnson, 1753): three songs and one dialogue

3. *A Collection of New Songs and Ballads Sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan* (London: J. Johnson, 1754): nine songs

4. *The New Ballads Sung by Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan. Book the 4th* (London: Jn. Johnson, 1755): eight songs and one dialogue


7. *The Songs and Ballads Sung by Mr. Lowe and Miss Stevenson at Vaux Hall. Set by Mr. John Worgan. Book the VII* (London: John Johnson, 1758): 11 songs

8. *The Songs and Ballads Sung by Mr. Lowe and Miss Stevenson at Vaux Hall. Set by Mr. Worgan. Book the VIII* (London: John Johnson, 1759)


11. *The New Ballads Sung this Summer at Vaux Hall. Set by Mr. Worgan. Book the 11th* (London: Mrs Johnson, 1770): seven songs and one cantata

12. *A Collection of the Favourite Songs Now Singing in Vauxhall Gardens, by Mrs. Weichsell, Miss Jameson, Miss Cowper, and Mr. Vernon. Set by Mr. Worgan* (London: Mrs Johnson, 1771)
13. *A Collection of the Favourite Songs Sung this Summer in Vaux Hall Gardens by Mrs. Weichsell, Miss Jameson, Miss Cowper, & Mr. Vernon. Set by Mr. Worgan. Book the 13th* (London: Mrs Johnson, 1771): eight songs.

Ironically, Dr Worgan’s opinion of his Vauxhall songs was far from glowing; in 1823, the English journalist and musician Richard Mackenzie Bacon informs us:

> [A]t a late period of Dr. Worgan’s life, a friend told him that he had just bought a complete collection of his Vauxhall Songs. ‘Then’ replied the Doctor, ‘you have bought a great deal of trash, for many of them were penned either when I was fatigued with business or straitened for time, or from some cause or other not at all in the humour for composition.’

In 1769, Mrs Johnson also issued John Worgan’s *Six Sonatas for the Harpsichord.*

The Johnsons were fortunate. No other publishing house enjoyed an equivalently prolific and ongoing relationship with Dr John Worgan. The commercial connection between Dr Worgan and the Johnsons resulted in a significantly greater published output of his music (more than 78 songs, three cantatas, five dialogues and six harpsichord sonatas) than the relatively modest offering of six three-voice catches (n.d.) and *Six Canzonets for Two and Three Voices* (1789) published by Longman & Broderip.

All the works published by Longman & Broderip composed by Dr Worgan’s sons James Worgan and Thomas Danvers were entered at Stationers’ Hall after Dr John Worgan had died (in 1790). The *Catalogue of Printed Music Published between 1487 and 1800 Now in the British Museum* (Volume 2) proposes ‘1785?’ as the publication date for James Worgan’s *Port and Sherry, or, Britons be Wise and Merry. A Favorite New Song. Written and Composed by J. Worgan.* The work was entered at Stationers’ Hall on Friday, 22 December 1797. The publication date of 1785 proposed by the British Museum is unlikely; James Worgan’s *Port and Sherry* was almost certainly published in 1797.

It cannot be ascertained whether or not Dr Worgan’s comparatively brief and relatively insignificant associations with the publishing house of Longman & Broderip were enough to inspire his family to form an allegiance to the pianos of the Longman & Broderip firm. Moreover, when Dr John Worgan’s *Six Canzonets for Two and Three Voices* were published by Longman & Broderip in 1789, both George Bouchier Worgan and his square piano had been in Sydney Cove for 21 months.

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226 See ‘George Worgan’s Father, Dr John Worgan’, in Chapter 3, Volume 1 of this publication.
227 J. Worgan, *Port and Sherry, or, Britons be Wise and Merry. A Favorite New Song. Written and Composed by J. Worgan* (London: Longman & Broderip, 1797?).
Plate 331 Square piano by Longman & Broderip (London, 1785/86?):
outside of the front of the case and lid, bass-end front corner—stained(?)
fruitwood stringer inlaid on each side with a holly(?) or boxwood(?)
stringer (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 332 Square piano by Longman & Broderip (London, 1785/86?):
outside of the front of the case, treble end of the closed front fallboard
(lockboard) and the treble end of the case—stained(?) fruitwood stringer
inlaid on each side with a holly(?) or boxwood(?) stringer, running parallel
with the edge of the case (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
A Plain Instrument

The modestly decorated casework and plain trestle stand of Barrow’s Longman & Broderip piano (Plate 320) suggest that the instrument was not made for a particularly wealthy person. Ornamental elaboration was the chief visual reminder of the quality that owners had paid for (there were no differences internally, or musically). The cases of English square pianos belonging to the ‘more pricey examples’ had complex, exquisite inlay. ‘Economy style’ instruments ‘had unadorned cases, or were ornamented with only simple stringing’.228

The decorative style of the casework on Barrow’s 1785/86? Longman & Broderip square piano is in keeping with the type of instrument that may have been found in the possession of a person with fairly limited financial means—a person such as George Bouchier Worgan.

1. The instrument’s plain mahogany case is decorated with a stained fruitwood stringer inlaid on each side with a holly? or boxwood? stringer (Plates 331 and 332).

2. Some decorative extravagance is found on the outside of the lid, where two rows of stringing run parallel with each other and with the edge (whilst not especially decoratively opulent, these two parallel rows of stringing would have been regarded as more ornamentally sumptuous than a single row: ‘one is usual, two much less so’).229

An instrument with such relatively unexceptional casework could easily have fallen within the range of George Bouchier Worgan’s purchasing power.230

The Trestle Stand

The single-page printed document in Barrow’s possession, written in the third person, entitled ‘Square Piano No 604 Longman and Broderip. C 1781’, with ‘Signed / William. F. Bradshaw’ handwritten at the bottom of the page, undated (Plate 327), contains the following statement: ‘a plain collapsible tressle stand like the campaign furniture of the period suitable for shipboard use and light weight.’

Campaign (or travelling) furniture was usually designed in the most fashionable contemporary taste. It was not only durable and practical, but also more

229 Cole, Broadwood Square Pianos, p. 170.
230 See ‘How Much Did George Worgan’s Piano Cost?’, in Chapter 4, Volume 1 of this publication. See also ‘An ‘Elegant’ Piano’, below.
often than not extremely elegant.\textsuperscript{231} The essential difference between elegant household furniture and campaign furniture was that the latter could be quickly disassembled, packed away, transported and reassembled without using nails, tacks or tools.\textsuperscript{232}

A typical late eighteenth-century English square piano trestle stand comprises two square-section non-tapering ‘H’ end frames joined by one or two long stretchers—‘the whole stand considerably shorter than the piano which sits on it’\textsuperscript{233} (Plates 22, 320 and 425). Square piano trestle stands are usually simple and unadorned. As such, they are aesthetically remote from the elegance commonly associated with contemporaneous campaign furniture.

By the time George Bouchier purchased his square piano, trestle stands were no longer considered fashionable. By 1780, trestle stands had been ‘rejected for all but the cheapest class of piano’,\textsuperscript{234} and had been replaced with the elegant so-called ‘French frame’ (Plates 441, 444 and 453).\textsuperscript{235} (The decorative casework and nameboard decoration of Barrow’s Longman & Broderip piano cannot be included in the category of ‘the cheapest class of piano’.)\textsuperscript{236}

Apart from having the capacity to be dismantled, the trestle stand of Barrow’s Longman & Broderip is not ‘like the campaign furniture of the period’,\textsuperscript{237} inasmuch as it is not fashionably elegant, nor can it be disassembled and reassembled without the use of tools.\textsuperscript{238}

With many English square piano trestle stands, each end of the long stretcher is joined to an ‘H’ end frame with an iron bolt;\textsuperscript{239} representative examples are found on the following pianos (to list but a few):\textsuperscript{240}

1. Johann Zumpe, 1766\textsuperscript{241}
2. Johann Zumpe, 1767\textsuperscript{242}

\textsuperscript{231} See McDonald, ‘Campaign Furniture’, p. 22.
\textsuperscript{232} See ibid.
\textsuperscript{233} Kibby, ‘Square Piano Legs & Stands’.
\textsuperscript{234} Cole, \textit{The Pianoforte in the Classical Era}, p. 80.
\textsuperscript{235} See ‘Stand in George Worgan’s Piano (Frederick Beck, London, 1780/86?)’, in Chapter 2, Volume 1 of this publication.
\textsuperscript{236} See ‘A Plain Instrument’ and ‘An ‘Elegant’ Piano’, above.
\textsuperscript{237} William Bradshaw?, single-page printed document, entitled ‘Square Piano No 604 Longman and Broderip C 1781’, with ‘Signed / William F. Bradshaw’ handwritten at the bottom of the page, undated, in the possession of Brian Barrow.
\textsuperscript{238} See McDonald, ‘Campaign Furniture’, p. 22.
\textsuperscript{239} In some instances, the long stretchers are \textit{glued} rather than bolted to the ‘H’ end frames.
\textsuperscript{240} Images referenced in relation to the listed pianos show \textit{bolted} (rather than \textit{glued}) long stretchers.
\textsuperscript{241} See photograph in Gadd, \textit{The British Art Piano and Piano Design}, p. 227. See also photograph in Cole, \textit{Square Pianos}.
\textsuperscript{242} See photograph in Gadd, \textit{The British Art Piano and Piano Design}, pp. 123, 230. See also photograph in James, \textit{Early Keyboard Instruments}, p. 137, Plate LVII.
3. Johann Zumpe, 1769
4. Johann Pohlman, 1769
5. Johann Zumpe & Gabriel Buntebart, 1770
7. Longman, Lukey & Co., ca 1772–73 (reasonably attributed to Frederick Beck)
8. John Broadwood, 1774
9. Johann Pohlman, 1774
10. Fredrick Beck, 1775
11. Johann Zumpe & Gabriel Buntebart, 1775
12. George Froeschle, 1776
13. Frederick Beck, 1777
14. Christopher Ganer, ca 1777
15. John Geib, ca 1777
16. Adam Beyer, 1778
17. Adam Beyer, 1780
18. Johann Pohlman, ca 1780–84
19. Longman & Broderip, ca 1782
20. John Broadwood, 1783

244 See Beurmann, Das Buch vom Klavier, p. 21, Plate 102c.
246 See photograph in ibid., p. 120.
247 See ‘The Stands of Extant Beck Instruments’, in Chapter 2, and Plate 43u, Volume 1 of this publication.
248 See photograph in Cole, Broadwood Square Pianos, p. 166.
253 See photograph in Deachman, Fortepiano.
259 See photograph in Durand and Durand, ‘Restored Instrument Archive’.
260 See Plate 400. See also photograph in Clarke, ‘Australian Colonial Dance’.
21. Christopher Ganer, 1785
22. Christopher Ganer, ca 1785
23. John Broadwood, 1786
24. Adam Beyer, 1788
25. James Houston (made for John Bland), early 1790s
26. John Broadwood, 1791
27. John Broadwood, 1795.

The trestle stand of Barrow’s Longman & Broderip piano has this arrangement—that is, two long bolted stretchers—and cannot be regarded as being representative of, or inspired by, campaign furniture. This is because the nature of campaign furniture is such that it can be quickly disassembled and reassembled without using tools. Unscrewing the tightened bolts on the stand of Barrow’s Longman & Broderip cannot be achieved without the aid of tools; what is more, the process is a protracted one—especially compared with the disassembling process associated with the unique hinged cabriole legs and campaign-furniture-inspired stand of Stewart Symonds’ 1780/86? Beck piano.

Contrary to William Bradshaw’s remark that the trestle stand of Barrow’s Longman & Broderip square piano is ‘suitable for shipboard use’, the stand has several distinct shipboard disadvantages:

1. if a storm at sea suddenly arose, the trestle stand could not be quickly and easily dismantled as part of a process leading to the safe and protectively immobilised storage of the piano
2. the stand cannot be dismantled without the piano having to be first lifted off the stand
3. having to move a separate (assembled or disassembled) trestle stand is inconvenient

262 See photograph in ‘Gallery’ in Lucy Coad Square Piano Conservation and Repair.
264 See photograph in ‘For Sale’, in Andrew Lancaster Music Room Antiques (n.d.).
265 See photograph in Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 147.
267 See photograph in Burnett, Company of Pianos, p. 52. See also pertinent photographs in O’Leary, ‘Restoration Report of 1795 Broadwood Square Piano #3007 5 Octave Compass FF–f3’.
268 See McDonald, ‘Campaign Furniture’, p. 22.
269 See ‘A Unique Stand’ and ‘The Advantages of Beck’s Unique Folding Stand’, in Chapter 2, Volume 1 of this publication.
4. when a trestle stand is disassembled, five or eight elements remain separate from the piano—that is, two ‘H’ end frames, a single or two long stretchers, and two or four iron bolts—there is always a risk that the several parts comprising a disassembled trestle stand may be lost.

5. within the context of storm-induced movement, the trestle stand is not inherently stable enough to prevent the instrument from sliding around on the floor; as the soldier, composer, music publisher and author Captain Thomas Williamson remarks in his *East India Vade-Mecum*, the instrument may be ‘tumbled about, and shivered to atoms, by the vessel’s motion’.270 Conditions on board the *Sirius* were both crowded and cramped, and it is something of a miracle that surgeon Worgan managed to find space enough to safely and conveniently house his piano.

In accordance with navy regulations, specific areas of the ship were designated for the occupancy of officers. Commissioned officers (lieutenants) ‘and warrant officers of wardroom rank (surgeon, sailing master, purser) lived in the Ward Room’.271 ‘The Ward Room consisted of a series of small cabins along the sides of the ship with a long dining table in the middle’,272 and functioned as a recreation room.

Typically, a cabin adjacent to the Ward Room was 1.5 by 2 metres ‘and large enough only for [one or] two bunks and a little storage space’.273 If surgeon Worgan managed to make room for a piano in his cabin—the 1780/86? Beck square piano is a little more than 1455 millimetres long, a little less than 505 millimetres wide and 191 millimetres high—he probably kept the instrument unassembled for both space-related and protective reasons.274 The portable nature of the piano, however, would have enabled it to be moved into the ward room, where it may have functioned as a side table (one of the advantages of the square piano’s design).

During the eighteenth century, a square piano was most likely to have been placed in a room with dimensions commonly found in houses built in West London: no more than about 7 metres by about 5 metres, with a ceiling about 3 metres high.275 The ward room on board the *Sirius* was certainly no longer or wider than rooms ordinarily found in eighteenth-century West London houses.

During a shipboard journey, a keyboard instrument was not necessarily put into storage and rendered silent for the duration of the voyage; nor was it

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271 See ‘The Great Cabin’, in Chapter 4, Volume 1 of this publication.
272 HMS Rose Foundation, *The Great Cabin*.
273 Hill, *1788*, p. 76.
274 When standing on its legs, the 1780/86? Beck piano’s height from the floor to the upper surface of the keyboard’s naturals is 668 millimetres.
permanently placed on its legs on board a rolling ship. Keyboard instruments could be played whilst the ship was at sea when conditions were relatively calm. Representative examples of this decades-long custom include the following:

1. In 1761, Queen Charlotte, during her crossing of the English Channel ‘to marry a man she had never seen (George III) … comforted herself by playing the harpsichord. She … left her cabin door open so that others on board the ship could enjoy her playing’.

2. During a voyage to India in 1764, Robert Clive endured the daily practice regime of a talentless female would-be harpsichord player who unremittingly practised ‘two hum drum tunes for four hours every day without the least variation or improvement’.

3. Captain Thomas Williamson, in his *East India Vade-Mecum*, provides advice for the traveller at sea in relation to the design and functionality of keyboard instrument storage boxes. Williamson implies that pianos were played on board ships at sea by stating that the box ‘should open in front, so as to admit of playing the instrument, while its lid should be fixed upon hinges, that it may be thrown back at pleasure’.

4. William Henty (1808–81), who, in 1837, travelled to Van Diemen’s Land on board the *Fairlie*, reported that ‘once they were in calmer and warmer waters … [a] piano was brought on deck and … 7 or 8 couples danced country dances, quadrilles, etc’.

Regular access to a piano during a sea voyage ‘was a matter of real concern to the unmarried woman wishing to maintain her level of accomplishment, as indeed it was to the genuine music lover, anxious not to be deprived of a favoured recreation’. ‘For many, music, singing and dancing would have been a highlight on a lengthy and monotonous voyage … pianos … were essential ship board equipment.’

No evidence suggests that George Worgan played his piano on the high seas as the *Sirius* plied its way to Botany Bay. Throughout the eighteenth century, however, precedents for playing keyboard instruments at sea had been set, and it may be conjectured that within such a context, Worgan, on occasion, availed himself of the opportunity to play his piano.

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If Brian Barrow’s 1785/86? Longman & Broderip square piano is the instrument that was owned by, and travelled with, surgeon George Bouchier Worgan on board the *Sirius*, there can be little doubt that Worgan would have found the shipboard inconveniences associated with assembling and disassembling the instrument’s trestle stand, as well as the stand’s inherent shipboard instability, bothersome.\(^{282}\)

Although the trestle stand of Barrow’s Longman & Broderip square piano is typical for its era (at least until ca 1780),\(^{283}\) William Bradshaw signed his name to a document in which the instrument’s trestle stand is wrongly described as being ‘like the campaign furniture of the period suitable for shipboard use’. This is perplexing, for the statement is not an enlightened one. Bradshaw’s comment rests as an uncomfortable bedfellow alongside his usual erudition, and leads one to consider that not all his remarks may be regarded as being accurate. Because unveiling the provenance of Barrow’s 1785/86? Longman & Broderip square piano is largely reliant on the veracity of Bradshaw’s statements, any inaccuracies become, axiomatically, notable. Employment of the mistaken notion that the 1785/86? Longman & Broderip square piano’s trestle stand is ‘like the campaign furniture of the period suitable for shipboard use’ as either justification for or reinforcement of the proposition that the instrument came to Botany Bay with the First Fleet is a little lip-pursing.

**Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?**

The single-page printed document in Barrow’s possession, entitled ‘Longman & Broderip Piano 1781’, containing provenance details of the instrument, signed by William Bradshaw on Monday, 6 August 2007 (Plate 326), includes the following statement: ‘Mr Matthews told me that this piano had been in his family for two or three generations and that it was (by tradition in the family) Elizabeth Macarthur’s piano.’\(^{284}\)

Furthermore, the single-page printed document in Barrow’s possession, entitled ‘Square Piano No 604 Longman and Broderip. C 1781’, with ‘Signed / William. F. Bradshaw’ handwritten at the bottom of the page, undated (Plate 327), contains the following remark: ‘The only reason why the family had kept [the piano] … for two or three generations, was because Matthews believed it had once belonged to Elizabeth Macarthur.’\(^{285}\)

\(^{282}\) See ‘A Unique Stand’, and ‘The Advantages of Beck’s Unique Folding Stand’, in Chapter 2, Volume 1 of this publication.

\(^{283}\) See ‘A Unique Stand’, in ibid.

\(^{284}\) See ‘Sources of Information’, above.

\(^{285}\) See ibid.
Both documents present the notion that the Longman & Broderip square piano had once belonged to Elizabeth Macarthur. The notion that the instrument arrived with the First Fleet is presented in only one of the two documents (Plate 327), and then only as a conjectural statement: the instrument is ‘likely to be the first piano in the colony’.

It is quite reasonable, however, to speculate that in 1865, the piano was acquired by the Mat(t)hews family. In 1865, Edward Macarthur, who had inherited Elizabeth Farm on his father’s death, ‘decided to lease the estate and the house which had deteriorated. He gave his brothers and sisters the opportunity of purchasing items of furniture from the house and decided that the remaining contents should be disposed of at auction.’

Within the context of this sale, the piano may have passed out of the hands of the Macarthur family. (By 1865, George Worgan’s instrument had been supplanted at least twice: Worgan’s piano ‘appears to have been replaced in 1810 by … [an] instrument … purchased at auction in Sydney from the estate of Thomas Laycock … and in 1836 Edward [Macarthur] purchased in London, from Broadwood’s, a piano for [his sister] Emmeline’.) The Macarthur family may eventually have regarded Worgan’s piano as both outmoded and musically irrelevant. If—as may reasonably be conjectured—a member of the Mat(t)hews family purchased the 1785/86? Longman & Broderip square piano at the 1865 auction of furniture from Elizabeth Farm, this aligns with the Mat(t)hews’ statement, recounted by Bradshaw, that the piano had been in their family for two or three generations (see Plates 326 and 327).

On the other hand, could it be that Barrow’s Longman & Broderip is the piano that Elizabeth Macarthur purchased at Thomas Laycock’s estate auction on Thursday, 4 January 1810? Unfortunately, there is no evidence proving that Laycock’s piano was an instrument made by Longman & Broderip. Furthermore, there is no evidence substantiating James Broadbent’s claim that the instrument purchased by Elizabeth Macarthur from Laycock’s estate was ‘larger and finer … (perhaps a piano in upright form)’ than the square piano that George Bouchier Worgan had given Elizabeth in early 1791.

The first advertisement in a Sydney newspaper in which a piano by Longman & Broderip is specifically named was published in The Monitor on Friday, 22 September 1826. The advertisement reads:

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286 Broadbent, Elizabeth Farm Parramatta, p. 44.
287 Ibid., p. 38.
288 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
289 Laycock died on Wednesday, 27 December 1809. See ‘Laycock, Thomas (1756?–1809)’, in Australian Dictionary of Biography Online.
290 Broadbent, Elizabeth Farm Parramatta, p. 38. Broadbent provides no evidence to substantiate his claim.
291 See ‘Was Elizabeth Macarthur’s ‘New’ Piano an Instrument in Upright Form?’, below.
To be sold by auction, by Mr. Paul, this day, at his rooms, George Street, a very fine toned Piano Forte by Longman, an elegant chimney glass, Brussels carpet, new, 4 by 4 yards and half, Spanish mahogany table, handsome China tea service, hearth rugs, chimney ornaments, a set of block tin dish covers, Fire irons, brass fenders, drawing and fancy paper, memorandum books and various other stationary.

Conditions:—Prompt payment, Sterling, or Dollars at 4s. 4d.292

The fact that the auction sale involving this piano took place in 1826 places the event well outside the time frame relevant to Elizabeth Macarthur’s acquisition of a piano in 1810 at Thomas Laycock’s estate auction.

The Enticement of Touch

If Elizabeth Macarthur’s ‘new’ instrument contained design innovations that rendered it more ‘modern’ and desirable than Worgan’s ‘old-fashioned’ piano, the ‘new’ instrument’s ‘modernity’ may saliently have been manifested through its action.

‘Longman and Broderip’s square pianos were the first to incorporate an escapement mechanism, giving them a subtlety of touch and expression [close to that] found in grand pianos.’293

Typical Longman & Broderip square pianos ‘dating from the mid 1780s have an escapement lever’.294 This action design closely resembles ‘the designs shown in’ a two-lever escapement action ‘patent drawing … taken out in 1786 by John Geib’295 (patent number 1571, granted on Thursday, 9 November 1786).296

Longman invested a large sum to purchase the exclusive right to Geib’s two-lever escapement action patent.297 The sensitivity of touch resulting from an escapement action was enhanced by hammers that were covered in leather with the softer, suede-like side out (rather than with the hair-side out, as on other pianos); this also created a sweeter sound.298 The results of Michael Cole’s extensive research on Longman & Broderip pianos reveals that the escapement mechanism

293 Cole, Broadwood Square Pianos, p. 78.
295 Ibid.
296 See Bozarth and Debenham, ‘Piano Wars’, p. 50. ‘At the time John Geib was in the employ of pianoforte maker Thomas Culliford [1747–1821]’ Ibid., p. 50, fn. 16. ‘In 1784 Culliford established a fourteen-year partnership with William Rolfe, John Goldsworth [fl. mid-1780s], and Thomas Bradford [fl. 1784–89]. In 1787 Goldsworth left the company to start a new business with John Geib.’ Ibid., p. 50, fn. 17.
297 See Cole, Broadwood Square Pianos, p. 78.
298 See Bozarth and Debenham, ‘Piano Wars’, p. 51.
The First Fleet Piano: A Musician’s View

went through several stages of refinement leading, around 1788, to a design which became so successful that it was universally known, to nineteenth century piano-makers, as ‘English action’ for square pianos—copied not only in London (after the patent had expired) but also in America and Germany, and adapted for upright pianos too.\(^{299}\)

Although the original action of Barrow’s Longman & Broderip square piano is missing, the instrument’s date of manufacture, 1785/86?, makes it possible for an escapement action—either of Longman & Broderip’s single-lever type or of Geib’s two-lever design—to have originally been present.

Thomas Laycock arrived in Sydney in September 1791.\(^ {300}\) If he purchased a Longman & Broderip square piano prior to his departure for Sydney Cove, it is possible that the instrument’s action had an escapement mechanism. Assuming this is so, it may have been this design innovation that persuaded Elizabeth Macarthur to buy Laycock’s piano.

Keyboard Compass

Was the keyboard compass of the piano that Elizabeth Macarthur purchased at Laycock’s estate auction in January 1810 larger than that of the square piano that George Bouchier Worgan had given her in early 1791? The compass of Stewart Symonds’ 1780/86? Frederick Beck piano, believed to be Worgan’s piano, is a fully chromatic five octaves (FF–f\(^3\)).\(^ {301}\) Although the original keyboard of Barrow’s 1785/86? Longman & Broderip is missing, it is reasonable to assume that the instrument’s keyboard compass was also a fully chromatic five octaves (FF–f\(^3\)). The piano’s keywell has no space for the inclusion of additional key levers—that is, there is no room for an ‘upward extension’ of five additional notes to 5.5 octaves, ‘retaining FF as the bottom note’ (FF–c\(^4\)).\(^ {302}\)

Given that Thomas Laycock arrived in Sydney in September 1791,\(^ {303}\) and that Longman & Broderip began making 5.5-octave square pianos in ca 1794 (Broadwood began making 5.5-octave square pianos late in 1793),\(^ {304}\) it is highly unlikely that Laycock’s square piano (if he brought the instrument with him to the colony) had additional keys.

The first advertisement appearing in the Sydney press in which a piano with additional keys is described was published on Saturday, 30 October 1813 in the

\(^{299}\) Cole, ‘Longman & Broderip’.
\(^{300}\) ‘Laycock, Thomas (1756–1809)’, in Australian Dictionary of Biography Online.
\(^{301}\) See ‘Keyboard’, in Appendix A, this volume.
\(^{302}\) Cole, Broadwood Square Pianos, p. 70.
\(^{303}\) ‘Laycock, Thomas (1756–1809)’, in Australian Dictionary of Biography Online.
\(^{304}\) James Shudi Broadwood, in a letter dated Wednesday, 13 November 1793, written to Thomas Bradford of Charleston, reveals that Broadwood first added extra treble keys to square pianos in 1793. See Bozarth and Debenham, ‘Piano Wars’, p. 70.
Sydney Gazette, and New South Wales Advertiser: ‘For sale, a capital piano forte, with the additional keys, made by Bolton.’ This advertisement appeared three years after Laycock’s estate auction had taken place.

Bolton’s identity remains a mystery. He may have been the ‘T. Bolton’ who composed Six Waltzes, Composed and Adapted as Lessons for the Piano Forte, with Accompaniments for a Tambourine and Triangle (ad libitum); And Instructions for Performing on the Tambourine. An anonymous critic writing in The Monthly Magazine; Or, British Register of Tuesday, 1 April 1800, described Bolton’s Six Waltzes in the following way:

[L]overs of tambourine music will find a variety of useful hints. The flamps, semi-flamps, the travale, the double-travale, the gûgles, the bass, the turn, and other necessary particulars, are explained. The waltzes are, for the most part, uncommonly pleasing, and well calculated for tambourine and triangle accompaniments.

If Laycock’s piano had additional keys, the auctioneer David Bevan did not need to mention the fact in his advertisement for the piano’s sale at Laycock’s estate auction; by 1809, a 68-note keyboard compass (5.5 octaves: FF–c⁴) was nothing special.

An ‘Elegant’ Piano

At Thomas Laycock’s estate auction, his piano was described as ‘elegant’. The Sydney Gazette, and New South Wales Advertiser of Sunday, 31 December 1809 contains the following advertisement:

Sale by auction, by Mr. Bevan,

On Thursday next the 4th of January, 1810, on the premises of Mr. Laycock, deceased, in Pitt’s Row, at ten o’clock in the forenoon, all the neat househol furniture, consisting of bedsteads, beds, bolsters, blankets, and mattrasses, tables and chairs, table linen, sheeting, a small quantity of plate, knives, forks, and all kinds of kitchen furniture, a quantity of wearing apparel, some fine Hyson tea, sugar, wine and spirits, an elegant piano-forte with music books.

It is thought that during the eighteenth and early nineteenth centuries, the term ‘elegant’ pertained to elaborate case decoration, such as buhl (boulle) or other

305 Sydney Gazette, and New South Wales Advertiser, 30 October 1813, p. 1. See ‘Pianos “with Additional Keys”’, in Chapter 13, Volume 1 of this publication.
306 Bolton, Six Waltzes.
The case of Barrow’s Longman & Broderip is not elaborately decorated, being plain mahogany ornamented with a simple stained fruitwood stringer inlaid on each side with a holly? or boxwood? stringer (Plates 331 and 332). On the outside of the lid, however, two rows of stringing run parallel with each other and with the edge. Whilst not extravagant, these rows of stringing would have immediately been regarded as more ornamentally splendid than the commonly encountered single row.

The nameboard of Barrow’s Longman & Broderip is embellished with beautiful inlaid swags on either side of and above the central inlaid rectangular inscription cartouche (Plates 333–6). The style of nameboard decoration on extant Longman & Broderip instruments reveals a variety of approaches, ranging (at the most simple) from a nameboard inscription cartouche comprising an elongated rectangular form (some have convex rounded ends) to oval enamel plaques exquisitely embellished on either side, ‘either with inlaid swags and bell-flower drops … or … painted sprays of flowers and other fancies’.

Plate 333 Square piano by Longman & Broderip (London, 1785/86?): nameboard—inlaid decorative swags on either side of and above the central rectangular inlaid inscription cartouche.

Source: Brian Barrow Collection, Sydney. Photo by the author.

311 See, by way of comparison, photographs of the case and lid decoration on Longman & Broderip square piano number 306 in Durand and Durand, ‘Restored Instrument Archive’. The date assigned to this instrument, 1796, may be too late. Research undertaken by David Hunt (in ‘Instrument History/Research’) suggests that a proposed date of 1785 is more viable.
313 See, for example, photographs in Durand and Durand, ‘Restored Instrument Archive’.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 335 Square piano by Longman & Broderip (London, 1785/86?): nameboard—continuation of the inlaid decorative swag shown in Plate 334 (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
The inlaid decoration found on the nameboard of Barrow’s instrument is by no means as extravagant as that found on some Longman & Broderip square pianos; conversely, the nameboard of Barrow’s instrument is more elaborately decorated than some other square pianos made by Longman & Broderip. In Sydney in 1810, such fine-looking decoration may well have been regarded as ‘elegant’—and within the colonial context, rare and exquisite enough to entice Elizabeth Macarthur to purchase the instrument for £85.

Was Elizabeth Macarthur’s ‘New’ Piano an Instrument in Upright Form?

As has been previously mentioned, James Broadbent states that in 1810, ‘Elizabeth Macarthur appears to have replaced Worgan’s piano with a larger and finer instrument (perhaps a piano in upright form) that was purchased at auction in Sydney from the estate of Thomas Laycock … for the then substantial sum of £85’, which was approximately four times the price of a new square piano in London.

It is surprising that Elizabeth spent so much money to acquire Laycock’s piano, especially given that many contemporaneous documents reveal her to be an

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317 See Broadbent, Elizabeth Farm Parramatta, p. 38.
astute and prudent businesswoman. Furthermore, it seems odd that a piano about 25 years old would have so substantially appreciated in value at a time when contemporaneous innovations in design had resulted in the emergence and acceptance of a significantly different and usually more expensive instrument.

At the very least, Elizabeth’s purchase appears to be an extravagance. At the very worst, Elizabeth may have been an unfortunate victim of the financial opportunism that existed in relation to the cost of square pianos sold by Sydney residents to other citizens of Sydney (in 1810, the population of the colony was relatively small, and pianos were a rare and desirable commodity). On Sunday, 24 July 1803, for example, a piano (presumably square) was advertised for sale in the *Sydney Gazette, and New South Wales Advertiser*; the asking price was an exorbitant 60 guineas—approximately three times the price of a new square piano in London. Judge Advocate Ellis Bent provides another example of the unprincipled practice. In a letter dated Friday, 27 April 1810, Bent, writing from Sydney to his mother in England, recounts:

> Mrs. Paterson had a small pianoforte [that is, a square piano] but she asked for it £40. and the sounding board was broken, and the instrument was in other respects not a good one. I offered her £26 for it, but it was not accepted, tho’ it did not cost her more than £25 and she had used it for ten Years.

Mrs. Paterson ‘was the wife of the lieutenant-colonel of the New South Wales Corps and had arrived with her husband in 1791. At the time Bent wrote she was packing to leave for England.’

One assumes that the piano purchased by Elizabeth Macarthur at Laycock’s estate auction was, unlike Mrs Paterson’s square piano, in good condition. ‘Either Mrs Macarthur had been practising assiduously since Worgan’s departure, or she was determined to give her daughters the early opportunities she herself had lacked.’ One also assumes that Elizabeth was so personally drawn to the instrument that she was prepared to spend £85 to acquire it.

Even though it is logical to suppose that Elizabeth’s new piano was ‘larger’ and ‘finer’ than Worgan’s piano, we do not know exactly how (or if) it differed from Worgan’s piano. Furthermore, there is no evidence that Laycock’s piano was an instrument in upright form.

During the late eighteenth and early nineteenth centuries, ‘structural problems inherent in square piano fabrication, as the makers strove for a more powerful

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318 *Sydney Gazette, and New South Wales Advertiser*, 24 July 1803, p. 4.
319 Bent, ‘Letter to His Mother’. See *Ellis Bent Correspondence*, pp. 147–8.
321 Ibid.
tone, increasing string tensions while at the same time widening the case to accommodate extended keyboards caused many [piano makers] ... to ponder the merits of a new type of piano in upright form’.322 Many design difficulties specific to the upright piano were successfully overcome by late eighteenth and early nineteenth-century makers. (In 1811, the Viennese piano maker J. F. Bleyer, on examining an upright piano, wrote: ‘When we examine this action closely, we observe the drops of sweat shed by its inventor.’)323

That an upright piano would have found its way to Australia so soon after its invention in London is unlikely. Significant dates pertaining to the development of the upright piano are

- 1795: patent for Robert Stodart’s ‘upright grand piano-forte in the form of a bookcase’ (commonly referred to as an ‘upright grand’) (Plates 2, 130 and 131)324
- December 1798: patent for William Southwell’s ‘upright square’ piano325
- 1800: John Isaac Hawkins’ (1772–1855) small upright piano (‘patent portable grand’)326
- 1811: patent for the inventive William Southwell’s ‘cabinet piano’ (Plate 132)327
- ca 1811: Broadwood begins to make cabinet pianos328
- 1811: Robert Wornum’s (1780–1852) ‘cottage upright’.329

If Laycock’s piano arrived with him in September 1791 on board the Gorgon, the instrument could not have been in upright form; such pianos were not invented until 1795. There remains the possibility that Laycock imported an upright instrument into the colony sometime after 1795 and before his death on Wednesday, 27 December 1809. If his piano had been such a rare and innovative type of instrument (and this within the contexts both of English and of colonial culture), remarks would certainly have been made by contemporaneous colonial commentators, who remain silent on the matter.

It did not take too long, however, for upright pianos to find their way to the colony. The first mention in the antipodean press of an upright piano appears in an advertisement published in the Hobart Town Gazette and Van Diemen’s Land

322 Cole, Broadwood Square Pianos, p. 96.
323 Quoted in Closson, History of the Piano, p. 112.
325 Patent no. 2264, registered Thursday, 6 December 1798. See ibid., p. 250, fn. 43.
328 See Cole, Broadwood Square Pianos, p. 97.
329 The height of Wornum’s ‘cottage upright’ was about only 1.5 metres. By the mid-1830s, ‘the square piano was being replaced’ with the cottage upright, ‘which took up even less room and became the favourite domestic instrument of the Victorian household’. Goold, Mr. Langshaw’s Square Piano, p. 273.
Advertiser on Friday, 9 April 1824. The first mention of an upright piano in the Sydney press appears in an advertisement for the raffling of ‘an elegant patent upright piano-forte, by Wornum’, published in The Australian on Wednesday, 18 April 1827. In both instances, these advertisements appear more than a decade after Elizabeth Macarthur purchased Thomas Laycock’s piano at his estate auction.

A portrait of the merchant, pastoralist, politician and philanthropist Robert Campbell ‘at Wharf House, Sydney, [painted] by Charles Rodius in 1834 shows [Campbell] … seated on a gilt japanned chair beside a table’. ‘In the background can be seen an upright grand piano’—or, because the instrument’s proportions are inaccurately depicted, perhaps a cabinet piano—with a typical ‘pleated silk front’ panel (commonly known as the ‘sunburst’ or ‘cloudburst’ design) in the upper section.

In 1835, approximately one year after Campbell’s portrait was painted, the pianoforte maker John Benham designed and produced the first Australian-made piano. This extant instrument is in upright form: a ‘cottage’ piano.

The Allure, for Elizabeth Macarthur, of Laycock’s Longman & Broderip (?) Piano: Summary

If Laycock’s piano is the Longman & Broderip square piano dated 1785/86 currently owned by Brian Barrow, it is possible that the instrument had an escapement action. Although the keyboard compass of Barrow’s square piano was most probably identical to that of George Worgan’s piano—that is, five octaves, FF–f¹—the instrument’s ‘modern’ escapement action, as well as the ornamental double stringing on the outside of the lid and the beautiful and elaborate inlaid nameboard decoration (all of which rendered the instrument ‘elegant’) may have been the crucial factors that persuaded Elizabeth Macarthur to acquire the piano at Thomas Laycock’s estate auction on 4 January 1810.

Remaining Questions

Confronting the questions that arise from provenance details associated with the 1785/86? Longman & Broderip and the 1780/86? Beck square pianos may reveal not only the interests that these provenance details serve, ‘but also the kinds of exclusion which they involve … Any address to these problems will serve to animate a range of questions’.

330 See Hobart Town Gazette and Van Diemen’s Land Advertiser, 9 April 1824, p. 4.
331 The Australian, 18 April 1827, p. 2.
333 Sydney Gazette, and New South Wales Advertiser, 9 July 1835, p. 3.
334 This instrument is part of the Powerhouse Museum Collection, Registration no. H8405. The workmanship revealed in this instrument is splendid.
Several pertinent questions remain:

1. Why did William Bradshaw attempt to reacquire Barrow’s Longman & Broderip square piano in ca 2006–07? If Bradshaw had revised his initial opinion of the significance of the 1785/86 Longman & Broderip in the light of his encounter with the 1780/86 Beck square piano, was he attempting to
   a) protect Brian Barrow from disappointment
   b) protect his reputation by ‘diffusing’ the effect of provenance-related incompatibilities that had arisen because of information he had imparted in May 1969 when he sold the Longman & Broderip to Brian Barrow
   c) reacquire the instrument for purely commercial reasons?

2. If Bradshaw was of the opinion that the 1785/86 Longman & Broderip was the First Fleet piano, why would he wish to deprive Brian Barrow of the joy of owning the instrument by attempting to reacquire it in ca 2006–07—an intention that runs contrary to Bradshaw’s character?

3. Why did Bradshaw inform Barrow in ca 2006–07 that he had purchased Stewart Symonds’ 1780/86 Beck square piano in London and that the instrument was not the First Fleet piano—information that contradicts everything Bradshaw had told Symonds in 1986 when Symonds purchased the Beck? Given Bradshaw voiced this revelation at the time of his (unsuccessful) attempt to reacquire the 1785/86 Longman & Broderip from Barrow, perhaps he hoped that a reinforcement of the Longman & Broderip’s provenance as he understood and described it to Barrow in May 1969 would prevent a problematic situation from becoming embarrassing and/or volatile (new information arising from his encounter with the Beck piano on 29 October 1973 catalysing the formation of new conclusions).

4. Why did Bradshaw not tell Stewart Symonds that he had purchased Symonds’ 1780/86 Beck piano in London, and that he did not believe the instrument to be the First Fleet piano? Was he attempting to
   a) protect Symonds from disappointment; Symonds was one of Bradshaw’s biggest clients (as in the world of visual art, so too in the world of antiques: a dealer will always endeavour to keep the biggest clients happy)

336 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
337 See ‘George Bouchier Worgan's Piano at a Farm “30 miles out of Sydney”’ and ‘George Bouchier Worgan's Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
338 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
339 I am indebted to Stewart Symonds for this information.
b) protect his own reputation by ‘diffusing’ the effect of provenance-related incompatibilities that had arisen because of information he had imparted ca mid-1986 when he sold the Beck to Symonds? (Perhaps there was no need for Bradshaw to emend his story, because the 1780/86? Beck piano’s provenance as communicated to Symonds—that is, the Beck was purchased at an old farmhouse on the outskirts of Windsor, and was the First Fleet piano340—was true.)

The Plot Thickens

Within the context of the author’s visit to Brian Barrow’s home on Saturday, 28 July 2012, Barrow recalled that in ca 2006 or 2007 Bradshaw attempted to reacquire his 1785/86? Longman & Broderip. At that time, Bradshaw informed Barrow ‘in a hushed voice’, that

1. he had purchased Stewart Symonds’ 1780/86? Frederick Beck square piano in London
2. he had scratched off the little round British Antique Dealers’ Association sticker
3. the 1780/86? Beck was not the First Fleet piano.341

Did Bradshaw purchase the Beck piano in London? Like Bradshaw, Paul Kenny, the eminent antiques importer and Bradshaw’s close friend, regularly left Australia during the 1980s in order to purchase antiques. Bradshaw and Kenny would meet in England, and, by combining resources, would jointly ship their new acquisitions to Australia. Within the context of a telephone conversation held between the author and Kenny on Tuesday, 2 July 2013, Kenny (a man blessed with an acute memory) remarked: ‘As far as I know, Bill didn’t buy a Beck in London.’ Furthermore, Kenny remarked that when it came to provenance, Bradshaw might ‘embellish a story, but he wouldn’t invent; he was a truthful man’. Kenny’s remarks represent tantalising hearsay.

On Wednesday, 19 June 2013—11 months after the author’s visit to Barrow’s home in July 2012—the author held a telephone conversation with Brian Barrow. Within the context of this conversation, Barrow reiterated that Bradshaw had attempted to reacquire his 1785/86? Longman & Broderip in ca 2006 or 2007. Barrow’s ensuing recollections, however, differed from those imparted to the author in July 2012. On the telephone, Barrow recounted that Bradshaw informed him that

340 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
341 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
1. he had acquired Stewart Symonds’ 1780/86? Beck square piano in Australia from someone who had purchased the instrument in London

2. he had scratched off the little round British Antique Dealers’ Association sticker after he had purchased the instrument.

Each of Barrow’s two versions of events contradicts information that Bradshaw communicated to Symonds regarding the provenance of the 1780/86? Beck square piano.342 Bradshaw informed Symonds that

1. he had purchased the Beck piano at its location in an old farmhouse on the outskirts of Windsor

2. the instrument had been in the owner’s family for living memory

3. the owners were adamant that the instrument had come to Botany Bay with the First Fleet

4. he believed the 1780/86? Beck was the First Fleet piano.343

Within the context of the telephone conversation held between the author and Barrow on 19 June 2013, Barrow proposed that the individual who had purchased the Beck piano in London may have been the Australian composer Varney Monk (née Peterson; 1892–1967), who owned a collection of pianos. Barrow continued by informing the author that his speculation was based upon pronouncements published in Heather Clarke’s article ‘Australian Colonial Dance: Australia’s First Piano’.344

Clarke, in the section of her article entitled ‘Responses to “Australia’s First Piano”’, posted a response on Sunday, 10 February 2013. Citing as her source Scott Carlin, Manager of House Museums at the Tasmanian Museum and Art Gallery, Hobart, Clarke wrote:

In the 1960s Elizabeth Macarthur’s piano was said to be owned by a Mrs Varney Monk. Later it was said that Queen Street antiques dealer, Bill Bradshaw, either owned it or knew of its location. This comment from Scott Carlin.345

Clarke’s/Carlin’s description of the instrument as ‘Elizabeth Macarthur’s piano’ tends to muddy the waters a little; it is unclear whether or not the instrument is

342 Symonds was the executor of Bradshaw’s estate.
343 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication. Bradshaw, having informed Stewart Symonds of the 1780/86? Beck piano’s provenance when Symonds first saw the instrument in early October 1986, reiterated its provenance when Symonds purchased the instrument a week or two later. On occasion, Bradshaw took Symonds to dinner, and on these occasions he also reiterated the piano’s provenance.
344 Clarke, ‘Australian Colonial Dance’.
345 ‘Heather Says: February 10, 2013 at 1:35 am’ in ’17 Responses to “Australia’s First Piano”’, in ibid.
1. the First Fleet piano
2. the instrument that Elizabeth Macarthur purchased at Thomas Laycock’s estate auction on Thursday, 4 January 1810.346

Given that Clarke’s/Carlin’s comments appear in an article subtitled ‘Australia’s First Piano’, however, it is reasonable to assume that the description ‘Elizabeth Macarthur’s piano’ refers to the First Fleet piano.

Clarke’s/Carlin’s comments do not contain information pertaining to

1. who reported that ‘Elizabeth Macarthur’s piano was said to be owned by … Varney Monk’347
2. why ‘Elizabeth Macarthur’s piano was said to be owned by … Varney Monk’348
3. who said that ‘Bill Bradshaw owned it or knew of its location’349
4. how Bradshaw came to own it or know of its location.350

Within the context of a telephone conversation held between the author and Scott Carlin on Tuesday, 6 August 2013, Carlin revealed that the source of information upon which his comment was based was Lesley Harwin, a curator at the Historic Houses Trust of New South Wales who had been tasked with the custodianship of property in Parramatta associated with Elizabeth Macarthur.

When Barrow’s second version of events—that is, that Bradshaw had acquired Symonds’ 1780/86 Beck square piano in Australia from someone who had purchased the instrument in London—is combined with his speculation based on Clarke’s/Carlin’s comments (that the individual who purchased the Beck piano in London may have been Varney Monk), several outcomes ensue.

1) Varney Monk’s Piano is Not Brian Barrow’s Longman & Broderip

Varney Monk’s piano could not have been Brian Barrow’s 1785/86? Longman & Broderip. Clarke/Carlin note that ‘in the 1960s Elizabeth Macarthur’s piano was said to be owned by … Varney Monk’ (emphasis in the original).351 If the

346 See ‘Elizabeth Macarthur Purchases Thomas Laycock’s Piano’, in Chapter 13, Volume 1 of this publication. See also ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, above.
348 Ibid.
349 Ibid.
350 Ibid.
351 Ibid.
Longman & Broderip’s provenance as communicated by Bradshaw to Barrow on 29 May 1969 and on subsequent occasions is true,\textsuperscript{352} in the 1960s the instrument was owned by Albert Briskie, not Varney Monk (William Bradshaw repurchased the piano from Briskie in early 1969, and shortly thereafter sold it to Barrow).

2) Varney Monk’s Piano is Stewart Symonds’ 1780/86? Frederick Beck

The following hypothesis is based on two assumptions:

1. Clarke’s/Carlin’s comment that ‘in the 1960s Elizabeth Macarthur’s piano was said to be owned by … Varney Monk’\textsuperscript{353} is true

2. the Beck’s provenance as communicated by Bradshaw to Symonds—that is, that the Beck was purchased at an old farmhouse on the outskirts of Windsor, and was the First Fleet piano\textsuperscript{354}—is false (thereby rendering feasible Barrow’s second version of events and his speculation regarding Varney Monk).

If these two assumptions are embraced, a connection between the 1780/86? Beck and Varney Monk may be proposed.

Monk lived near Sirius Cove, Mosman, ‘overlooking Sydney Harbour’.\textsuperscript{355} She died, aged 75, on Tuesday, 7 February 1967.\textsuperscript{356} Bradshaw’s stock book (Plate 133) reveals that he acquired the Beck piano on 29 October 1973, six years after Monk’s death. Within the context of the telephone conversation held between the author and Barrow on 19 June 2013, Barrow conjectured that the reason six years had elapsed between Monk’s death in 1967 and Bradshaw’s acquisition of the Beck piano in 1973 may have been the protracted winding up of Monk’s estate. No evidence can be found, however, pertaining to an extended time frame for the granting of probate in relation to Monk’s estate.

On Saturday, 7 March 1970, three years after Monk’s death, her husband, the violinist Cyril Farnsworth Monk (1882–1970), died, aged 88.\textsuperscript{357} Probate on his estate was granted to Ian Maxim Monk (1915–78), Cyril and Varney’s son, on Monday, 6 April 1970.\textsuperscript{358}

\begin{thebibliography}{99}
\bibitem{352} See ‘Sources of Information’ and ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above. Brian Barrow purchased the 1785/86? Longman & Broderip from William Bradshaw on 29 May 1969 (Plate 328d).
\bibitem{353} ‘Heather Says: February 10, 2013 at 1:35 am’ in ‘17 Responses to “Australia’s First Piano’’ in Clarke, ‘Australian Colonial Dance’.
\bibitem{354} See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
\bibitem{355} \textit{The Argus}, 14 December 1933, p. 4.
\bibitem{356} ‘Biographical Note’, in \textit{Papers of Varney Monk}.
\bibitem{357} See Bainton, ‘Monk, Cyril Farnsworth (1882–1970)’.
\bibitem{358} \textit{Sydney Morning Herald}, 17 March 1970, p. 33. No objections were made to the probate application of 17 March 1970. Electoral rolls for 1937 and 1943 describe Ian Maxim Monk as a ‘medical student’ and
\end{thebibliography}
It is reasonable to propose that if Varney Monk was the individual who had purchased the Beck piano in London, the instrument may eventually, upon her death in 1967, have passed into the custodianship of her husband, Cyril. Subsequently, upon Cyril’s death in 1970, the instrument may have passed into the hands of Varney and Cyril’s son, Ian.

If the provenance of the Beck piano as communicated by Bradshaw to Symonds— that is, that the Beck was purchased on the outskirts of Windsor, and was the First Fleet piano—is true, the instrument cannot have been owned by Varney Monk. This is because that particular history of the 1780/86 Beck piano’s ownership presents an unbroken line of progress from: 1) an unnamed family living in an old farmhouse on the outskirts of Windsor, through to 2) William Bradshaw, and 3) Stewart Symonds.

3) Bradshaw Owns Elizabeth Macarthur’s Piano

Clarke/Carlin record that ‘later’—that is, after the 1960s—‘it was said that Queen Street antiques dealer, Bill Bradshaw … owned’ Elizabeth Macarthur’s/ the First Fleet piano.

Hearsay concerning Bradshaw’s ownership of ‘Elizabeth Macarthur’s piano’, as recorded by Clarke/Carlin is feasible, and may viably refer either to Barrow’s 1785/86? Longman & Broderip or to Symonds’ 1780/86? Frederick Beck piano.

1. If Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Barrow’s 1785/86? Longman & Broderip, Bradshaw owned the instrument twice:

   a) between 1942 and 1943/49?: Bradshaw purchased the piano in 1942; between 1943 and 1949, he sold the instrument to Albert Briskie

   b) between early 1969 and 29 May 1969: in early 1969, Bradshaw repurchased the piano from Briskie.

   Bradshaw sold the instrument to Barrow on 29 May 1969 (Plate 328d).

2. On the other hand, if Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Symonds’ 1780/86? Frederick Beck, Bradshaw held this instrument in his personal collection for 13 years before selling it:

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359 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
360 Clarke, ‘Australian Colonial Dance’.
361 See ‘A Taxing Proposition’, above.
a) between 29 October 1973 and mid-October 1986: Bradshaw acquired the piano on 29 October 1973 (Plates 133 and 328e); Bradshaw sold the instrument to Symonds in mid-October 1986.

4) Bradshaw Knows the Location of Elizabeth Macarthur’s Piano

Clarke/Carlin record that after the 1960s, ‘it was said that’ Bradshaw knew the location of Elizabeth Macarthur’s piano.362

Hearsay regarding Bradshaw’s knowledge of the location of Elizabeth Macarthur’s piano, as recorded by Clarke/Carlin is feasible, and may apply either to Barrow’s 1785/86 Longman & Broderip or to Symonds’ 1780/86 Frederick Beck piano.

If Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Barrow’s 1785/86 Longman & Broderip, Bradshaw knew the location of the instrument because

1. he purchased the instrument from the Mat(t)hews family in 1942
2. between 1943 and 1949?, he sold the piano to Albert Briskie
3. in early 1969, he repurchased the instrument from Briskie
4. on 29 May 1969, he sold the piano to Brian Barrow
5. following this sale, Bradshaw was aware of its location in Barrow’s home (in ca 2006 or 2007, Bradshaw attempted to repurchase the Longman & Broderip from Barrow).

On the other hand, if Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Symonds’ 1780/86 Frederick Beck, and if the Beck’s provenance as communicated by Bradshaw to Symonds—that is that the instrument was purchased in Windsor, and was the First Fleet piano—is true, Bradshaw knew the location of the Beck because

1. Bradshaw acquired the piano on 29 October 1973 (Plates 133 and 328e)
2. Bradshaw maintained possession of the instrument for 13 years before selling it to Symonds in mid-October 1986363
3. following the piano’s sale to Symonds, Bradshaw was aware of the instrument’s location in the Stewart Symonds Collection.

From a different perspective, if Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Symonds’ 1780/86 Frederick Beck, and: 1) if the instrument’s provenance as communicated by Bradshaw to Symonds is false; and 2) if Barrow’s second

363 See ‘A Taxing Proposition’, above.
version of events (that is, that Bradshaw acquired the Beck in Australia from someone who had purchased the instrument in London) is true; and 3) if Clarke’s/Carlin’s hearsay regarding Varney Monk’s ownership of the instrument is true; Bradshaw knew the location of the Beck because

1. he acquired the piano on 29 October 1973 (Plates 133 and 328e); Bradshaw may have purchased the instrument from Ian Monk, who, by that time, may have had the piano in his possession for three years

2. Bradshaw maintained ownership of the Beck for 13 years before selling the instrument to Symonds in mid October 1986364

3. following this sale, Bradshaw was aware of the Beck’s location in the Stewart Symonds Collection.

The Interplay of Equals

Drawing on information and hypotheses discussed in the foregoing ‘The Plot Thickens’, the following two lists comprise events associated with Brian Barrow’s 1785/86? Longman & Broderip and Stewart Symonds’ 1780/86? Frederick Beck square pianos.

Brian Barrow’s Longman & Broderip Square Piano 1785/86?

• Sometime in 1942: William Bradshaw purchases the piano from the Mat(t)hews family.
• Between 1943 and 1949: Bradshaw sells the piano to Albert Briskie.
• 7 February 1967: Varney Monk dies.
• Early 1969: Bradshaw repurchases the piano from Albert Briskie.
• 27 May 1969: Brian Barrow purchases the piano from Bradshaw, who dates the piano as 1780 in his sales register.
• March 1970: Cyril Monk, Varney Monk’s husband, dies.
• 6 April 1970: Probate on Cyril Monk’s estate is granted to Ian Maxim Monk, Cyril and Varney Monk’s son.
• 1978: Ian Monk dies.
• ca 2006–07: Bradshaw attempts (unsuccessfully) to repurchase the piano from Brian Barrow.

364 See ibid.
Stewart Symonds’ Frederick Beck Square Piano 1780/86?

- 1960s: The piano is owned by Varney Monk.
- 7 February 1967: Varney Monk dies.
- 6 April 1970: Probate on Cyril Monk’s estate is granted to Ian Maxim Monk, Cyril and Varney Monk’s son.
- 29 October 1973: William Bradshaw purchases the piano from Adam Barber.
- End of winter 1974: The author first meets Bradshaw, at his antiques shop.
- 1974–77: The author never sees the piano in Bradshaw’s collection, despite Bradshaw conducting frequent tours of his collection with the author.
- 1978: Ian Monk dies.
- 8 June 1970: Bradshaw first ventures overseas to acquire antiques.
- ca April 1986: Bradshaw returns to Sydney from England.
- ca May 1986: Bradshaw returns to Sydney after spending two weeks in the United States.
- Early October 1986: Stewart Symonds first sees the Beck piano at Bradshaw’s home/shop.
- Mid-October 1986: Stewart Symonds purchases the piano from Bradshaw.

Through a Glass Darkly

When the following four propositions are combined, they reinforce the supposition that the First Fleet piano is Stewart Symonds’ 1780/86? Beck square piano.

Proposition 1

Barrow’s second version of events is true—that is, Bradshaw acquired Stewart Symonds’ 1780/86? Beck square piano in Australia from someone who had purchased the instrument in London.

Proposition 2

Barrow’s speculation that the individual who purchased the Beck piano in London was Varney Monk is true.

Proposition 3

The claim that ‘Elizabeth Macarthur’s piano’ of Clarke’s/Carlin’s article was owned by Varney Monk in the 1960s is true.365

Appendix B

Proposition 4

‘Elizabeth Macarthur’s piano’ of Clarke’s/Carlin’s article refers to the First Fleet piano.

A Moment in Time

The final section of Heather Clarke’s article ‘Australian Colonial Dance: Australia’s First Piano’ comprises ‘17 Responses to “Australia’s First Piano”’. On Wednesday, 12 December 2012, ‘Sandy’ posted the following response: ‘Way back in the 70’s I had a friend who worked in an antique shop in Woollahra, a very well-off Eastern suburb of Sydney. He showed me a piano his boss thought was the First Fleet piano (all I have is a vague memory of a rectangular box).’

- On Sunday, 19 May 2013 Sandy appended another response: ‘The only other thing I can remember definitely is that the shop was on the Sydney side of Queen St & I vaguely remember we were upstairs, so it was at least 2-storeys,—as were all the other shops in the street.’

It could be conjectured that the instrument in question is Stewart Symonds’ 1780/86? Frederick Beck square piano.

- ‘Way back in the 70’s’ (emphasis added): William Bradshaw purchased the Beck piano on 29 October 1973 (Plates 133 and 328e); after acquiring the Beck, Bradshaw did not sell the instrument for 13 years.

- ‘An antique shop in Woollahra’ (emphasis added): Was this William Bradshaw’s antiques shop at 96 Queen Street, Woollahra?

- ‘The shop was on the Sydney side of Queen St & I vaguely remember we were upstairs, so it was at least 2-storeys’: The description is consistent with the location and design of William Bradshaw’s antiques shop at 96 Queen Street, Woollahra.

- ‘His boss’ (emphasis added): Was this William Bradshaw?

- His boss thought the piano ‘was the First Fleet piano’ (emphasis added): Was this the 1780/86? Beck instrument that Bradshaw acquired on 29 October 1973 (bearing in mind the Beck piano’s provenance as communicated by Bradshaw to Stewart Symonds—that is, the Beck was purchased at an old farmhouse on the outskirts of Windsor, and was the First Fleet piano)?

- ‘All I have is a vague memory of a rectangular box’ (emphasis added): The 1780/86? Beck is a square piano.

366 Clarke, ‘Australian Colonial Dance’.
367 ‘Sandy Says: December 19, 2012 at 1:01 am’ in ibid.
368 ‘Sandy Says: May 19, 2013 at 11:36 am’ in ibid.
369 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
If Sandy’s recollections are accurate, the ‘First Fleet piano’ could not have been Brian Barrow’s 1785/86? Longman & Broderip. This is because in the 1970s, the Longman & Broderip was owned by Brian Barrow (Barrow purchased the piano from Bradshaw on Thursday, 29 May 1969) (Plate 328d).

It is reasonable to surmise, however, that Sandy’s ‘First Fleet piano’ is Stewart Symonds’ 1780/86? Federick Beck square piano. Sandy’s hearsay certainly seems to point in that direction—especially so because Sandy’s recollections are from the 1970s. As is so often the case when attempting to conclusively identify the First Fleet piano, provenance and supposition are based on unsubstantiated hearsay.

Verifying the provenance and date of a culturally significant piano, especially when answers are not known, [or] when understanding is evolving … is particularly challenging. Yet such circumstances can be energising, exciting in fact, prompting theories and research that can take place … new insights and understandings, revealing unconsidered research directions and connections.

The English historian H. A. L. Fisher wrote:

Men wiser and more learned than I have discerned in history a plot, a rhythm, a predetermined pattern. These harmonies are concealed from me … there can be no generalizations, only one safe rule for the historian: that he should recognize in the development of human destinies the play of the contingent and the unforseen.

‘Above all, to rediscover a lost piano is like welcoming a prodigal child.’

The First Fleet Piano: Brian Barrow’s Longman & Broderip or Stewart Symonds’ Frederick Beck?

Summary of hearsay, inaccuracies, conjecture and unsubstantiated claims

My object all sublime
I shall achieve in time—
To let the punishment fit the crime—
The punishment fit the crime.

370 ‘Sandy Says: December 19, 2012 at 1:01 am’ in ‘17 Responses to “Australia’s First Piano”’, in Clarke, ‘Australian Colonial Dance’.
372 Clinkscale, Makers of the Piano 1700–1820, p. xi.
Both Brian Barrow and Stewart Symonds claim to own the First Fleet piano. Since there was only one piano on board the *Sirius* as the ship made its way to Botany Bay, there can only be one First Fleet piano.

The claims made by Barrow and Symonds are based substantially on provenance details whose origins lie in hearsay. Inconsistencies in provenance details consistently appear to originate with William Bradshaw.

The dating of Barrow’s 1785/86? Longman & Broderip square piano and Symonds’ 1780/86? Frederick Beck square piano is open to question. An informed proposed date for each instrument allows, however, for a departure for Botany Bay with the First Fleet.

With historical context in mind, and when placed within the framework of evidence based on hearsay, the unique hinged cabriole legs and campaign-furniture-inspired stand of Symonds’ Beck square piano represent the strongest physical features supporting speculation that the instrument may be the First Fleet piano.

To the author’s knowledge, there are only four other extant late eighteenth-century English square pianos with folding legs:

1. an instrument by Charles Trute, dated ca 1771?, with four straight square-tapering legs braced by a removable shelf;\(^{374}\) this piano has a compass of four octaves (54 notes, C–f\(^3\) chromatic—a compass perhaps inspired by that found on some seventeenth and eighteenth-century organs and clavichords)\(^{375}\)

2. an instrument by Ferdinand Weber, dated 1772, with a folding ‘picnic table’ stand. This piano has a compass of two keys less than five octaves (59 notes, GG–f\(^3\)).\(^{376}\)

3. an instrument by Ferdinand Weber, date unknown, with a folding ‘picnic table’ stand. This piano has a compass of two keys less than five octaves (59 notes, GG–f\(^3\)).\(^{377}\)

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\(^{374}\) On Wednesday and Thursday, 18 and 19 September 2013, this square piano was offered for sale (Sale 1186) in London—within the context of the auctioning of the Collection of Professor Sir Albert Richardson, PRA—by Christie’s. The instrument was offered as Lot 128, with a possible attribution to Joseph Merlin, and sold for £5250. See ‘Christie’s Auction Results—The Collection of Professor Sir Albert Richardson, P.R.A.—Lot 128’, in ‘Sale 1186 Lot 128’ (n.d.). See also photographs in ‘A Magical Mystery Piano’ in ‘Update 28th October’, in *Friends of Square Pianos* (n.d.). See also ‘A Mystery Solved’ in ‘Update (2) December 12th’, in *Friends of Square Pianos*.

\(^{375}\) A strikingly beautiful example of a square piano with an identical compass to that of the ca 1771? Trute instrument may be seen in ‘Restored Instrument Archive: Square Piano by John Bland, London c.1790’, in *The Music Room Workshop: Makers & Restorers of Early Keyboard Instruments* (n.d.).

\(^{376}\) This piano is housed in the Metropolitan Museum of Art, New York (Accession Number: 2003.300).

\(^{377}\) On Wednesday 11 March 2015, this square piano was offered for sale in Stansted, UK, by Sworders Fine Art Auctioneers. The instrument was offered as Lot 1395, and sold for £4200.
4. an instrument by Longman & Broderip, ca 1790, with four somewhat unattractive straight square-tapered legs that fold underneath the case.\textsuperscript{378}

At first, this instrument appears to support the notion that Longman & Broderip manufactured campaign-furniture-style pianos as a matter of course. It is not known, however, how many instruments with folding legs Longman & Broderip either commissioned or sold. Significantly, this decoratively plain instrument (whose unadorned nature precludes it from association with the campaign furniture aesthetic) has a keyboard compass of only three octaves (37 notes, F–f\textsuperscript{2} chromatic). This suggests that the piano may have been designed to function as a choirmaster’s or dancing teacher’s instrument, or as a portable piano made for a church organist (the so-called ‘shipboard’ piano, an especially narrow instrument in upright form, is a nineteenth-century invention).

Stewart Symonds’ 1780/86? Frederick Beck square piano is the only extant late eighteenth-century English square piano with hinged legs whose case dimensions and fully chromatic five-octave keyboard compass reflect late eighteenth-century norms. From a late eighteenth-century perspective, the instrument’s size and compass render it a ‘piano’ in both the commonly encountered and the fullest senses. The fact that the instrument has intricately decorated casework, cabriole legs and a unique stand designed to be quickly disassembled, packed away, transported and reassembled without using tools reinforces not only its distinctiveness and its campaign furniture aesthetic, but also its hypothetical appropriateness for participation in the First Fleet’s epic journey to Botany Bay—a journey presenting contexts within which the instrument’s portability was requisite.

By favouring this hypothesis, the author chooses not to avoid a certain amount of partisan emphasis. A willingness, however, to remain open-minded (especially in the absence of irrefutable evidence) reflects the author’s hope that proof will emerge in the future enabling conclusive identification of the First Fleet piano to occur.

In relation to the provenance of each of the two instruments that vie for the status of First Fleet piano, the list below summarises

1. relevant information presented in Appendix B and in previous chapters
2. provenance details arising from hearsay
3. inaccuracies
4. conjecture
5. unsubstantiated claims.

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\textsuperscript{378} See Watson, \textit{Clinkscale Online}, EP\# 2139. See also photographs in ‘Square Piano (Portable Model Accession Number: 89.4.2849’, in \textit{The Metropolitan Museum of Art}. See also McDonald, ‘Campaign Furniture’, p. 22.
The First Piano to be Brought to Australia or Elizabeth Macarthur’s Second Piano? Longman & Broderip (London, 1785/86?, serial number 604):

Description

Nameboard

- Cross-banded (top and bottom) with prominently grained veneer (possibly kingwood).
- The cross-banding is separated from a wide central band of light-coloured, golden veneer (possibly maple) by a boxwood? stringer at the top and bottom; this stringer is edged with an ink line (pseudo-stringer) (Plate 333).
The inscription is contained in a rectangular inlaid boxwood? cartouche (Plates 330 and 337).

The edges of the cartouche are delineated by a boxwood? stringer edged with an ink line (pseudo-stringer) (Plates 330, 337, 338 and 341).


The inscription comprises handwritten pen work in ink, on a warm honey-coloured veneer (possibly boxwood) rectangular cartouche (Plates 330 and 337).

Infills of fine pen work scrolls.

Embellished with inlaid decorative swags (Plates 333–6).

Plate 337 Square piano by Longman & Broderip (London, 1785/86?): nameboard inscription.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Source: Brian Barrow Collection, Sydney. Photo by the author.


Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 340 Square piano by Longman & Broderip (London, 1785/86?):
nameboard inscription (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 341 Square piano by Longman & Broderip (London, 1785/86?):
nameboard inscription (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Serial Number

- ‘604’ stamped into the bottom of the well at the left of the keyboard that originally contained mutation hand-levers (Plate 329).

Case

Moulding
The moulding runs around the upper top inside edge of the case (Plate 342).

Plate 342 Square piano by Longman & Broderip (London, 1785/86?): treble end—moulding on the top inside edge of the case (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
The First Fleet Piano: A Musician’s View

Interior Framing

• Case construction (Plates 343–5).
• Hole in the belly rail (Plates 346–8).

Plate 343 Square piano by Longman & Broderip (London, 1785/86?): internal construction.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 344 Square piano by Longman & Broderip (London, 1785/86?): internal construction—the box formed by the case from the bass end to the belly rail (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 345 Square piano by Longman & Broderip (London, 1785/86?): internal construction—the box formed by the case at the right-hand end of the instrument (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 346 Square piano by Longman & Broderip (London, 1785/86?): hole in the belly rail, viewed from the bass end of the instrument.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 347 Square piano by Longman & Broderip (London, 1785/86?):
hole in the belly rail, viewed from the treble end of the instrument.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 348 Square piano by Longman & Broderip (London, 1785/86?):
hole in the belly rail, viewed from the treble end of the instrument.

Source: Brian Barrow Collection, Sydney. Photo by the author.
• ‘The main strength of the structure is provided by double-thickness bottom boards of pine, the lower layer laid parallel to the spine and the inner planks [laid] diagonally’, approximately parallel to the strings\textsuperscript{379} (Plates 343–5).

**Soundboard**

• Alpine spruce.

• Grain runs parallel to the spine (Plate 349).

• Loose in the case. Under normal circumstances, the soundboard of a square piano is tightly glued onto pine liners, which are themselves glued to the internal faces of the box formed by the case at the right-hand end of the instrument (Plate 350). ‘With the top of the wrestplank made level with these liners, the soundboard [is] … glued down tightly to both.’\textsuperscript{380}

**Ribs**

• The main rib—running parallel with the straight part of the bridge—is large compared with those around it (Plate 351).

• ‘Two ribs running parallel to the bridge, the longer [main] one being posterior to the bridge, passing near the hooked treble end’, tapering considerably to be ‘lapped into the liner at the back left hand corner’.\textsuperscript{381} (This is similar to the soundboards of Johannes Pohlmann and Adam Beyer.)

• ‘At right angles to [the] … main rib are [six ribs] … of much smaller cross-section passing under the bridge. They are lapped into stopped mortises in the main rib, extend to the edge of the soundboard, tapering to almost nothing.’\textsuperscript{382} (This is very much in deference to Zumpe’s early instruments, and has resonances of Adam Beyer’s approach. On Beyer’s instruments, at right angles to the main rib, there are two or three ribs of much smaller cross-section that pass under the bridge;\textsuperscript{383} Plate 352.)

• The ribs appear to be made of spruce.

\textsuperscript{379} Cole, *The Pianoforte in the Classical Era*, p. 71, caption for Figure 1.
\textsuperscript{380} Cole, *Broadwood Square Pianos*, p. 41.
\textsuperscript{381} Cole, *The Pianoforte in the Classical Era*, p. 71, caption for Figure 1.
Plate 349 Square piano by Longman & Broderip (London, 1785/86?): soundboard—the grain runs parallel to the spine.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 350 Square piano by Longman & Broderip (London, 1785/86?): pine liners glued to the internal faces of the box formed by the case at the right-hand end of the instrument, and the top of the wrest-plank, upon which the soundboard is tightly glued.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 351 Square piano by Longman & Broderip (London, 1785/86?):
soundboard ribs.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 352 Square piano by Longman & Broderip (London, 1785/86?):
the main rib—running parallel with the straight part of the bridge—is large
compared with those around it.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Bridge

- Single.
- Beech?.
- J-form, which has a curve at the treble end, and is straight in the tenor and bass (Plate 349). The J-form bridge is typical for a late eighteenth-century English square piano.
- Single-pinned throughout the compass.
- Truncated wedge-shaped cross-section, leaning towards the keyboard.
- Undercut at the bass end (reducing the bridge’s footprint) in order to increase the flexibility of the soundboard in this narrow region near the corner, thus making the soundboard generally more resonant—and more resonant to lower frequencies (Plates 353 and 354).


Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 354 Square piano by Longman & Broderip (London, 1785/86?):
bridge—bass-end undercutting.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Condition

- At sometime, the curve at the treble end of the bridge has been clumsily replaced (Plate 355).

Plate 355 Square piano by Longman & Broderip (London, 1785/86?):
bridge—the treble-end curve has been clumsily replaced.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Nut

- A thin strip of oak.
- Located parallel to the front edge of the hitch-pin block, immediately behind the nut-pins (Plate 356).
- Single-pinned.


Source: Brian Barrow Collection, Sydney. Photo by the author.

Hitch-Pin Block

- Oak.
- Anchored to the spine.
- The bass-end vertical face of the hitch-pin block has been severely damaged by woodworm (Plate 357).

Plate 357 Square piano by Longman & Broderip (London, 1785/86?): hitch-pin block, bass end—extensive woodworm damage.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Wrest-Plank

- Diagonally disposed at the treble end, made from a composite block comprising an oak? base and an upper layer of beech? (Plates 350 and 358).
- ‘Under the middle part of the wrestplank it is not attached to the bottom boards.’
- The top of the wrest-plank is level with pine liners that are glued to the internal faces of the box formed by the case at the right-hand end of the instrument.

Plate 358 Square piano by Longman & Broderip (London, 1785/86?): composite wrest-plank comprising beech(?) and pine(?).

Source: Brian Barrow Collection, Sydney. Photo by the author.

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Bottom Boards

- Plain pine.
- Double thickness.
- The lower layer comprises four rectangular planks, whose long sides are laid adjacent to one another, parallel to the spine.
- The upper-layer planks are laid diagonally in the direction of the back left-hand corner to the front-right corner—that is, approximately parallel with the diagonally positioned strings of the instrument (Plates 343 and 344).
- In the bass half of the instrument, the upper-layer planks are reinforced within the case walls by two longitudinal wooden bars running at a right angle to the lower-layer planks (Plates 343 and 344). (These two longitudinal wooden bars add only a little strength to the diagonal upper-layer planks.) The two longitudinal bars are glued to the lower-layer bottom boards.

Main Lid

- The grain runs parallel to the spine.

Moulding

- Applied convex running mould, with an overhang along the front and sides of the main lid, excluding the spine (Plates 320 and 331).
- The spine side of the main lid is flush with the top of the spine (Plate 359).

Plate 359 Square piano by Longman & Broderip (London, 1785/86?): the spine side of the lid is flush with the top of the spine.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Lid-Stick

- Tapered wooden prop, hinged with a screw (extant).

Lid-Stick Fastening Hole

- A single hole is located at the bass end of the underside of the lid.

Lid-Stick Screw

- Location: Inside the bass-end case, above the flat-surfaced wooden block on the left-hand inside of the case (Plate 360).

Plate 360 Square piano by Longman & Broderip (London, 1785/86?): the lid-stick rotates around a screw inside the bass-end case, above a flat-surfaced wooden block on the left-hand inside of the case.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Lid Sections

The lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek (Plates 361 and 362).

Main Lid

- Hinged to the outside of the spine with two three-screw butt hinges (one at the treble and one at the bass end) (Plate 363). A mortice indicates that, originally, another butt hinge was located centrally between the two butt hinges that have survived.

Keywell Flap

- The keywell flap is hinged to the main lid with four brass butt hinges (Plate 364).

Lockboard

- The lockboard is hinged to the inside of the keywell lid flap with three brass butt hinges (Plate 365). (The lockboard falls forward, as in clavichords of the Hamburg school.) When the instrument is opened, the lockboard can stand vertically as a support for a book of music (Plate 366).
- Solid mahogany.

Treble-End Front Lid Flap

- Mahogany.
- Grain runs parallel to the spine.
- The back edge is hinged to the main lid with three brass butt hinges (Plate 361).

Moulding

- Applied convex running mould, with an overhang along the front (Plate 362) and treble-end side (when closed).

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Plate 361 Square piano by Longman & Broderip (London, 1785/86?): the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 362 Square piano by Longman & Broderip (London, 1785/86?): the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 363 Square piano by Longman & Broderip (London, 1785/86?): the main lid is hinged to the outside of the spine with two three-screw butt hinges (one at the treble and one at the bass end)—a mortice indicates that, originally, another butt hinge was located centrally between the two butt hinges that have survived.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 364 Square piano by Longman & Broderip (London, 1785/86?): the keywell flap is hinged to the main lid with four brass butt hinges.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Music Desk

- There is no internal provision for a sideways-folding music desk fitted to the back of the nameboard that when extended holds the lid open (a sideways-folding music desk became a commonly encountered feature of square pianos during the late 1790s).

- The only provision for holding a music book or music sheets in place is a solid wooden ledge screwed near the edge of the inside face of the hinged lockboard (to be used with the lockboard opened and standing in its vertical position) (Plate 365). Two swivelling brass stays prevent a music book or music sheets from sliding forward (Plates 365 and 366). This means that when a music score is used, the main part of the lid has to remain closed, the upright lockboard serving as a convenient prop for the score. The small treble-end front lid flap may be opened, at the player’s discretion.

- Solid mahogany.

Plate 365 Square piano by Longman & Broderip (London, 1785/86?): solid wooden ledge screwed near the edge of the inside face of the hinged lockboard, for holding a music book or music sheets in place (to be used with the lockboard opened and standing in its vertical position).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 366 Square piano by Longman & Broderip (London, 1785/86?):
the treble-end swivelling brass stay (one of two) that prevents a music
book or music sheets from sliding forward over the solid wooden ledge
screwed near the edge of the inside face of the hinged lockboard.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Stand

• Trestle stand (Plate 367).
• Each pair of legs at the treble and bass ends is joined at the top edge by a
  horizontal bar (Plate 367).
• At each end of the instrument, the middle part of each pair of legs is fixed by
  a horizontal bar (Plate 367).
• When the piano is standing on its feet, each of these two horizontal bars (and
  therefore each pair of legs at each end of the instrument) is held apart by
  two horizontal stretchers running the length of the case, in solid mahogany
  (Plate 367).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Glue

- Hide (animal) glue.

Metalware

Wrest-Pins

- Wrest-pins have been removed, and stored separately.
- Four rows (Plate 368).
- There are 116 wrest-pins for the 61-note compass.
- Iron.
- Unbored.
Plate 368 Square piano by Longman & Broderip (London, 1785/86?): soundboard—four rows of holes for the wrest-pins to pass through.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Hand-Levers

• Missing (Longman & Broderip’s square pianos ‘had at least two hand stops to vary the tone colour, usually three’.)\(^{386}\)

Damper Raising

• Witness marks on the hand-lever well (the compartment in the left-hand cheek) suggest that there were three iron hand-levers running from the front towards the back of the case (Plates 369 and 370); the levers were probably associated with raising the dampers (the left hand-lever raised the bass dampers, FF–b inclusive, while the right hand-lever raised the treble dampers, c\(^1\)–f\(^3\) inclusive), and a harp stop.

• Witness marks comprise:

  1. three holes (located towards the spine end of the hand-lever well, near and to the right of the prop’s hinged end), each for a vertical pivot pin that enabled the hand-lever to move horizontally

  2. a long residual stain indicates the position of one of the hand-levers.

\(^{386}\) Ibid., p. 101.
Plate 369 Square piano by Longman & Broderip (London, 1785/86?): witness marks associated with hand-levers—located towards the spine end of the well, near and to the right of the prop’s hinged end, there are three holes, each for a vertical pivot pin. A long residual stain indicates the position of one of the hand-levers.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 370 Square piano by Longman & Broderip (London, 1785/86?): witness marks associated with the hand-levers (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Decoration

Main Lid (All Flaps Closed)

- Top: plain mahogany.
- Then two rows of stringing, running parallel with each other and with the edge, on the outside of the lid (Plate 361).
- Wax polished.

Keywell Cheeks

- The same pattern and timbers as found on the nameboard continue around onto the treble and bass keywell cheeks (Plate 371).
- Varnished (‘using the standard spirit varnish of the [contemporaneous] furniture trade’).\(^{387}\)

Back (Spine) of the Instrument

- Oak.
- Plain, unveneered (Plate 359).

Plate 371 Square piano by Longman & Broderip (London, 1785/86?): treble-end keywell cheek.

Source: Brian Barrow Collection, Sydney. Photo by the author.

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Appendix B

Action

• Almost the entire original mechanism is missing. It is not known whether or not the instrument had an escapement action. (‘Longman and Broderip’s square pianos were the first to incorporate an escapement mechanism, giving them a subtlety of touch and expression found in grand pianos. This was owing to the patent taken out in 1786 by John Geib in which Longman, with his irrepresible enthusiasm, invested a large sum for exclusive rights to manufacture.’) 388

Dampers

• A single wooden batten associated with damper raising is all that has survived (Plates 372–4).

Plate 372 Square piano by Longman & Broderip (London, 1785/86?): wooden batten associated with damper raising.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 373 Square piano by Longman & Broderip (London, 1785/86?): wooden batten associated with damper raising (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 374 Square piano by Longman & Broderip (London, 1785/86?): wooden batten associated with damper raising (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

388 Ibid., p. 78.
Mutation Stops

Harp Stop (Also Called a Buff Stop)

- The harp stop was ‘especially prevalent in English square pianos between 1770–1790’. 389
- The entire mechanism is missing.
- Screw holes on the front (vertical) face of the hitch-pin block reveal that a harp stop was incorporated into the instrument (Plate 375).

Plate 375 Square piano by Longman & Broderip (London, 1785/86?): hitch-pin block, treble end—two screw holes on the front (vertical) face for a harp stop (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Keyboard

- The original keyboard is missing.
- Fully chromatic (FF–f³; 61 notes).
- Taken from a contemporaneous instrument (Plates 376–8).

389 Ibid., p. 378.
Plate 376 Square piano by Longman & Broderip (London, 1785/86?): keyboard.

Source: Brian Barrow Collection, Sydney. Photo by the author.


Source: Brian Barrow Collection, Sydney. Photo by the author.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Keyframe

- The keyframe is original.
- The disposition of the keyframe is not original: witness marks reveal that the position of the balance rail has been altered to accommodate the replacement keyboard (Plates 379 and 380).
- Front touch rail: A strip of green felt is glued along the top face of the front touch rail; this is not original (Plate 381). (Because the original cloth on both the front and the back touch rails appears to have been lost, any possibility of determining the original key dip has been irretrievably lost.)
- Green woven cloth punches have been installed around each front touch rail pin.
- A thin strip of woven green cloth is glued between the pins along the top face of the balance rail and back touch rail.
- At each of the two outside edges of the keyframe, there is a protective ‘side fence’.

Condition

- There is some damage to the protective side fence at the bass-end back edge of the keyframe (Plates 382 and 395).
- The treble-end side fence is considerably damaged (Plate 383).
Plate 379 Square piano by Longman & Broderip (London, 1785/86?): keyframe, bass end—witness marks show that the position of the balance rail has been altered (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 380 Square piano by Longman & Broderip (London, 1785/86?): keyframe, treble end—witness marks show that the position of the balance rail has been altered (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 381 Square piano by Longman & Broderip (London, 1785/86?): front touch rail—a strip of felt had been glued to the top face (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 382 Square piano by Longman & Broderip (London, 1785/86?): damaged protective side fence at the bass-end back edge of the keyframe.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 383 Square piano by Longman & Broderip (London, 1785/86?):
damaged protective side fence at the treble-end back edge of the
keyframe.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Key Levers

- Lime?.
- Front-guided, with a single vertical metal pin for each key lever (Plate 384).
- A single pin at the balance rail (Plate 385).

Undercutting

- A gently rounded profile at the balance rail (Plate 386).

‘Cranked’ Key Levers

- The six highest treble key levers (f3–c3 inclusive) are cranked or deviated to
  the left (Plate 387).
Plate 384 Square piano by Longman & Broderip (London, 1785/86?): front-guided key levers, with a single vertical metal pin.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 385 Square piano by Longman & Broderip (London, 1785/86?): a single vertical metal pin at the balance rail.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 386 Square piano by Longman & Broderip (London, 1785/86?): gentle undercutting at the balance rail.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 387 Square piano by Longman & Broderip (London, 1785/86?): the six highest treble key levers are cranked to the left.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Key Plates

During the second half of the eighteenth century, black accidentals and ivory naturals were the prevailing style for piano keyboards in England.

Naturals

- Ivory key plates.
- In two pieces (Plates 388 and 389).
- In some instances, the key heads are significantly thinner than the tails (in these instances, the key heads and tails do not appear to have come from the same keyboard) (Plate 390).

Key Fronts

- Varnished boxwood cornice (Plates 391 and 392). ‘The front mouldings in all John Broadwood’s instruments have an ovolo form with a protruding lip placed in the lower half’\(^{390}\) (Plates 392a and 392b). Despite inconsistencies in the form of key front moulding on Brian Barrow’s Longman & Broderip square piano, there is a preponderance of this form on the key fronts of the instrument. As the instrument’s original keyboard has been replaced with one taken from a contemporaneous piano, it seems likely that the replacement keyboard is from a piano made by John Broadwood. This proposition is strengthened by the fact that the raised part of the Longman & Broderip’s sharps is solid ebony—another feature consistently found in Broadwood instruments.
- Clearance from the top of the natural keys to the bottom edge of the nameboard: There is no indication that woven cloth or felt has ever been glued to the bottom edge of the nameboard.

\(^{390}\) Ibid., p. 169.
Plate 388 Square piano by Longman & Broderip (London, 1785/86?): naturals, key lever $c^2$—ivory key plates in two pieces.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 389 Square piano by Longman & Broderip (London, 1785/86?): naturals—ivory key plates in two pieces (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 390 Square piano by Longman & Broderip (London, 1785/86?): naturals—in some instances, the key head is significantly thinner than the tail (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 391 Square piano by Longman & Broderip (London, 1785/86?): key fronts—varnished boxwood cornice (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 392 Square piano by Longman & Broderip (London, 1785/86?): key front, key lever c²—varnished boxwood cornice.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 392a Grand piano by John Broadwood (London, 1796, serial number 875): key-front moulding—ovolo form with a protruding lip placed in the lower half.

Source: Geoffrey Lancaster Collection, Perth. Photo by the author.
Many of Longman & Broderip’s ‘contemporaries (excluding John Broadwood) made their sharps of stained pearwood with only a thin cap of ebony glued on top’.\(^{391}\) The raised part of the sharps comprises solid ebony; this suggests that the keyboard, which is not the Longman & Broderip’s original, may have once belonged to an instrument by John Broadwood.

- Solid ebony (Plate 393).
- Sharps are uncharacteristically short in length (witness marks at the back of each ebony lever suggest they have been cut down) (Plates 393 and 394).

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\(^{391}\) Ibid., p. 169.
Plate 393 Square piano by Longman & Broderip (London, 1785/86?): sharps—solid ebony.

Source: Brian Barrow Collection, Sydney. Photo by the author.


Source: Brian Barrow Collection, Sydney. Photo by the author.
Key Plate Score Lines

- None.

Stringing

- The strings are missing.

History of Restoration

- In 1942, at the time of purchase by William Bradshaw, the piano was in a deteriorated condition, which is surprising, given that the Mat(t)hews family, who owned the instrument, openly recognised its historical significance.
- In late 1969, Brian Barrow purchased the piano from Bradshaw. At some stage thereafter, Barrow undertook the following restoration.

Hammers

- A new set of hammers was made (Plates 395–7).
- The hammers are crudely made.
- The hammerhead covering is not consistent with Longman & Broderip’s common practice.
- The top piece of the wooden hammer rail comprises French-polished wood taken from another article of furniture (Plates 395–6 and 398–9).


Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 396 Square piano by Longman & Broderip (London, 1785/86?): hammers, bass end—FF–F.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 397 Square piano by Longman & Broderip (London, 1785/86?): hammers (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 398 Square piano by Longman & Broderip (London, 1785/86?): hammer rail, bass end—the top of the wooden hammer rail comprises French-polished wood taken from another article of furniture (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 399 Square piano by Longman & Broderip (London, 1785/86?): the top of the wooden hammer rail comprises French-polished wood taken from another article of furniture (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Appendix C

Echoes of Possibility: Did George Bouchier Worgan Purchase a Square Piano by John Broadwood in 1783?

Broadwood company records show that on Thursday, 10 April 1783, a ‘Mr Worgan’ purchased one of their square pianos.¹ John Broadwood’s workbook for the period 1771–85 (held in the Bodleian Library, Oxford)² contains the following straightforward statement: ‘Mr Worgan bought a piano’³ (because Broadwood began making grand pianos in 1784, the instrument purchased in 1783 was a square piano). Was this ‘Mr Worgan’ Dr John Worgan or George Bouchier Worgan?

‘Mr Worgan’ is Dr John Worgan

George Bouchier’s illustrious father, John Worgan,⁴ gained his doctorate in music from Cambridge University in 1775—that is, eight years before the unidentified Mr Worgan acquired his square piano from John Broadwood’s workshop. Following the conferring of his doctoral degree, John Worgan consistently used the prefix ‘Dr’.⁵ Dr Worgan’s reputation as a virtuoso organist and harpsichordist was such that any person whose vocation involved commercial dealings with London–based professional musicians—a trader such as John Broadwood—would have been aware of his status. (In 1793, John Wilkes included Dr Worgan’s household as one of London’s ‘families of distinction’.)⁶ For John Broadwood to not refer to John Worgan as ‘Doctor’ would not only have seriously breeched

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¹ See Clarke, ‘Australian Colonial Dance’. See also Goold, Mr. Langshaw's Square Piano, p. 190. In the Broadwood archive, the piano sold to ‘Mr Worgan’ is not allocated a serial number. ‘Pianos made before 1784, though dated on the [nameboard] … were not usually marked with a serial number inside.’ Cole, Broadwood Square Pianos, p. 179. ‘The earliest serial number ever recorded in the Broadwood archive is No. 206, sold to Mrs. Northey in April 1784 … No serial number below 200 has ever been reported on a surviving example, so maybe when beginning a serial system Broadwood opted to commence at 200, knowing that there had been many more than a hundred dispatched already.’ Ibid., p. 61.
⁴ See ‘George Worgan’s Father, Dr John Worgan’, in Chapter 3, Volume 1 of this publication.
⁵ See, for example, the title page from Dr John Worgan’s Pieces for the Harpsichord. See Plate 55. See also Boyle, The Fashionable Court Guide, p. 164: ‘Worgan, Dr. 65, lower gower-street.’ See also the title page of Worgan, Pieces for the Harp … by Dr. Worgan.
⁶ Wilkes, Directory to the Nobility, Gentry, and Families of Distinction, p. 50.
the bounds of commonly upheld propriety, it would also have thwarted a habit arising from the normal dictates of protocol.\[7\] It seems unlikely that the Mr Worgan listed in the Broadwood archives is George Bouchier’s father, Dr John Worgan.

‘Mr Worgan’ is One of Dr John Worgan’s Professional Musician Sons

Of Dr John Worgan’s five surviving sons, three became professional musicians: Richard (1759–1812), James (1762–1801) and Thomas Danvers (1773–1832). In 1783, only two of these brothers would have been old enough, and perhaps financially secure enough (very little is known about their lives), to independently purchase a Broadwood square piano: Richard was 24 and James, 21. Perhaps one of these two musicians was the unidentified Mr Worgan listed in Broadwood’s journal; or perhaps he was the then 26-year-old George Bouchier. It is reasonable to propose that Dr John Worgan gave financial assistance to whichever of his sons purchased the piano; then again, it is just as reasonable to conjecture that one of Dr Worgan’s sons purchased the instrument either for, or on behalf of, their father. There are simply too many unanswerable questions for a definitive understanding to be reached.

‘Mr Worgan’ is George Bouchier

George Bouchier Worgan confessed that although he had always been drawn towards agriculture, his father decided that he should have a career in medicine: ‘My very earliest inclinations and propensities led me to the study and pursuit of agriculture … but I had a dear and honoured Father, whose wish was to bring me up to the defective Art of Physic, his Will, was mine!’\[8\]

During George Bouchier’s formative years, the activities of the Worgan household would have been geared primarily to music. The sounds of music making, arising from practising, teaching and composing, would have filled the home. Within such a context, and from their earliest days, Dr Worgan’s children would have been surrounded by music. Doubtless, George Bouchier ‘was taught music, played music, and probably wrote music as soon as he was able’.\[9\]

\[7\] The use of the prefix ‘Dr’ by contemporaneous writers in relation to John Worgan can, for example, be found in the writings of Richard Mackenzie Bacon, Patrick Boyle, Dr Charles Burney, Thomas Busby, Reverend Richard Cecil, Alexandre Choron, John Langshaw, John S. Sainsbury, Arthur Bowes Smyth, Richard John Samuel Stevens and Sylvanus Urban.

\[8\] *Arthur Young Papers*, British Library. I am indebted to Robert Clarke for this information, which comes from his preparatory research for *Working the Forge*.

\[9\] Kenyon, ‘Bach for All’.
Although there are no extant critiques of George Worgan’s pianistic abilities, it is not surprising that, having been raised in a musically stimulating environment and being (as a navy surgeon) financially self-sufficient, he purchased a piano and brought it with him on his voyage to Botany Bay.

If the Mr Worgan listed in Broadwood’s journal is George Bouchier then George’s early naval career path has ramifications in relation to his ability to afford to buy a Broadwood square piano in 1783:

• 1775: George Bouchier joins the British Navy and serves as a Surgeon’s Mate on the hospital ship Tiger

• 1778–79: George Bouchier serves as a Surgeon’s Second Mate

• 1779: George Bouchier is certified as a Surgeon Fifth Rate

• 1780–82: George Bouchier serves on board the hospital ship Pilote

• 1783–85: George Bouchier is unaccounted for; perhaps he worked as a naval surgeon (on the Portsmouth guardship Ganges) or was on some sort of detached list (naval surgeons did not enjoy retirement on half-pay at the time, so if George was not working, his income would have been severely restricted).

Whilst serving on board the hospital ship Pilote, George Bouchier may have put aside part of his income in order to save for the purchase of a piano. (The fact that George Bouchier was capable of financial prudence is suggested by his apparently having saved enough money to pay for the construction of Wadeland House in 1836.) In order to buy a square piano from John Broadwood in 1783, Worgan would have had to part with a possible one-third to one-fifth of his 1780–82 annual income—a not inconsiderable proportion of his earnings.

In 1783, Broadwood square pianos were not particularly cheap compared with the prices of those of some other makers. During the mid-1780s, the usual cost of a square piano made in London ranged between 15 and 20 guineas (£15–21)—approximately one-fifteenth of an annual middle-class income. The standard price for a Broadwood square piano, £21, lay at the top of this range.

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11 Company of Surgeons, Examinations Book 1745–1800, p. 339. I am indebted to Robert Clarke for this information, which comes from his preparatory research for Working the Forge. See also Steel, ‘Surgeons’, p. 31.
13 See Gillen, The Founders of Australia, p. 393.
14 I am indebted to Robert Clarke for this information, which comes from his preparatory research for Working the Forge. See ‘Significant Events in George Bouchier Worgan’s Life: Summary’, in Chapter 12, Volume 1 of this publication.
15 See ‘Wadeland House’, in Chapter 11, Volume 1 of this publication.
16 See ‘How Much Did George Worgan’s Piano Cost?’, in Chapter 4, Volume 1 of this publication.
18 See Cole, Broadwood Square Pianos, p. 90.
It is reasonable to assume therefore that price was not the prime factor that influenced ‘Mr Worgan’ to buy an instrument from John Broadwood in early April 1783.

Working on board the moored Pilote between 1780 and 1782 (or the Ganges in 1783) provided a context within which George Bouchier may have, with relative ease, arranged to travel to London in order to view instruments; he may even have engaged a proxy to act on his behalf in order to commission or purchase a piano, which was not uncommon in such circumstances.\textsuperscript{19} If George Bouchier undertook such a journey to London, he may upon arrival have stayed at his father’s house at 7 Millman Street.\textsuperscript{20} Assuming that he intended to purchase an instrument from John Broadwood, this address, somewhat inconveniently, was located more than 40 blocks from Broadwood’s workshop at 33 Great Pulteney Street, Golden Square.\textsuperscript{21}

It is reasonable to assume that prior to his departure for Sydney Cove on Sunday, 13 May 1787, George Bouchier lived for a while at Portsmouth\textsuperscript{22} (‘in 1786 he had been serving … on the Portsmouth guardship Ganges and was discharged to Sirius on [Wednesday,] 1 November’ \textsuperscript{23} 1786). A journey to London from Portsmouth in order to commission or purchase a piano would not have been too difficult an endeavour to arrange—although, because of the importance of, and the logistical complexities arising from, his work prior to the First Fleet’s departure, it is unlikely that he would have been granted leave from the Sirius.

If George Bouchier made a visit to London from Portsmouth with the intention of purchasing a piano, he may, upon arrival, have stayed at his father’s house, then at 40 Rathbone Place\textsuperscript{24} (Dr Worgan moved from 7 Millman Street to Rathbone Place after 1780, probably about 1784–85).\textsuperscript{25} Assuming George Bouchier was interested in buying a piano from John Broadwood, Broadwood’s workshop was situated only seven blocks or so to the south of Rathbone Place.

Although George Bouchier is unaccounted for between 1783 and 1785,\textsuperscript{26} it is reasonable to conjecture that during this period he worked as a naval surgeon

\begin{itemize}
\item\textsuperscript{19} See ibid., p. 54.
\item\textsuperscript{20} See ‘Sources of Information’, in Appendix B, this volume. See also ‘Millman Str’, Map Reference 20, and ‘Millmans Street’, in ‘A List of 528 of the Most Principal Streets with Reference to their Situation’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent.
\item\textsuperscript{21} See ‘Pultney Str’, in ibid., Map Reference 27.
\item\textsuperscript{22} I am indebted to Robert Clarke for this information, which comes from his preparatory research for Working the Forge. See also ‘Significant Events in George Bouchier Worgan’s Life: Summary’ in Chapter 12, Volume 1 of this publication.\textsuperscript{23} Gillen, The Founders of Australia, p. 393.
\item\textsuperscript{24} See ‘Rathbone Place’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 28.
\item\textsuperscript{25} See ‘Sources of Information’, in Appendix B, this volume.
\item\textsuperscript{26} He may have been on some sort of detached list. I am indebted to Robert Clarke for this information, which comes from his preparatory research for Working the Forge.
\end{itemize}
‘on the Portsmouth guardship Ganges’.27 Within this context, George Bouchier may have journeyed from Portsmouth to London to purchase a piano from John Broadwood—after all, Broadwood’s unidentified Mr Worgan acquired a square piano in 1783.

The Surname ‘Worgan’ in Eighteenth-Century London

In eighteenth and early nineteenth-century London, the surname Worgan, although not commonly encountered, was not unheard of. The name crops up in many places—for example: in 1702, ‘John Worgan Citizen and Pewterer of London’,28 in 1721, ‘John Worgan’29 (possibly the son of the aforementioned John Worgan); in 1721, ‘William Worgan … charged by William Worgan his father on oath for being idle and disorderly by taking ill courses and running away from his master’;30 in 1742, ‘John Worgan … Clothworker Saint Dunstan’s in the East, City of London’;31 in 1743, ‘John Worgan … Grocer … London’;32 in 1757, ‘Mr. Thomas Worgan, Linen-draper in the Borough of Southwark’;33 in 1764, ‘John Worgan … Coffee-man … of Cooper’s Court Cornhill, London’;34 in 1768, ‘Worgan John … Cook … near the Bank’35 (the same person as ‘Mr. Worgan, at the White Horse, Threadneedle-Street’ in 1776);36 in 1777, ‘Mr. Worgan, Carpenter’;37 in 1778, ‘Mr. Worgan … butcher, No. 95, Cannon-street, near Walbrook’38 (the same person as ‘William Worgan … Butcher … City of London’ in 1797);39 and in 1809, ‘John Worgan, Planter, London’.40 It is reasonable to assume that for some of these people or their children,

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34 The London Gazette, 3 July 1764, p. 3.
36 See ‘Lost Last Tuesday Morning’, advertisement in The Daily Advertiser, 10 May 1776, No. 14163.
37 See ‘To Be Sold by Auction by Mr. Skinner’, advertisement in The Daily Advertiser, 14 November 1777, No. 14637.
38 See ‘Wants a Place, a Widow, of a Middle Age’, advertisement in The Gazetteer and New Daily Advertiser, 23 January 1778, No. 15271.
professional-class—that is, middle-class—aspirations, along with an annual income to match, resulted in them purchasing one of the visible symbols of respectability: a square piano. (Domestic music making—‘a little dance music after dinner’, an accompanied sonata ‘or a song or two in the family circle—was considered unexceptional and many wealthy tradespeople’ bought pianos and looked for tuition.) In the absence of evidence to the contrary, it is possible that the Mr Worgan listed in John Broadwood’s journal was not in any way connected with Dr John Worgan’s family.

Why Did ‘Mr Worgan’ Buy a Broadwood Square Piano?

‘Mr Worgan’ elected to purchase a Broadwood piano, rather than an instrument produced by one of the 31 other piano makers trading in London at the time. What might have been some of the factors that influenced Mr Worgan’s decision?

1. Mutations

Perhaps Mr Worgan was not a fan of mutated sound and/or its associations with France. During the late eighteenth century, the French style of piano playing exploited changes in timbre achieved using pedal-operated mutations. With this performance predilection in mind, several London piano makers equipped their instruments (for customers in Paris) with at least three, if not four, pedals. (This type of piano is well represented, for example, by the surviving instruments of Schoene.) In all likelihood, Broadwood’s unidentified Mr Worgan was English. Perhaps Mr Worgan’s nationalistic sensibilities were offended by any piano that allowed for the expression of a French sonic aesthetic; after all, ‘before they learn there is a God’, said a contemporaneous German describing the Georgian English, ‘they learn there are Frenchmen to be detested’.

‘When an 18th century [English] square piano is seen to have a pedal, it is most likely to be for [a nag’s head] swell.’ In some instances, a pedal may operate the raising of dampers; the earliest known example of a pedal-operated damper-

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41 See ‘The Professional Class: Piano Music and Hedonism’, in Chapter 1, Volume 1 of this publication.
42 Southey et al., *The Ingenious Mr Avison*, p. 119.
43 See Appendix E, this volume.
44 See ‘Mutation’, in Appendix Q, this volume.
46 See ibid., p. 60.
47 Keneally, *A Commonwealth of Thieves*, p. 78. See also ‘How Much Did George Worgan’s Piano Cost?’, in Chapter 4, Volume 1 of this publication.
48 Cole, *The Pianoforte in the Classical Era*, p. 76. See also ‘Nag’s Head Swell’, in Appendix Q, this volume.
raising mechanism on a square piano is an instrument dated 1775, by Adam Beyer. On late eighteenth-century English square pianos, the pedal for the nag’s head swell is most commonly located towards the right-hand side.

The nag’s head swell was not the only mutation exploited by late eighteenth-century English square piano makers. The harp (buff) stop was ‘especially prevalent in English square pianos between 1770–1790’. Extant square pianos incorporating a harp stop operated by a pedal rather than by a hand-lever—for example, instruments by Christopher Ganer—suggest that the harp stop may have been operated by a pedal under the left foot. Commonly, the harp stop pedal was positioned to the left-hand side of the instrument and hinged to a stretcher near the floor between the piano’s left-hand legs. Whatever particular mechanism the pedal operated, the mechanism was usually attached to the pedal via a cord. For late eighteenth-century English square pianos, the presence of pedal-operated sound-modifying mechanisms ‘either through a Nag’s Head Swell or a Harp (Buff) Stop reflects’ one of the music-aesthetic fashions prevalent ‘until at least 1810’.

In comparison, the sonic palette of John Broadwood’s square pianos was less overtly colourful. Broadwood never followed the French sound-modifying fashion, instead making a type of piano that the public came ‘to recognize as distinctively Broadwood’s’.

2. Broadwood’s Emerging Reputation for Fine Craftsmanship

Apart from a possible aversion to mutated sounds (and/or their French associations), ‘Mr Worgan’ may have decided to acquire a Broadwood square piano because he was aware of Broadwood’s growing reputation for consistently high-quality workmanship. A review of Broadwood’s square piano output prior to 1783 reveals his increasing credibility as a fine maker: in 1780 (when Broadwood began ‘his change to piano production’), ‘he sold only six pianos; in 1781 ten’; in 1782 ‘about twenty (assuming continuous output, this represents an average of one instrument completed ca every 18 days); in 1783 forty five’ (on average, one square piano made every eight days). The expansion of Broadwood’s output continued apace: records in the Broadwood archive show that in 1784, he sold 100 square pianos (an average of one square piano completed every three days), the revenue from which was equal to that

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49 Cole, *The Pianoforte in the Classical Era*, p. 378. See also ‘Harp Stop (Buff Stop)’, in Appendix Q, this volume.
52 Ibid., p. 58.
53 ‘So, the Big Question, When Did Broadwood Begin Making Pianos?’ in M. Cole, ‘John Broadwood’, in *Square Pianos* [n.d.].
from harpsichords.55 ‘At least five’ Broadwood square ‘pianos from 1784 are known’—serial numbers 200 (Colt Collection), 204 and 206 (Michael Cole), 219 (A. Beurmann), 283—‘and at least two (204 and 206) completely restored by Michael Cole’.56

John Broadwood’s journal for 1771–85 shows that people of consequence who purchased pianos from him included: Lord Thomas Bruce, Seventh Earl of Elgin (1766–1841);57 John Montagu, Fourth Earl of Sandwich (1718–92);58 Charles, Duke of Queensborough;59 the Duchess of Bedford;60 Mary Howard, Duchess of Norfolk (ca 1712–73); Baron Augher;61 Robert Clive, First Baron Clive; John Spencer, First Earl Spencer (1734–83); Lady Edgcumbe;62 Lady Howe;63 Lady Chatrian Manning;64 Lady Frances Mayne;65 Lady Pembroke;66 Lady Tufton;67 Admiral Hugh Piggot (1722–92); David Garrick (1717–79); Dr Samuel Johnson (1709–84); Thomas Gainsborough (1727–88); Josiah Wedgwood; and Mrs Horton (Queen Charlotte’s cake baker).68

During the 1790s, the sheer scale of Broadwood’s square piano output is astonishing: in 1794, he sold 169 square pianos (an average of one instrument completed every 2.2 days), and in 1795, more than 200 (on average, one square piano made every 1.8 days).69

Broadwood was a canny Scotsman. A shrewd business strategy aided in the spread of his reputation. Of the 45 square pianos Broadwood sold in 1783,

202 of them went to trade customers at a thumping twenty-five percent discount ... Broadwood transformed his trading position by selling [part of his] ... output at discount prices to others, who would be selling them on to the public, or else to music professionals—clients who could be expected to provide Broadwood with further orders.70

55 See ibid., p. 53.
58 See ibid., p. 6.
59 See Burnett, Company of Pianos, p. 47.
61 See ibid., p. 6.
62 See ibid., p. 6.
63 Entry dated Tuesday, 18 March 1777. See ibid., pp. 4–5.
65 See ibid., p. 6.
66 Entry dated Friday, 13 October 1780. See ibid., p. 4.
68 See Goold, Mr. Langshaw’s Square Piano, p. 116.
69 See Cole, Broadwood Square Pianos, p. 61.
70 Ibid., p. 56.
It is reasonable to assume that ‘Mr Worgan’, as a result of Broadwood’s astute business strategy and emerging reputation for quality workmanship, was at least, if not acutely, aware of the Broadwood name.

3. Broadwood’s 1783 Patent

Was Mr Worgan’s decision to buy a Broadwood square piano influenced by innovative design features? In 1783, Broadwood submitted a patent application in which he described several supposedly new square piano design features. These design features included the relocation (reversal) of wrestpins and hitchpins (which … had been previously utilized by Charles Trute) … brass under-dampers (previously used by George Froeschle): and curiously, the installation of a second soundboard, beneath the ordinary one and connected to it by a spruce stick … This feature he … claimed as the chief among his ‘improvements’ to the pianoforte, but he did not persist with this beyond a year and a half. Also shown in the patent is a pedal for disengaging his brass dampers, and another for providing a harp stop. Neither was in itself a novelty, and neither was frequently incorporated in his subsequent production.  

The rights to Broadwood’s patent were granted in November 1783. It appears that before 1783, Broadwood had made instruments that incorporated some of the design features described in his 1783 patent. A square piano by Broadwood dated 1780, housed in the Royal Ontario Museum, Toronto, has an action that is ‘exactly the same as that patented by John Broadwood in 1783, having straight brass under dampers, hammers with guide pins, and all wrestpins placed at the rear’. Given that Broadwood sold a square piano to Mr Worgan on 10 April 1783, one assumes that Broadwood’s pre-existing ‘new’ patented design features may have played a role in enticing Mr Worgan to buy an instrument from Broadwood.

Extant 1783 Broadwood Square Pianos

Michael Cole, the eminent expert on Broadwood square pianos, is aware of only two extant Broadwood square pianos made in 1783. One is currently owned by a Dr Turner in England (Plates 400, 400a, 400b), whilst the other is housed in the Stewart Symonds Collection, in Ermington, Sydney.

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71 Ibid., p. 58.
72 Ibid., p. 117.
73 I am indebted to Lucy Coad, eminent square piano restorer, for this information.
Dr Turner’s 1783 Broadwood Square Piano

Dr Turner’s instrument was purchased about 20 years ago by the distinguished fortepiano dealer and aficionado Andrew Lancaster,

from a house clearance person who was going to use it for the timber. It was most unusual in that the hitch pins were pinned directly into the soundboard rather than into a raised hitch pin rail … [The nameboard inscription date had] been erased … This was done in order to be able to sell the piano as being newer than it was … But the date was inside the piano too.74

Subsequently, approximately 15 years ago, the instrument was sold at auction, its provenance unknown.75

Plate 400 Square piano by John Broadwood (1732–1812) (London, 1783).

Source: Reproduced with permission of Andrew Lancaster. Photo by Andrew Lancaster.

74 Email from Andrew Lancaster to the author, 12 December 2012.
75 I am indebted to Lucy Coad for this information.
Plate 400a Square piano by John Broadwood (1732–1812) (London, 1783).

Source: Reproduced with permission of Lucy Coad. Photo by Lucy Coad.

Plate 400b Square piano by John Broadwood (1732–1812) (London, 1783): nameboard inscription.

Source: Reproduced with permission of Lucy Coad. Photo by Lucy Coad.
Stewart Symonds’ 1783 Broadwood Square Piano

According to information contained in Stewart Symonds’ handwritten catalogue of his keyboard instrument collection, his 1783 Broadwood square piano was once owned by a ‘private family outside Glasgow’ (Plates 400c and 400d). This represents the extent of provenance information known by Symonds relating to this particular instrument, and is derived from comments made to Symonds by the eminent antiques dealer, keyboard instrument enthusiast and gentleman of Sydney William Bradshaw,76 who sold the piano to Symonds. The mention of Glasgow should come as no surprise, because the Scotsman ‘John Broadwood supplied music shops everywhere, but most plentifully in Scotland’.77

Symonds hypothesises that Bradshaw acquired the piano in England from the historical musical instruments dealer Tony Bingham. Paul Kenny, the eminent antiques importer and Bradshaw’s close friend and colleague, recalls that he shipped the instrument from England to Australia for Bradshaw.78

Conclusion

It is currently impossible to identify with any certainty the ‘Mr Worgan’ who purchased a square piano from John Broadwood on Thursday, 10 April 1783. The application of ‘Ockham’s razor’ to the problem may, however, be appropriate.

If George Bouchier was the unidentified Mr Worgan, was the Broadwood square piano the instrument that he took with him on board the *Sirius*, bound for Botany Bay? Attractive as an affirmative answer to this question may be, no evidence exists that proves this to be the case.

Although Broadwood’s journal for 1771–85 contains the ‘names [of] numerous buyers of [square] pianos in 1783’, unfortunately, ‘there is no continuing provenance for these instruments’. The pianos ‘are not numbered, and the passage from … buyer to the subsequent owners is impossible to guess’.79 As a consequence, it cannot be conclusively ascertained if one of the two extant 1783 Broadwood square pianos is the First Fleet piano.

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76 See ‘Discovery’, in Introduction, Volume 1 of this publication.
78 Email from Paul Kenny to the author, 3 December 2013.
79 Email from Michael Cole to the author, 22 November 2012.
Plate 400c ‘Catalogue of the Stewart Symonds Keyboard Instrument Collection’: entry for a square piano by John Broadwood (fl. 1775–94) (London, 1783)—page one of two.

Source: Stewart Symonds Collection, Sydney. Reproduced with permission of Stewart Symonds. Photo by the author.

Source: Stewart Symonds Collection, Sydney. Reproduced with permission of Stewart Symonds. Photo by the author.
Appendix D

A Perplexing Comment

In 1979, the historian Lysbeth Cohen wrote: ‘the first ever [piano] to be landed in the colony, brought by Surgeon Worgan with the First Fleet … is now in the Museum of Applied Arts and Sciences’,¹ in Ultimo, Sydney (in 1988, the museum was renamed the Powerhouse Museum). Regrettably, Cohen provides no evidence in support of her statement.

The instrument to which Cohen refers is a square piano by Longman & Broderip, dated 1782–98?, currently housed in the Powerhouse Museum.² No evidence can be found that links this piano with the First Fleet.

A conversation held between the author and the museum’s Curator of Musical Instruments, Michael Lea, on Monday, 6 August 2012, provided the following information (Lea sourced the information from the museum’s archival material).

1. The Museum of Applied Arts and Sciences (Powerhouse Museum) purchased the instrument in 1954 from a Keith Ball, an interior designer, who worked at a shop in North Sydney on the corner of the Pacific Highway and Mount Street, on the lower side. Ball had only a fringe interest in antiques, preferring instead to pursue modern reproductions of antique furniture.³

2. No provenance details were provided at the time of purchase.

3. At the time of purchase, Ball provided the museum with a history of Longman & Broderip’s firm, beautifully handwritten in copperplate.

4. Prior to selling the piano to the museum, Ball had purchased the piano from the antiques dealer William Bradshaw.

5. The museum’s then curator, Mr Brown, dated the instrument 1779–80. (This dating is erroneous, as the instrument’s nameboard inscription reveals that at the time the instrument was made, Longman & Broderip occupied premises at 26 Cheapside and 13 Haymarket. Longman & Broderip acquired their second address, at 13 Haymarket, on Sunday, 29 September 1782. Assuming that the

³ Information concerning Mr Ball is derived from a conversation held on Monday, 6 August 2012 between the author and Stewart Symonds, who, at one time, worked (for approximately one year) alongside Ball for the same North Sydney firm.
piano’s nameboard is original, the inscription’s inclusion of the Haymarket address indicates that the instrument dates from 1782 or later.)

6. Presumably in ca 1954, Brown spoke to Bradshaw about the instrument. Bradshaw remarked that it was ‘the only one he’d seen of this period, and is a museum piece’. Did Bradshaw mean the only Longman & Broderip of this period he had seen, or did he mean the only square piano of this period he had seen? (The context within which Bradshaw made the remark is not known; Brown recorded Bradshaw’s remark on a note that forms part of the Powerhouse Museum’s archive.) Assuming Brown recorded Bradshaw’s words accurately, Bradshaw’s enthusiasm appears to have overpowered his remembrance of things past.

   a) If he meant the only Longman & Broderip of this period he had seen then, surprisingly, he had forgotten the Longman & Broderip square piano he had purchased from the Mat(t)hews family in 1942— an instrument he had not only sold between 1943 and 1949, but had also believed was Elizabeth Macarthur’s piano (if not the First Fleet piano). In his sales register, Bradshaw dated this instrument 1780.

   b) If Bradshaw meant the only square piano of this period he had seen then his memory had become truly clouded, as he had seen, acquired and sold several late eighteenth-century square pianos by the time the museum acquired the 1782–98 Longman & Broderip.

7. The Powerhouse Museum has no supporting evidence in relation to any connection between George Bouchier Worgan and the Longman & Broderip square piano dated 1782–98? (Registration number H5300) currently housed in its collection.

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4 See ‘Sources of Information’ and ‘Tea, Cake, Convivial Company and a Proposed Provenance’, in Appendix B, this volume.
5 See ‘Sources of Information’, in Appendix B, this volume.
6 I am indebted to Brian Barrow for providing me with a copy of a letter written to him by Paul Kenny, a very close friend of William Bradshaw, dated Thursday, 23 May 2013, in which Kenny transcribed some of the entries found in Bradshaw’s sales registers. These entries contain the dates on which Bradshaw sold various pianos. Since Barrow purchased his 1785/86 Longman & Broderip square piano from Bradshaw along with an unrestored Aeolian orchestrelle, the relevant entry in Bradshaw’s sales register, ‘29/5/69 Orchestrelle & Piano case date 1780’, strongly suggests that the specified piano case is Barrow’s 1785/86 Longman & Broderip square piano. In the entry, Bradshaw erroneously dates this piano as 1780.
7 For example, Bradshaw would have seen (probably at the earliest, during his teens) the 1785 square piano by George Pether (fl. 1775–94) that was owned by Vere Mathews, Bradshaw’s maternal aunt. See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, in Appendix B, this volume. Bradshaw’s sales registers reveal that by 1952, he had sold at least five square pianos (see Plate 328d). The dates of sale associated with these square pianos as listed in Bradshaw’s sales registers are: 17 June 1941; 26 March 1945; 28 May 1949; 14 July 1952; and 8 October 1952. These dates exclude the Longman & Broderip square piano Bradshaw purchased from the Mat(t)hews family in 1942.
Appendix E

Thirty-One Makers in London from Whom George Bouchier Worgan may have Purchased a Square Piano in 1780/86

On Tuesday, 30 October 1787, The Times of London reported: ‘England, instead of importing her instruments as formerly from Holland, Germany, and Italy, is now become the greatest manufactory for musical instruments in Europe.’ At the time, a large concentration of keyboard instrument makers lived and worked in London. In 1780/86, there were 31 London-based makers from whom George Bouchier Worgan may have purchased a square piano. These makers are listed below.

1. George Astor (1752–1813; fl. 1779–1813). Between 1779 and 1783, George Astor and his brother John (or Johann) Jacob (1763–1848) sold pianos, initially at Holywell Street in 1779 and subsequently at 26 Wych Street (off the northern side of the southern end of Drury Lane). In 1783 John left London for the United States, where, in Baltimore, he first sold woodwind instruments, then, in New York, furs, pianos (in 1786, John imported pianos from London; from 1789, the firm of Astor & Co. exported pianos from London to America) and real estate, amassing a legendary fortune. George was not a piano maker, but sold instruments labelled with his name made by John Geib and possibly Thomas Culliford. George Astor continued to sell pianos in London at the 26 Wych Street until 1795 or 1797–98, when he relocated his workshop to 79 Cornhill.

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2. James Ball (fl. ca 1787–1819). In 1790, Ball applied for British citizenship; his application reveals he was born in Germany:

It is not clear when he settled in London. Most of Ball’s surviving instruments are square pianos of standard design. His earliest extant pianos date from the mid-1780s.7

He is best known for his square pianos, but also made cabinet pianos and grands, some of them for the Prince Regent.8

According to the usual inscription on the nameboard of his square pianos, Ball’s workshop was located at 1 Duke Street, Grosvenor Square, where he worked from 1787 until his death in 1833.9

3. Frederick Beck (fl. 1756 – ca 1798).

4. Adam Beyer (1729–1804; fl. 1768 – ca 1798), who was ‘probably the most accomplished craftsman who ever made square pianos’.10 Many researchers describe Beyer as an immigrant to London from Germany.

Adam Beyer was one of the most prolific and successful piano makers in London during the eighteenth century. Most of his output was in the form of square pianos, instruments which he manufactured to extremely high standards and sold at premium prices to discerning clients.

During the 1750s he was resident in St Pancras parish, working as an organ builder … when he bought a house in Pond Street, Hampstead in 1782 he must have been a British citizen—yet, unlike foreign-born instrument makers such as Jacob Kirckman, or Burkat Shudi, there is no record that Beyer ever applied for naturalization. There is, of course, no compelling reason why he should do so, because, unlike many European cities no permission or licence was needed to set up in trade. But only British citizens could legally buy or inherit land—yet this he did. On his death he left a quarter share in his house to each of his four daughters, devolving upon ‘their heirs and assigns forever’. So it is beyond doubt that he owned the freehold, and therefore it appears he was then a British citizen. Yet strangely, the piano maker James Shudi Broadwood, writing in 1838, says that Beyer was a German. Searches in the archives of every city in Germany

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that has been proposed as his birthplace have proved negative, as have similar searches in English church records. This mystery is still unresolved.¹¹

Between 1768 and 1800, Beyer’s workshop was at 44 Compton Street, St Anne’s, Soho Square.¹²

Antonio Bruni’s *Inventaire* of instruments confiscated from the French aristocracy and wealthy bourgeoisie during the Reign of Terror includes two combination piano-organs made by Beyer (*Inventaire* numbers 32 and 150). Piano number 32 is listed as: ‘*Un forte-piano organisé, fond blanc, par Adam Berjer, Londini fecit, année 1788*’¹³ [A claviorganum, white, by Adam Berjer, made in London, year 1788], confiscated from Marie-Léopoldine-Monique, Princess Dowager of Kinski.

Piano number 150 is listed as: ‘*Un forte-piano organisé d’Adam Berger, Londini fecit, année 1775*’¹⁴ [A claviorganum by Adam Berger, made in London, year 1775], which was confiscated from Count Fernan-Nunez, the Spanish ambassador.

The clerk mistakenly transcribes Beyer’s name as ‘Berjer’ and ‘Berger’. This is not surprising, given that the intricate calligraphic style of the nameplates found on Beyer’s pianos is sometimes difficult to decipher.

During his lifetime, the prolific Beyer manufactured in excess of 900 square pianos.

5. Lorence Beyer, the younger brother of Adam Beyer, to whom he left all his working tools. In Adam Beyer’s will,¹⁵ dated September 1789, Lorence is described as ‘Piano Forte Maker, of Compton Street, Soho’.¹⁶


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¹¹ Cole, ‘Maker’s File’.
¹³ ‘*VI Inventaire du 4 Floréal l’an Ile, rue Dominique, 1522*’ in Bruni, *Un Inventaire sous La Terreur*.
¹⁴ ‘*XLIX Inventaire du 12 Brumaire l’an IIIe, rue de l’Université*’ in ibid.
¹⁵ Public Record Office: PROB11 1187.
¹⁷ Bozarth and Debenham, ‘Piano Wars’, p. 82.
7. John Broadwood (1732–1812)—possibly the most eminent and successful piano maker ever to have lived.\textsuperscript{19} Broadwood’s workshop was at 33 Great Pulteney Street, Golden Square.\textsuperscript{20} Broadwood positioned his grand pianos at an elevated price level, \textit{[guaranteeing]} ... the exclusive top end of his market while meeting demand at the lower end with a range of square \textit{[pianos]} ... With their richly-veneered cases and ... sophisticated action, his grands ... were positioned in the upper sector of the market, where well-to-do people who attended exclusive concerts wanted to pay a desirably high price. He could sell to the popular market without alienating his fashionable customers. Everyone was satisfied.

John Broadwood’s great skill was to supply the instrument everyone wanted while ensuring that the all-important social distinctions were maintained.\textsuperscript{21}

8. Gabriel Gottlieb Buntebart (d. 1794; fl. 1768–94). Circumstantial evidence suggests that Buntebart was Queen Charlotte’s harpsichord maker. Buntebart arrived in London from Strelitz at the same time as Queen Charlotte.\textsuperscript{22} From 1768 onwards, the names of Zumpe and Buntebart appear jointly on the nameboards of Zumpe’s square pianos.\textsuperscript{23} On 25 September 1778, the partnership of Zumpe & Buntebart was dissolved by mutual consent and quite amicably.\textsuperscript{24}

In his will, Buntebart describes himself as ‘Grand Pianoforte Maker to Her Majesty’.\textsuperscript{25}

Between 1780 and 1794, Buntebart is listed in the rate books at Zumpe’s address: 7 Princes Street, Hanover Square.\textsuperscript{26}


\textsuperscript{19} During the first half of the nineteenth century, ‘Clementi & Co. was most probably the world’s largest exporter of keyboard instruments and even rivalled Broadwood in total production for some years’. L. Sahlqvist, ‘Clementi & Co 1798–1830: Piano Manufacture in London’, in The Pianos of Muzio Clementi. ‘The Clementi Page.’ Friends of Square Pianos (2013).
\textsuperscript{20} See ‘Pultney Str’ in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27. See also Barfoot and Wilkes, The Universal British Directory of Trade and Commerce, p. 86.
\textsuperscript{21} Goold, \textit{Mr. Langshaw’s Square Piano}, pp. 117–18.
\textsuperscript{22} See Cole, ‘John Zumpe’.
\textsuperscript{23} Cole, The Pianoforte in the Classical Era, p. 62.
\textsuperscript{24} Ibid., pp. 61–2. See also Cole, ‘John Zumpe’.
\textsuperscript{25} See Cole, ‘John Zumpe’.
\textsuperscript{26} See ‘Princes St.’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27. See also Barfoot and Wilkes, The Universal British Directory of Trade and Commerce, p. 92.
Although the name of Longman & Broderip appeared on the pianos sold by their firm, most of the instruments were actually built by Thomas Culliford and his associates. Culliford began work, at least from 1779, at 16 Fountain Court, in a warehouse behind Longman & Broderip’s premises at 26 Cheapside.27

Longman & Broderip owned the premises in Fountain Court and charged Culliford ... £70 per annum in rent ... [In 1782] Culliford opened timber yards on Jewin Street (which comes off the east side of Aldergate Street).28 On Wednesday 8 September 1784,29 Culliford established a fourteen-year partnership with William Rolfe, John Goldsworth, and Thomas Bradford30 ... [In the same year, while still renting part of the Fountain Court property, Culliford] established workshops, offices, a sawpit, and a smith’s shop in Pelican Court, Little Britain, [off the west side of] Aldersgate Street [two blocks south of Jewin Street].31

On 2 January 1786, Culliford signed an exclusive contract with Longman & Broderip, who were to purchase at least £5000 worth of instruments annually, that is, somewhere between 200 and 300 keyboard instruments—harpsichords and pianos—per year.32

[Culliford] soon outgrew the [Fountain Court] space and expanded to other locations33 ... [including] a warehouse in Red Lion Court, Watling Street.34

In [January] 1787 Goldsworth left the company. [In 1789] ... Thomas Bradford was replaced by Culliford’s son-in-law, Charles Barrow. In September 1797 Culliford and Barrow set up the firm Culliford & Co., while William Rolfe established his own company.35

29 See Bozarth and Debenham, ‘Piano Wars’, p. 50, fn. 15.
30 See ibid., p. 50, fn. 17.
31 See ibid., p. 50, fn. 18. See also ‘Little Britain’ and ‘Aldersgate Street’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 29.
33 Ibid., p. 50.
34 See ibid., p. 50, fn. 18. See also ‘Watling Street’ in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 29.
[In April 1795,] Culliford, Rolfe & Barrow ceased to make instruments for Longman & Broderip, and when Longman & Broderip filed for bankruptcy [on Saturday, 23 May 1795]36 ... Culliford, Rolfe & Barrow opened their own shop at 112 Cheapside ... announced in The Times on 13 June 1795.37

In September 1797, Culliford and Barrow separated from William Rolfe (who established his own company), and set up the firm Culliford & Co. Subsequently, Culliford & Barrow announced in The London Gazette of Saturday, 14 October 1797 that they had relocated their workshop to ‘No. 172, corner of Surry-Street, Strand’.

On Tuesday, 30 October 1798, Culliford & Barrow filed for bankruptcy. Proceedings for bankruptcy were concluded on Tuesday, 9 June 1801, whereupon Culliford appears to have left London to live at Compton near Southampton. It is possible that Culliford used Compton as a base from which to ‘travel around the south of England to tune and maintain instruments, as he had done previously for Longman & Broderip’.

10. Sébastien Érard. Érard worked intermittently in London from 1786 to 1815, when he left his English shop in the charge of his nephew Pierre (‘the inventive genius of the Érard family petered out in Pierre’, whose ‘real genius’ was marketing).40 ‘In 1792, Sébastien Érard founded the London branch of the firm, concentrating on the production of harps.’41 Érard’s workshop was at 18 Great Marlborough Street.

11. George Froeschle (Fröschle) (fl. ca 1774 – ca 1800) was an ‘innovative maker of some importance’.43 According to Cole, in ca 1780, Froeschle’s workshop was located at Great Pulteney Street (East).44 In 1788, Froeschle ‘was working in a partnership known as Satchell & Fröschle advertising combined
Appendix E

harpsichord-pianofortes … [at 2] Mark Lane’,45 two blocks north-east of the Tower of London.46

12. Christopher Ganer (fl. 1774–1806) was born in Leipzig ca 1750. Many of Ganer’s square pianos have exquisite inlay and reveal the use of exotic timbers. Ganer may be the only maker of square pianos who included double stringing inlay inside the lids of his instruments.

From the winter of 1774 until ca 1805, Ganer’s workshop was on the north side of Broad Street, between Carnaby Market and Golden Square (Soho), at number 22, and then at 47–48.47

Ganer may also have been known as ‘Gauer’. A listing held by the Huguenot Society of Great Britain and Ireland gives ‘1792 Feb 11. Christopher Gauer (?Ganer) formerly of Leipzig, in Saxony, but now of Broad Street, Carnaby Market, in the parish of St. James’s, Westminster, co. Midd., grand pianoforte maker.’48

Antonio Bruni’s Inventaire includes a name that is slightly similar to ‘Ganer’: ‘Un forte-piano, par Christopher Qanter, Londini fecit, année 1784, estimé 720 francs’49 [A piano, by Christopher Qanter, made in London, year 1784, estimated 720 francs], confiscated from Françoise-Emmanuel Guinard, Count of Saint-Priest.

There is no information concerning the existence of any London-based piano maker with the name Christopher Qanter. The nameboards of extant Ganer square pianos are not difficult to read. Perhaps the details on the nameboard of the (now lost) instrument that Bruni inspected were written in a particularly elaborate calligraphic style, resulting in the clerk mistakenly transcribing Ganer’s name as ‘Qanter’.

As ‘Ganer described himself in one of his insurance policies as a ‘piano forte maker and inlayer’, he might have been a specialist whose focus was on the decorative [aspects of] … instruments’.50 Many of Ganer’s cross-banded and inlaid square pianos are objects of elegant beauty.

46 See ‘Mark Lane’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 38.
49 ‘Li Inventaire du 8 Brumaire, faubourg du Roule’ in Bruni, Un Inventaire sous La Terreur.
For unknown reasons, Ganer’s output of square pianos declined in the late 1790s. Between 1808 and 1818, Ganer sub-let his premises at 47 and 48 Broad Street.

The novelist Jane Austen (1775–1817) owned a square piano by Christopher Ganer. In May 1801, she sold the instrument when the family moved from the village of Steventon, near Basingstoke, in Hampshire—where, until that time, Jane had spent all her life—to Bath.51

Christopher Ganer probably made several hundred pianos. The fortepiano restorer and aficionado David Hackett writes: ‘I have helped Graham Gadd to compile a list of known surviving Ganer pianos, and we have managed to ‘collect’ a total of over a hundred … out of the hundred plus, no two are identical in terms of appearance and detail.’52

13. Thomas Garbutt (fl. ca 1770–80s) worked in King Street, Golden Square, 53 and later at 8 Bolsover Street.54 His square pianos are modelled on Zumpe’s instruments.

14. George Garcka (b. ca. 1750; fl. 1783–92) is presumed to be a Prussian immigrant from Schimmerwitz (now Siemirowice in Poland, about 40 km west of Danzig) where the name Garcka was formerly prevalent. Garcka made many square pianos, of entirely conventional design.

Between ca. 1783–1791, George Garcka was resident at 16 Stephen Street55 … [off the western side of] Tottenham Court Road. In December 1787 he was declared bankrupt, but seems to have satisfied his creditors and continued in business.

In 1792, undeterred by such problems, he applied for and was granted a patent for a square piano in which the wrestplank was positioned just behind the nameboard with the strings running diagonally to the right. This is undoubtedly of benefit as regards tuning stability, and is more convenient and comfortable when tuning. The disadvantages concern ease of maintenance, and an awkward, bulky appearance, wholly at variance with eighteenth-century ideas of elegance.

51 See Bradney-Smith, ‘Famous Early Piano Maker Christopher Ganer (Gauer???)’.
52 Email from David Hackett to the author, 12 January 2015.
In the same year, 1792, Garcka moved from Stephen Street to new premises at the corner of Edward Street and 95 Wardour Street in Soho—also the address of the piano maker James Henry Houston (fl. 1790-99). His financial position did not improve, so in January 1793 he sold his business to Bates & Co., who sold general musical wares including square pianos.

15. John (Johann) Lawrence (Lorenz) Geib (fl. ca 1777–97) was born 1744 in Staudenheim(?), western Germany. About 1770, he settled in London. Geib is 'an important figure in the development of square piano design', being responsible for the incorporation of 'an escapement mechanism, giving' square pianos some of 'the subtlety of touch and expression found in grand pianos'.

On Thursday, 9 November 1786, ‘Geib was granted a patent [No. 1571] for a two-lever escapement action for square pianos’. Geib’s workshop was at Tottenham Court Road. In 1797, Geib moved to America and began building organs and pianos in Philadelphia. In 1798, Geib continued his business in New York where he died.

16. John Goldsworth (fl. mid-1780s). On Wednesday, 8 September 1784, Goldsworth entered a 14-year partnership with William Rolfe, Thomas Culliford and Thomas Bradford. Within the context of this partnership, Goldsworth may have been involved principally in making English guittars. On Monday, 2 January 1786, Culliford, Rolfe, Goldsworth and Bradford entered into a contract with Longman & Broderip, agreeing to manufacture pianos exclusively for that firm. All instruments were to be marked with Longman & Broderip labels. Longman & Broderip were contractually obliged
to purchase £5000 worth of instruments annually from Culliford, Rolfe, Goldsworth and Bradford—that is, approximately 300 instruments a year. In January 1787, at the request of Longman & Broderip, Goldsworth left the partnership and established a new business with John Geib (who also made pianos for Longman & Broderip).

17. John Crang Hancock (fl. 1779–94). Hancock’s workshop was at 82 Wych Street, St Clement Danes, and later (in 1791) at 32 Parliament Street, Westminster.65

18. Henry Holland (fl. 1783–98). Holland’s workshop was at Bedford Row, between Red Lion Square and Gray’s Inn Garden.56 The Universal British Directory of Trade and Commerce describes Holland as an ‘organ-builder’, and locates his workshop in ‘Piccadilly’.67

19. Jacob Kirckman’s workshop was at Great Pulteney Street,68 and later at 19 Broad Street, Golden Square (Soho).69


21. James Longman (1740–1803) and Francis Broderip (ca 1750–1807). During the late eighteenth century, the firm of Longman & Broderip took on ‘a bewildering number of changing names and partners’.70

The firm was founded in 1767 by James Longman in association with unknown partners, and was first known as J. Longman & Co.71

In 1769, when Charles Lukey joined the firm, the business traded as Longman, Lukey & Co.

In 1773, Francis Fane Broderip became a partner, and the business was known as Longman, Lukey & Broderip.

In 1776 Lukey died, and the business continued (until it filed for bankruptcy on Saturday, 23 May 1795)72 as Longman & Broderip.

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69 See Clinkscale, Makers of the Piano 1700–1820, p. 165. See also Barfoot and Wilkes, The Universal British Directory of Trade and Commerce, p. 203—in which Kirckman’s address is erroneously given as ‘10, Broad-str. Golden-sq.’ (that is, Frederick Beck’s address). See also ‘Broad Street’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27.
70 Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 122.
On Friday, 13 November 1795, ‘James Longman and Francis Fane Broderip were committed to Fleet Prison as debtors’.73

Longman & Broderip, having ‘coupled’ themselves ‘with over impetuous borrowing for business expansion’, and having overexposed themselves with credit given to French clients, found that ‘Napoleon’s effective embargo on British goods caused acute problems with their finances’.74

On Wednesday, 2 November 1796, they were released from Fleet Prison. ‘Broderip formed a new company with Charles Wilkinson, trading from 13 Haymarket,75 selling pianos under the name of Broderip & Wilkinson.’76

On Thursday, 1 November 1798,77 ‘the firm of Longman & Broderip was sold to John Longman, Muzio Clementi, Frederick Augustus Hyde, Frederick William Collard, Josiah Banger, and David Davis. The new company … was named Longman, Clementi & Co.’78 ‘An advertisement appeared in the Times announcing this on 3 November.’79

On Saturday, 28 June 1800, ‘the partnership between John Longman and Clementi, Hyde, Collard, Banger and Davis was dissolved, and John Longman received £2,830 12s. for his share. Muzio Clementi, Frederick Augustus Hyde, Frederick William Collard, Josiah Banger, and David Davis established Clementi & Co.’80

Having left the company, John Longman, ‘supplied by the same workmen, set up in competition to Clementi & Co., at 131 Cheapside’.81

Although Longman & Broderip ‘styled themselves “Instrument makers”, most or all of the actual making was contracted to various craftsmen, generally of the second rank,’82 the firm’s principal activity was music publishing and, subsequently, dealing in musical merchandise of all types’.83 As ‘an all-purpose retail business’, they sold ‘organs, harpsichords, harps,
and pianos, woodwind, string, and brass instruments, and such accessories as mutes, strings, and music stands’. They also published ‘both serious and light music’.  

James Longman ‘was a persuasive, opportunistic, and unscrupulous businessman who had a ruinous effect on all who entered into financial dealings with him. By one count, he was involved in at least 30 lawsuits in some 28 years of business.’ ‘Charming, gifted and persuasive undoubtedly, but beneath this façade’, James Longman was ‘calculating, manipulative and self-serving … a man prepared to abuse the trust of colleagues, friends, and even members of his close family without compunction’.  

On Wednesday, 26 January 1803, James Longman endured a second incarceration in Fleet Street Prison, as a debtor, where he died on Friday, 11 November 1803, aged 63.

The first known address of Longman & Broderip’s workshop is 26 Cheapside—the then the most prestigious shopping street in London—where they traded ‘at the sign of the Harp and Crown’. Longman, having been apprenticed to the music and musical instrument seller John Johnson, took over Johnson’s shop as well as his emblem.

On Sunday, 29 September 1782 (Michaelmas), the firm acquired a second trading premises, at 13 Haymarket, near the opera house.

85 Cole, Broadwood Square Pianos, p. 46.
89 Cole, ‘Longman & Broderip’.
On 29 September 1787, ‘Longman & Broderip acquired additional premises in Tottenham Court Road for use as a musical instrument manufacture and timber yard’. In 1791, the address was 195 ‘Tottenham Court Road, opposite Whitefield’s Chapel’.

22. George Pether’s workshop was at 61 Oxford Street, and later at 16 John Street.

23. Johannes Pohlmann (fl. 1767–93) may have been the earliest copier of Zumpe’s square pianos. His pianos were almost as celebrated as those of Zumpe. Dr Charles Burney reveals that Zumpe, who ‘could not make [square pianos] … fast enough to gratify the craving of the public’, subcontracted Pohlmann to make ‘an almost infinite number for such as Zumpe was unable to supply’. Even though Burney disparaged the quality of the sound of Pohlmann’s square pianos, stating that they ‘were very inferior in tone’, he bought several himself—probably for pupils or friends—and did not hesitate to recommend them when the Revd Thomas Twining asked for advice on his intended purchase of a piano … It appears that Burney never renounced his … enthusiasm for what he reckoned the sweeter tone of Zumpe’s pianos, but it is clear that he found Pohlmann’s a reasonable second best.

Between 1767 and 1776, the rate books for St Anne’s Parish list ‘John Pohlman’ as residing at the southern end of Frith Street, in the house next but one to Compton Street, Soho (Frith Street runs into the south-western corner of Soho Square). In 1777–78, Pohlmann set up his workshop in a newly built house at 113 Great Russell Street, Bloomsbury.

In 1772, Christoph Willibald Gluck used a Pohlmann square piano at the Paris Opéra.
Antonio Bruni’s *Inventaire* includes four Pohlmann pianos (*Inventaire* numbers 105, 135, 178 and 224):

105.—*Un forte-piano, de Johannes Pohlman, année 1772.*\(^1\)

[A piano by Johannes Pohlman, year 1772.]
(Confiscated from Louis-Philippe Duvaucel.)

135.—*Un forte-piano de Johannes Pohlman, année 1771.*\(^2\)

[A piano by Johannes Pohlman, year 1771.]
(Confiscated from Baron Frédéric-Melchior de Grimm.)

178.—*Un forte-piano de Johannes Pohlman, Londini, année 1773.*\(^3\)

[A piano by Johannes Pohlman, London, year 1773.]
(Confiscated from Armond-Louis de Gontaut, Duke de Lauzun.)

224.—*Un forte-piano de Johannes Pohlman, Londini fecit, 1776, ayant les peintures du couvert cassées, estimé 800 francs.*\(^4\)

[A piano by Johannes Pohlman, made in London, 1776, with damaged lid painting, estimated 800 francs.]
(Confiscated from Henriette-Françoise Michel, Marquise de Marbeuf.)

24. John Preston (probably only a dealer). Preston began trading in 1774 at Banbury Court, Long Acre. From 1778, Preston’s shop was at 97 Strand.\(^5\)

25. William Rolfe (1756–1829; fl. 1797–1829). In early 1781, Rolfe lived and worked at 34 Carter Lane, to the south of and near to Saint Paul’s Churchyard. Between Wednesday, 24 September 1784 and Friday, 29 September 1797, Rolfe worked in partnership with Thomas Culliford.\(^6\) Following the dissolution of the partnership, Rolfe’s workshop was at 112 Cheapside\(^7\) and 13 Red Lion Court, Watling Street.\(^8\) Rolfe’s square pianos are noted for their elaborate hand-painted nameboards and two folding internal music-desks. One music-desk is for the use of the piano player, whilst the second desk, located at the treble-end and facing towards the front of the instrument, is for the use of

\(^{102}\) ‘XXX Inventaire du 11 Vendémiaire l’an IIe, rue de Cadet, 8’ in Bruni, *Un Inventaire sous La Terreur*,.

\(^{103}\) ‘XLIII Inventaire du 16 Messidor l’an IIe’ in ibid.

\(^{104}\) ‘LX Inventaire du 2 Frimaire, rue de Lille, 345’ in ibid.

\(^{105}\) ‘LXXVI Inventaire du 28 Pluviôse l’an IIIe, à Chaillot’ in ibid.


\(^{107}\) See Bozarth and Debenham, ‘Piano Wars’, p. 50, fn. 17.


\(^{109}\) See Nex, ‘Culliford and Company’, p. 31.
an ‘accompanying’ musician within a chamber music context. There are 39 extant pianos by Rolfe.

26. Frederick and Christian Schoene (fl. 1780s) (Christian Schoene died in 1795). In 1782 Zumpe relinquished his business to these brothers. They came from Zumpe’s hometown, Fürth, and like him had served an apprenticeship there. Their workshop was at 22 Princes Street, Cavendish Square.\textsuperscript{110} The Schoene business was a success until 1789, when the French Revolution put an end to the Schoene’s most lucrative market. A few years later Frederick Schoene took a new partner named Vinsen (first name not known), so there are some excellent late eighteenth-century pianos in existence bearing the inscription Schoene & Vinsen. The last known instrument labelled Schoene is dated 1805 and now belongs to the Easton Historical Society in Pennsylavnia. It is inscribed not by Frederick Schoene but by his son, George Frederick Schoene. The inscription reads: ‘Georgius Fredericus Schoene No. 45 Paddington Street,\textsuperscript{111} Marylebone London 1805.’ He turned his back on piano making, however, and became a successful artist and engraver.\textsuperscript{112} Antonio Bruni’s \textit{Inventaire} includes nine Schoene pianos (\textit{Inventaire} numbers 2, 30, 36, 56, 75, 120, 125, 141 and 222):

\begin{itemize}
\item[2.—]Un forte-piano de Schoene, année 1788.\textsuperscript{113}
   [A piano by Schoene, year 1788.]
   (Confiscated from Marie-Louis de Caillebot, Marquis de la Salle.)
\item[30.—]Un forte-piano anglais, de Schoene and successors, to …
   année 1788.\textsuperscript{114}
   [An English piano, by Schoene and successors, to year 1788.]
   (Confiscated from Marie-Léopoldine-Monique, Princess Dowager of Kinski.)
\item[36.—]Un forte-piano anglais, de Schoene, année 1786.\textsuperscript{115}
   [An English piano, by Schoene, year 1786.]
   (Confiscated from Charles-René-Félix de Vintimille, Marquis de Luc.)
\item[56.—]Un forte-piano anglais, de Schoene, année 1788.\textsuperscript{116}
   [An English piano, by Schoene, year 1788.]
\end{itemize}


\textsuperscript{112} See Cole, ‘John Zumpe’.

\textsuperscript{113} ‘I Inventaire du 13 Floréal l’an Ile, rue de Grenelle, 370’ in Bruni, \textit{Un Inventaire sous La Terreur}.

\textsuperscript{114} ‘VI Inventaire du 4 Floréal l’an Ile, rue Dominique, 1522’ in ibid.

\textsuperscript{115} ‘VII Inventaire du 12 Floréal l’an Ile, rue du Bacq, 559’ in ibid.

\textsuperscript{116} ‘XIII Inventaire du 9 Prairial l’an Ile, place de la Révolution’ in ibid.
(Confiscated from Jean-Baptiste Boullongne, or Jean-Baptiste Tavernier de Boulogne.)

75.— *Un forte-piano de Schoene, année 1784.* ⑪⑮
[A piano by Schoene, year 1784.]
(Confiscated from Louis-Joseph Nompar de Caumont, Duke of La Force.)

120.— *Un forte-piano de Schoene 1787.* ⑪⑮
[A piano by Schoene, 1787.]
(Confiscated from Simon-Charles Boutin.)

125.— *Un forte-piano de Schoene, année 1785.* ⑪⑮
[A piano by Schoene, year 1785.]
(Confiscated from Charles-Eugéne-Gabriel de la Croix, Marquis de Castries.)

141.— *Un forte-piano anglais de Schoene, successor de Johannes Zumpe, Londini fecerunt, estimé 800 francs.* ⑪⑰
[An English piano by Schoene, successor to Johannes Zumpe, made in London, estimated 800 francs.]
(Confiscated from Lord François-Thomas Kerry.)

222.— *Un forte-piano de Schoene, fait en 1786 estimé 1 000 francs.* ⑪⑰
[A piano by Schoene, made in 1786 estimated 1000 francs.]
(Confiscated from Mr de Mayet.)


28. John and James Simpson (fl. ca 1767–95). About 1732, John Simpson established a publishing business at the sign of the Viol and Flute, Sweeting’s Alley, Royal Exchange, Cornhill.⑫⑲ (In 1732, *New Remarks of London* makes it evident that the alley was then known indifferently as Swithin’s or Seething’s Alley. It adjoined Freeman’s Yard and ran from the back of the Royal Exchange.)⑫⑳ John Simpson was also an instrument maker.

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⑪⑮ ‘XVII Inventaire du 18 Messidor l’an IIe, rue de Grenelle-Saint-Germain, 367’ in ibid.
⑪⑮ ‘XXXV Inventaire du 6 Brumaire l’an IIIe’ in ibid.
⑪⑮ ‘XL Inventaire du 26 Vendémiaire l’an IIIe’ in ibid.
⑪⑮ ‘XL Inventaire du 26 Vendémiaire l’an IIIe’ in ibid.
⑪⑰ ‘LXXV Inventaire du 3 Pluviôse l’an IIIe, rue de Grenelle, faubourg Germain’ in ibid.
⑫⑲ See ‘Strand’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 30. On Cary’s map, the Royal Exchange is designated with the number 83.
‘John and James Simpson’s (son and grandson of John Simpson?) workshop was located at 14 or 15 Sweetings Alley, opposite the east door of the Royal Exchange, Cornhill.’

A listing of John and James Simpson at this address was first made in 1770 in the *Directory of London*, where they are described as ‘musical instrument-makers’.

This listing remained unaltered until 1796, when the *Directory of London* entry reads ‘J. Simpson, 14, Sweeting’s Alley’. In the *Times* of 12 July 1796, an advertisement mentions that a ‘Set of Twelve Hymns, set to music by J. F. Hering’ can be purchased from ‘Mr. J. C. Simpson, Sweeting’s Alley’.

30. Robert Stodart (fl. ca 1770–96). In 1775, Stodart set up his workshop at Wardour Street, Soho.
31. Charles Trute (fl. 1760–94). Trute’s workshop was at 7 Broad Street, Golden Square (Soho).

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125 See ‘Georgian London Addresses and Locations’.
126 *Kidson, British Music Publishers, Printers and Engravers*, p. 117.
127 See Bozarth and Debenham, ‘Piano Wars’, p. 45, fns 2, 95.
Appendix F

David Steel’s Salary Scale for Surgeons and Surgeon’s Mates (1782)

Surgeon’s Pay—5l. [£5] per month, besides 20[?s?] per man per month for the whole complement of men, from the time of their appearance on-board, agreeably to their warrant.—Also 5l. per annum for every 100 man, in lieu of venereals, & in ships above 50 & under 100 men, 5l. & under 50, 4l. per annum.—Half pay. The first 20, who have served 9 years, 5s per [day.] The next 100, who have served 7 Years, 3s.—The next 200, 5 years, 2s. 6d … Queen Ann’s Free Gift to Surgeons, which is paid to them annually or as often as they pass their accounts, is the following.

War Allowance.

<table>
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<tr>
<th>Rate</th>
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<tr>
<td>1st</td>
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<td>2nd</td>
<td>£56 1s 5d</td>
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<tr>
<td>3rd</td>
<td>£43 10s</td>
</tr>
<tr>
<td>4th</td>
<td>£33 9s 8d</td>
</tr>
<tr>
<td>5th</td>
<td>£25 19s 6d</td>
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<td>6th</td>
<td>£43 10s</td>
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Peace Allowance.

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<td>£26 6s 8d</td>
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<td>£22 18s 9d</td>
</tr>
<tr>
<td>6th</td>
<td>£21 4s 9d</td>
</tr>
</tbody>
</table>

Surgeons (not below a 4th rate) are superannuated according to the highest rate they have served in, subject to a deduction of 3d in the pound, for sea officers widows.

Pay of Surgeons Mates. In ships of the line. First mates, who have a set of instruments, 5l. per mnth. In other ships 4l. 2[n]d mates, 3l. 10s 3d, 4th, & 5th, 3l. Surgeons mates, where no surgeon to 50 men, 5l. per mnth. Under 50, 4l.

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1 Steel, ‘Surgeons’, p. 32.
Appendix G

Selected Publications/Sources Containing ‘Foot’s Minuet’, ca 1750–1835

ca 1750  *Mr. Foot’s Minuet*. Handwritten ms. Aberystwyth: National Library of Wales. Shelfmark: NLW Ms. 12393D.


1765  *The Harpsichord or Spinnet Miscellany being a Gradation of Proper Lessons from the Beginner to the Tollerable Performer Chiefly Intended to Save Masters the Trouble of Writing for their Pupils*. London: Robert Bremner.


ca 1769  *Compleat Instructions for the German Flute*. London: James Longman & Co.


1772  S. Hudson and N. Cook. *Gamut for the Violin*. Handwritten manuscript.


1785  J. Greenwood. *John Greenwood*. Handwritten manuscript.
<table>
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<th>Year</th>
<th>Title</th>
<th>Location</th>
<th>Notes</th>
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<tr>
<td>ca 1790</td>
<td>H. Livingston. Handwritten manuscript. Poughkeepsie, NY.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ca 1790</td>
<td><em>New and Complete Instructions for the Oboe or Hoboy.</em> London: T. Cahuasac.</td>
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</tr>
<tr>
<td>1797</td>
<td>H. Brown. <em>Henry Brown’s Property.</em> Handwritten manuscript.</td>
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<td></td>
</tr>
<tr>
<td>ca 1800</td>
<td><em>The Hoboy Preceptor, or Military Pieces.</em> London: G. Astor.</td>
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<tr>
<td>1807</td>
<td>O. Shaw. <em>For the Gentlemen. A Favourite Selection of Instrumental Music: Calculated for the Use of Schools and Musical Societies. Consisting Principally of Marches, Airs, Minuets, &amp;c. Written Chiefly in 4 Parts, viz. Two Clarionetts, Flute and Bassoon; Or Two Violins, Flute, and Violoncello. Likewise, the Musical Characters, with the Scales, or Gamuts the Several Instruments, to Which the Music is Adapted.</em> Dedham, MA: Herman Mann.</td>
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Appendix H

Piano Makers and Dealers in London during the 1820s and 1830s¹

In Sydney by the 1830s, not only was private music making a common pastime amongst those who could afford to purchase a piano, but also a ready supply of pianos was available.

Between the late 1820s and early 1840s, information published in the _Sydney Gazette, and New South Wales Advertiser_ and _The Sydney Herald_ suggests the pianos most often purchased in Sydney as new instruments were imported from London, and were made by Broadwood, Clementi (including Collard & Collard), Stodart or Tomkison.

During the 1820s and 1830s, there were 213 piano makers and 10 piano dealers in London from whom Sydney residents could have purchased a piano. These piano makers and dealers are listed below.

Robert Addison 120 Bond Street; 201 Regent Street
Richard Aldrich 3 Castle Street, City Road
William Allen Catherine Street, Strand
Robert & Thomas Allison 29 Berners Street, Oxford Street; 49 Wardour Street
Charles Ambrose 75 Seymour Street, Euston Square
William Anderson 49 Wigmore Street
Astor & Co. 79 Cornhill
Mary and Edward Balla 27 Duke Street, Grosvenor Square
James Ball & Son 27 Duke Street, Grosvenor Square; 8 Dean Street, Soho
Jacob Barling 34 Hart Street, Bloomsbury
William Baskett 22 White Hart Place, Kensal Lane
Bateman & Roe 18 Dean Street, Soho

Theodore Bates 6 Ludgate Hill
James Bell Duke Street, Grosvenor Square
John Bell 4 Little Russell Street, Drury Lane
John Bennett 1 Finsbury Square
Litchfield Binckes 10 Frederick Place, Old Kent Road
Henry Brehnner 36 Canon Street, Ratcliff
Henry Brinsmead 3 Upper Grafton Street, Fitzroy Square
John Brinsmead 40 or 46 Windmill Street, Tottenham Court Road
John Broadwood & Sons 33 Great Pulteney Street, Golden Square
John Browne 27 Soho Square
John Bruce 52 Crawford Street; 19 London Street
George Brysson 18 Bridgehouse Place, Newington
Thomas Buchan 147 Whitechapel Road; 11 Mount Place; 1 Whitechapel Road
Joshua Buchinger 22 Lisle Street
George Buckwell 30 Hackney Road
Thomas Butcher 41 Great Titchfield Street
Button, Whitaker & Co. 75 St Paul’s Churchyard
Charles Cadby 21 Alfred Street, Tottenham Court Road, Bedford Square
Isaac Carter 16 Oxford Street
William Challen 16 Clipston Street, Fitzroy Square; 41 Great Titchfield Street
J. Challenger (piano dealer) Margaret Street, Cavendish Square
Chappell & Co. 124 New Bond Street
J. Chase 18 Bridge House Place, Borough
John Chase 8 Crosby Row, Walworth
Charles Chesterman 114 Crawford Street, Portman Square
Daniel Child Brunswick Place, Old Kent Road
Samuel Childs 1 Lower Phillimore Place, Knightsbridge; 9 Terrace, Kensington
Clark & Boothby 112 Great Portland Street, Oxford Street
Clementi & Co. 26 Cheapside
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clementi, Collard &amp; Collard</td>
<td>195 Tottenham Court Road</td>
</tr>
<tr>
<td>Charles Combe</td>
<td>26 Leonard Street, Tabernacle Walk</td>
</tr>
<tr>
<td>John Compton</td>
<td>45 Upper John Street, Fitzroy Square</td>
</tr>
<tr>
<td>William Compton</td>
<td>66 Newman Street, Oxford Street</td>
</tr>
<tr>
<td>Frederick Cons</td>
<td>36 Brill Road, Somers Town</td>
</tr>
<tr>
<td>T. Cooper</td>
<td>53 Southampton Row, Russell Square, Bloomsbury</td>
</tr>
<tr>
<td>Coventry &amp; Hollier</td>
<td></td>
</tr>
<tr>
<td>Henry Curtis</td>
<td>56 Carnaby Street, Golden Square</td>
</tr>
<tr>
<td>Daniel Dale</td>
<td>6 Surrey Grove, Old Kent Road</td>
</tr>
<tr>
<td>Thomas Dale</td>
<td>2 Devonshire Square, Bishopsgate</td>
</tr>
<tr>
<td>d’Almaine &amp; Co.</td>
<td>20 Soho Square</td>
</tr>
<tr>
<td>Frederick Danchell</td>
<td>Great Marlborough Street</td>
</tr>
<tr>
<td>Joseph Davis</td>
<td>11 Catherine Street, Strand; 92 Great Surrey Street, Blackfriars Road</td>
</tr>
<tr>
<td>Henry Dawson</td>
<td>5 Nassau Street, Soho</td>
</tr>
<tr>
<td>Thomas Day</td>
<td>16 Bartholomew Close</td>
</tr>
<tr>
<td>John Dean</td>
<td>8 Wilmot Street, Russell Square</td>
</tr>
<tr>
<td>George Dettmer &amp; Son</td>
<td>50 Upper Marylebone Street, Fitzroy Square</td>
</tr>
<tr>
<td>John Dick</td>
<td>64 Newman Street, Oxford Street</td>
</tr>
<tr>
<td>Abraham &amp; James Dimoline</td>
<td>5 Percy Street, Tottenham Court Road</td>
</tr>
<tr>
<td>Edward Dobinson</td>
<td>32 Robert Street, Hampstead Road</td>
</tr>
<tr>
<td>Benjamin Dobson</td>
<td>22 Swan Street, Minories</td>
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<tr>
<td>Edward Dodd</td>
<td>3 Berners Street; 62 Berwick Street</td>
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<tr>
<td>Henry Dodd</td>
<td>92 Dean Street, Soho</td>
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<tr>
<td>George Dunn</td>
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<tr>
<td>Joseph Eastman</td>
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<td>Eavestaff &amp; Son</td>
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<tr>
<td>William Edmeades &amp; Co.</td>
<td>32 Walbrook</td>
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<tr>
<td>Richard Edwards</td>
<td>1 Seymour Street, Euston Square</td>
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<tr>
<td>William Henry Edwards</td>
<td>17 Bridge Road, Lambeth</td>
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</table>
The First Fleet Piano: A Musician’s View

Ferdinand Ellimer 6 Seymour Street, Euston Square
William Emeny & Co. 14 Brighton Place, Kent Road
Érard 18 Great Marlborough Street
Joseph Eveleigh 21 Swan Street, Minories
Evenden & Sons
Henry Ewen 125 St John Street, Clerkenwell
William Farlow 112 Great Surrey Street; Great Waterloo Street
Pierre-Frédéric Fischer Chester Place, Regent’s Park; Great Marlborough Street
George Gange 15 Romney Terrace, Horseferry Road, Westminster
Christopher Gerock 79 Cornhill
Gerock, Astor & Co. 79 Cornhill
John Gibbs 23 Clarence Place, Camberwell Road
John Godwin Cumberland Street, Hackney Road
M. O. Gorman 12 Gresse Street, Rathbone Place
John Gray (piano dealer) 4 New Road, near Portland Road
John Green 33 Soho Square
Henry Gunter 27 Tottenham Court Road; 13 Little Queen Street, Holborne
Gunter & Horwood 13 Little Queen Street, Holborne
Robert Hack 22 Bedford Street, Bedford Row
John Haig & Co. 18 Bentinck Street; 13 Brighton Place, Kent Road; Bridge House Place, Newington
Haines 1 London Terrace, Hackney Road
John Hammond 7 Polygon, Clarendon Square
Frederick Hauck (piano dealer) High Holborne
J. Henderson Little James Street, Bedford Row; 58 Castle Street, East Oxford Street
John Hills 9 London Road; 38 London Road; 5 Harleyford Place, Kensington Road
John Hingston 41 Cirencester Place, Fitzroy Square
George Hulton 8 Barton Street, Westminster
Henry Inderman 13 Upper Cleveland Street, Fitzroy Square
James Jackson 3 Duke Street, Manchester Square
William Jenkins 10 London Street, Fitzroy Square
Richard Jones 27 Bedfordbury, Covent Garden
Keith, Prowse & Co. (piano dealers) 131 Cheapside; 48 Cheapside
Joseph Kirckman 19 Broad Street, Golden Square; 6 and 67 Frith Street, Soho
John Kirkland 4 Alfred Street, Tottenham Court Road
Justus Langhans 20 Wardour Street, Soho
John Leslie 108 Broadwall, Blackfriars
Joseph Lidel Arundel Street, Panton Square
David Loeschman 82 Newman Street, Oxford Street; 26 Norfolk Street, Middlesex Hospital
Longman & Bates 6 Ludgate Hill
George Luff & Co. 92 Great Russell Street, Bloomsbury
Richard Lyster 8 Porter Street, Soho
William Mardon 15 Great Portland Street, Oxford Street
T. Mayer (piano dealer) Eve Terrace, Pentonville
George Metzler & Co. 105 Wardour Street, Soho
Jas Miles 17 Howland Square
Friderick Miller (piano dealer) 12 Henry Street, Fitzroy Square
Mills & Milne 44 Tottenham Street
Monro & May 60 Skinner Street, Snow Hill; 11 Holborn Bars
John Moore 138 Bishopsgate Without
Robert Morrison 26 Percy Street, Tottenham Court Road
Isaac Henry Robert Mott 92 Pall Mall; 27 Poultry; 135 Oxford Street
William Mowbay 7 High Street, Newington Butts
Robert Neslin 18 Hamilton Place, King’s Cross
Samuel Noble 13 Abingdon Street, Westminster
James Nutting & Co. 92 Dean Street, Soho; 230 Oxford Street
Henry Oakey 2 Charlotte Street, Fitzroy Square
Henry Owen 125 St John’s Street, Clerkenwell
<table>
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<tr>
<th>Name</th>
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<tr>
<td>Richard Owen &amp; Co.</td>
<td>23 Hackney Road, Shoreditch; 4 Frederick Place, Old Kent Road</td>
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<td>Owen &amp; Stodart</td>
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<td>Jean-Henri Pape</td>
<td>67 Frith Street, Soho; 21 Little Newport Street, Leicester Square; 106 New Bond Street</td>
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<td>George Peachy</td>
<td>31 Wormwood Road, Bishopsgate; 73 Bishopsgate Street Within</td>
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<td>Robert Perkins</td>
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<td>George Pether</td>
<td>9 Crown Street, Walworth</td>
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<tr>
<td>William Phillips</td>
<td>9 Manor Row, Little Tower Hill</td>
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<td>Phillips, Mayhew &amp; Co.</td>
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<td>Joseph Pickett</td>
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<td>William Pinnock</td>
<td>267 St Clement’s Church Yard, Strand</td>
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<tr>
<td>T. S. Powell</td>
<td>47 Poland Street, Oxford Street</td>
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<tr>
<td>John Price</td>
<td>94 Charlotte Street, Rathbone Place; 91 Charlotte Street, Rathbone Place</td>
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<tr>
<td>Archibald Pringle</td>
<td>3 Clerkenwell Close</td>
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<tr>
<td>Thomas Prowse</td>
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<td>James Pynder</td>
<td>38 Museum Street, Bloomsbury</td>
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<td>James Pynock</td>
<td>38 Museum Street, Bloomsbury</td>
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<tr>
<td>Charles Rachmacher</td>
<td>6 Charles Street, Soho</td>
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<tr>
<td>Adam Reid</td>
<td>54 Poland Street</td>
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<tr>
<td>John Rhodes</td>
<td>3 King Street, Westminster</td>
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<tr>
<td>James Rigg (piano dealer?)</td>
<td>Providence Row, Finsbury Square</td>
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<td>William Robertson</td>
<td>3 Frederick’s Place, Tottenham Court Road</td>
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<td>William Rolfe &amp; Co. (Sons)</td>
<td>28, 31 and 32 London Wall; 112 Cheapside</td>
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<td>Charles Ross</td>
<td>19 Green Street, Leicester Square</td>
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<td>Charles Rowed</td>
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<tr>
<td>John Rudd</td>
<td>4 Circus Street, New Road, Marylebone</td>
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<tr>
<td>Richard Russell</td>
<td>44 Broad Street, Golden Square</td>
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<tr>
<td>John Rutherford</td>
<td>55 Grosvenor Street, Pimlico</td>
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<tr>
<td>C. Sarle</td>
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<td>Thomas Sawers</td>
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<tr>
<td>Henry Schmidt</td>
<td>30 City Road, Finsbury Square</td>
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<td>Schwieso &amp; Co.</td>
<td>11 Soho Square; 263 Regent Street</td>
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<td>John Scott</td>
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<td>Scott &amp; Co.</td>
<td>29 Mortimer Street, Cavendish Square</td>
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<td>George Searle</td>
<td>20 Grosvenor Street, Westminster; 5 Duke Row, Pimlico</td>
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<td>George Shade</td>
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<tr>
<td>John Sharp</td>
<td>1 Princes Place, Westminster; 93 Leadenhall Street</td>
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<tr>
<td>Aaron Shepherd</td>
<td>17 Sloane Square, Chelsea; 30 Sloane Square, Chelsea</td>
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<tr>
<td>Henry Smart</td>
<td>27 Berners Street; 9 Upper Marylebone Street</td>
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<tr>
<td>Charles Smith &amp; Co.</td>
<td>17 Upper Rathbone Place; 12 Charles Street, Middlesex Hospital</td>
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<td>William Southwell</td>
<td>12 St James’s Place, Hampstead Road; 9 Marlborough Street; 54 Exchequer Street</td>
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<td>John Spademan</td>
<td>31 William Street, Hampstead Road</td>
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<td>William Speak (piano dealer)</td>
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<td>William Sprague</td>
<td>7 Finsbury Pavement, Finsbury</td>
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<td>William Squire</td>
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<td>Thomas Statham</td>
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<td>William Steed</td>
<td>54 Goswell Road, Clerkenwell; 26 Goswell Road, West Side, Clerkenwell</td>
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<td>James Stephens</td>
<td>5 Sussex Street, Bedford Square</td>
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<td>James Stewart</td>
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<td>William Stodart &amp; Son</td>
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<td>Lewis Sugden</td>
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<td>Henry Symondson</td>
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<td>Henry Talbot</td>
<td>49 Castle Street East, Oxford Street</td>
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<td>William Tarry</td>
<td>42 Hampden Street, Somers Town; 7 Theberton Street, Islington; 3 Theberton Street, Islington</td>
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<td>Edward Tate</td>
<td>16 Bridge House Place, Newington Causeway</td>
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<tr>
<td>William Theobald</td>
<td>314 Oxford Street</td>
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<td>William Tierney</td>
<td>10 Rolls’ Buildings, Fetter Lane</td>
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<td>Henry Tolkien</td>
<td>27 and 28 King William Street, City; 64 Great Marlborough Street</td>
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<td>Thomas Tomkison</td>
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<td>William Tomlinson &amp; Co.</td>
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<td>Thomas Tuck</td>
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<td>George Voigt (Voight)</td>
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<td>John Waite &amp; Co.</td>
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<td>John Warren</td>
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<td>John Warren</td>
<td>5 Oxford Street, Mile End; 1 Liverpool Street, Finsbury Circus; Whites Row, Spitalfields; Mare Street, Hackney, Old Town</td>
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<td>John Watlen d</td>
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<td>John Watson</td>
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<td>George Watts</td>
<td>32 Queen Street, Bryanston Square</td>
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<td>John Whitaker &amp; Co. e</td>
<td>75 St Paul’s Churchyard</td>
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<td>Thomas White (piano dealer)</td>
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Benjamin Wicking & Son  48 Kingsland Road, Dalston  
(piano dealers)
George Wilkinson  315 Oxford Street; 41 New Bond Street; 12 Percy Street; Russell Mews, Fitzroy Square
Benjamin Williams  19 Cloth Fair
Richard Williams  90 Great Surrey Street
Isaac Willis & Co.  55 St James Street; Royal Musical Repository, Egyptian Hall
Witton, Witton & Co.  22 Norfolk Street, Islington
Robert Wolf & Co.  79 Cornhill
Skelton Wolfenden  44 Little Grosvenor Street
John Wood  81 Wells Street, Oxford Street
James Wood & Son  50 New Compton Street, Soho
T. Woodman  6 White Hart Place, Lower Kennington Lane
Robert Wornum, jr  42 Wigmore Street; 3 Welbeck Street
Herman(n) Wrede  15 St John’s Square, Clerkenwell; 35 Whitecross Street
Jacob Zeitter  4 and 5 New Cavendish Street, Portland Place
Zeitter & Perkins  5 New Cavendish Street, Portland Place


\( ^{b} \) ‘(fl. c.1837?) … One of his square pianos (ser. no. 47169) was found in Australia.’ Clinkscale, *Makers of the Piano*, Vol. 2, p. 276.

\( ^{c} \) ‘A piano by Perkins & Fielding on Hackney Road, London, was located recently in Australia.’ Ibid., p. 286.

\( ^{d} \) ‘An Australian piano [ca 1828?] points to an early partnership between John Watlen and William Challen.’ Ibid., p. 393.

\( ^{e} \) John Whitaker (fl. 1819–26) sold pianos made by Robert Wales (fl. 1819–43), with whom he was in partnership. A square piano, dated 1819, with a nameboard inscription *Robert Wales / Whitaker & Co. / 75 St Paul’s Churchyard, London* (housed in the Stewart Symonds Collection, Ermington, Sydney, NSW), has ‘R. W’ punched into the wrest-plank. This piano is listed in ibid., p. 390.
Appendix I

An Anecdote Concerning the Parianware Sculpture of Hebe Once Owned by William Bradshaw

In 1924, Elliot’s antiques shop (near Wynyard, Sydney) was home to a Parianware statue of the goddess of youth, Hebe (Hē bé) (Zeus’s daughter and cup-bearer to the gods and goddesses of Mount Olympus). The words of the thirteenth-century English cleric and university magister Gregorius (Master Gregory) of Oxford are apposite: the statue had been made ‘with such wonderful and intricate skill that’ it seemed ‘more like a living creature than a statue’.¹

In mid-June 1924, the diva Dame Nellie Melba (1861–1931) gave a triumphant Australian tour with the nearly 60 performers comprising the Melba–Williamson² opera company. (Dame Nellie ‘never had the slightest doubt that many thousands of Australians wanted to hear her sing, and on the evidence she was right.’ Two years earlier, in 1922, ‘35,000 people heard her in fifteen Melbourne concerts and more than 36,000 in … fourteen Sydney concerts’.)³ Melba ‘had scarcely arrived in Sydney’—having travelled from Melbourne by train—‘when she developed bronchitis and was unable to sing. For four weeks she coughed in her apartment at 52 Macleay Street’, Potts Point.⁴ The building within which Dame Nellie languished has recently been redesigned and rebuilt as a high-end apartment development; the elegant and inviting street-level entrance foyer once familiar to Melba has been converted into two retail outlets: the Grass Roots Urban Butchery, a butcher’s shop, and Paws Point Pet Deli and Boutique, purveyors of designer accessories for dogs and cats.

Just prior to her return to Melbourne from Sydney, and having recovered from her illness, Melba entered the antiques shop of her friend Mr Elliot, who, upon recognising the famous singer, showed his delight in her presence by greeting her with a flamboyant arm-waving bow (Dame Nellie may have become friends with Elliot through Tom Patterson, the auctioneer and businessman husband of her sister Belle).⁵

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² Between 1874 and 1907, James Cassius Williamson (1845–1913) was Australia’s foremost impresario.
⁵ See ibid., p. 195.
Dame Nellie, forgetting that she was holding her furled parasol, responded to
Elliot’s theatrical gesture with an even deeper and more flamboyant bow. In the
process, and amidst the ensuing flurry of parasol and taffeta, she accidentally
knocked the statue of Hebe to the floor. The statue’s left arm broke off near the
shoulder, and Hebe’s pitcher—containing the ambrosia served at the heavenly
feast—shattered into a multitude of un-mendable fragments. Hebe’s right hand
still holds all that remains of the pitcher’s handle (Plate 401).

Elliot refused Dame Nellie’s offer to pay for the damage, insisting that he would
instead keep and treasure the statue as a memento of her visit. He glued the arm
back onto the statue, and for many years ‘dined out’ on the story of Melba’s
visit to his shop.

When Elliot went out of business, William Bradshaw⁶—fully aware of the
statue’s connection with the illustrious diva—bought the piece at the clearance
sale with the intention that it should function as his shop mascot (Plates 401–3).

Bradshaw had the good taste to place the statue on the top of a square piano
made in 1830 by the Zürich-based piano maker Heinrich Huni (1798–1866).
This instrument (serial number 292) had belonged to a Swedish family who fled
to Australia during the horrors of the 1940s, and who returned to their home
country after World War II; Bradshaw acquired the piano from the family (at
auction) in 1946.

The piano was permanently located in the drawing room (in the corner near the
entrance) in Bradshaw’s home at 96 Queen Street, Woollahra (Plates 2 and 3).
The instrument made a perfect location upon which to display Hebe’s beauty:
the piano was veneered in olivewood, and had four columnar legs with beautiful
brass capitals; each leg sat on an individual square block base; with its fallboard
closed, the instrument functioned as an attractive side table.⁷ The beauty of the
piano’s cabinetwork matched the exquisite beauty of the statue of Hebe.

Stewart Symonds, having been informed by Bradshaw of the statue’s noteworthy
history,⁸ purchased it at Bradshaw’s estate auction.

The statue now resides in Symonds’ single-storey sandstone Georgian home,
in Ermington, Sydney, where the sculpture has been known to make a fleeting
appearance on the dining room table, for the delectation of a certain visiting
researcher into the history of the First Fleet piano.

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⁶ See ‘Discovery’, in the Introduction, Volume 1 of this publication.
⁸ I am indebted to Stewart Symonds for the anecdotal information presented in this appendix.
Symonds’ Parianware statue is identical to Bertel Thorvaldsen’s (1770–1844) Biedermeier-style⁹ marble sculpture Hebe (1816)¹⁰ (being one of many reduced-size copies of Thorvaldsen’s masterpiece that were mass-produced during the late nineteenth and early twentieth centuries):

1. In eighteenth and nineteenth-century art, Hebe is usually depicted wearing a sleeveless dress;¹¹ this is the case with both Thorvaldsen’s Hebe and Symonds’ statue.

2. The garment of Symonds’ Parianware figure is indistinguishable from that of Thorvaldsen’s sculpture. With its high neckline—an early nineteenth-century conscious reduction of the potential for sensual appeal—the garment comprises voluminous folds that completely conceal the load-bearing leg.

3. As with Thorvaldsen’s statue, the corporeality of Symonds’ Parianware sculpture is diminished by the drapery’s planar extension: adjacent to the outside of the statue’s unseen right leg (all that is visible of the right leg are the toes), the cloth appears to ‘stand’ on the floor like a solid wall.

4. The arms of Thorvaldsen’s Hebe and of Symonds’ statue lie close to the torso; their curve is echoed by drapery folds. In true Biedermeier fashion, nothing projects beyond, or disturbs, the tranquil, closed overall contour.

5. The poses of Thorvaldsen’s sculpture and of Symonds’ Parianware statue are the same: both figures are serene, lacking a certain spontaneity.¹²

Not ostentatious, status enhancing, heroic, innocuous or sentimental, both Thorvaldsen’s Hebe and Symonds’ Parianware statue are suffused with the beauty, restraint and rigorous simplicity of the Biedermeier aesthetic.¹³

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⁹ See ‘Biedermeier Style’, in Appendix Q.
¹² See Himmelheber, Biedermeier 1815–1835, p. 23.
¹³ See ibid., p. 7.
Left: Plate 401 William Bradshaw’s Parianware statue of Hebe, the goddess of youth.
Right: Plate 402 William Bradshaw’s Parianware statue of the goddess Hebe (detail).

Source: Stewart Symonds Collection, Sydney. Photos by the author.

Plate 403 William Bradshaw’s Parianware statue of the goddess Hebe: a broken arm mended (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Appendix J

Grand Piano by Clementi & Co. (London, ca 1806–10, Serial Number 526)

This instrument is the only extant Clementi ‘Russian model’ grand piano (Plate 404). It was owned by the British ambassador to St Petersburg, a diplomat of Irish origin who, just prior to the Napoleonic invasion of 1812, took the instrument (along with a Russian sleigh)\(^1\) out of Russia to his residence in Ireland. The piano remained in Ireland, where it was purchased at auction by William Bradshaw.\(^2\) The instrument is currently part of the Ralph Schureck Collection, Berowra Heights, Sydney.

The piano was restored a few years ago by Bernhard Balas, Mä rzstraße 103, A-1150, Vienna.

The serial number, 526, is handwritten, in ink, on the wrest-plank, at the bass end near the spine (Plate 405).

The instrument has metal-strengthened corners—deemed necessary during the early nineteenth century because of the expansion and contraction resulting from overheated Russian salons (Plates 406–8). In the palaces and great houses of England, large rooms were usually heated by an open fireplace that was fed by a strong updraft, which catalysed the movement of air throughout the room. In the palaces and great houses of Russia, however, rooms were usually heated by a large tile-covered closed stove that stood out from the wall. The stove had only a metal flue, which meant that although the temperature of the room could be raised rapidly, there was nothing to catalyse a constant circulation of air throughout. As a result, the air in Russian salons was often oppressively still and overheated—a lethal combination for pianos.

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\(^1\) The sleigh was complete with its fur coverings and hanging light. During the twentieth century, the sleigh fetched a princely sum and was taken back to Russia as a rare, perfect and complete example of an early nineteenth-century sleigh. This information is derived from a conversation held on Sunday, 3 June 2012 between the author and Stewart Symonds.

\(^2\) It is not known exactly when William Bradshaw purchased the piano at auction in Ireland. Ralph Schureck purchased the piano shortly after Bradshaw had acquired it. This information is derived from a conversation held on Sunday, 3 June 2012 between the author and Stewart Symonds.

Source: Ralph Schureck Collection, Sydney. Photo by the author.

Source: Ralph Schureck Collection, Sydney. Photo by the author.


Source: Ralph Schureck Collection, Sydney. Photo by the author.

Source: Ralph Schureck Collection, Sydney. Photo by the author.


Source: Ralph Schureck Collection, Sydney. Photo by the author.
The instrument has a 68-note (5.5 octaves) compass (FF–c⁴).

The fortepiano is triple-strung throughout. The three strings of each note have identical sounding lengths.

A divided (‘split’) bridge (Plate 409) breaks in the bass between the last brass string (G♯) and the first steel string (A). As a result, the highest brass (G♯) strings are considerably shorter than the adjacent iron (A) strings (the next note above). Consequently, the brass strings have a lower tension, which prevents drawing them too near their breaking point, whilst the iron strings have a higher tension, which improves their tone. Dividing the bridge so that the highest brass strings are shorter than the adjacent iron strings makes the transition between the brass and iron strings less aurally noticeable, and produces a richer, more sonorous tenor octave.³ Clementi copied the split-bridge concept from John Broadwood, who invented it.


Source: Ralph Schureck Collection, Sydney. Photo by the author.

A plain veneered mahogany case with cross-banded edges and an inlaid yellow boxwood or maple(?) line (Plate 406) creates the effect of a series of outlined panels along the sides of the instrument. This decorative device is derived from the harpsichords of Hermann Tabel (d. 1738), and is a distinctive feature of late eighteenth-century English grand pianos.

The golden satinwood nameboard has a border of stained fruitwood\(^4\) stringing (Plate 410). The nameplate, in English, painted in gold against a black background, is contained in a painted oval cartouche, with a decorative border depicting a string of pearls (Plate 411). The inscription reads: *Muzio Clementi & Co - / Cheapside, London*.

The nameboard is embellished with exquisitely painted polychrome swags on either side of the central inscription (Plates 410 and 412–15). The identity of the artist is a mystery.\(^5\)

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Source: Ralph Schureck Collection, Sydney. Photo by the author.


Source: Ralph Schureck Collection, Sydney. Photo by the author.


Source: Ralph Schureck Collection, Sydney. Photo by the author.

Source: Ralph Schureck Collection, Sydney. Photo by the author.


Source: Ralph Schureck Collection, Sydney. Photo by the author.

The keyboard has ivory naturals (Plate 416); the heads and tail plates are made from separate pieces of ivory. The sharps are solid ebony. The key fronts are finished with a varnished sycamore⁶ ovolo moulding with a protruding front lip placed in the upper half (Plate 416).

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The instrument sits on a separate, solid mahogany trestle stand with four plain tapered legs, each leg terminating in a castor. The bolt head holding the stand together at the centre of the front cross-member is concealed by a brass patera.

Two mahogany pedals are suspended from the centre of the front cross-member of the trestle stand (Plate 417). Actuating rods are concealed inside the woodwork. The configuration of the pedals is: damper lift (right pedal) and \textit{una corda} (left pedal). Normally, the hammer for any given note strikes that note’s three unison strings. When the \textit{una corda} pedal is depressed, the keyboard (and therefore the action) is laterally realigned. The extent of the pedal’s depression allows the player to choose between having the hammer strike only one or two of each note’s three strings.

Plate 416 Grand piano by Muzio Clementi & Co. (London, ca 1806–10, serial number 526): keyboard (detail)—e\textsuperscript{1}–a\textsuperscript{1}.

Source: Ralph Schureck Collection, Sydney. Photo by the author.

Source: Ralph Schureck Collection, Sydney. Photo by the author.

Typically for Clementi’s pianos, and commonly for the grand piano as an instrumental type, the instrument has up-striking hammers.7

Each note throughout the 5.5-octave compass has an individual damper. Each damper comprises a thin wooden slip (jack) guided in harpsichord-style register (Plate 418); four layers of white woven cloth, stitched together, hang from the underside of a wooden block (damper compartment) on the side of each damper jack (Plate 419). The dampers of late eighteenth-century English fortepianos are purposely inefficient, resting relatively lightly on the strings (Plate 420). Depending on the dynamic level and register, the inefficient dampers result in a ‘glow’ of overtones around each note, which late eighteenth-century English pianists found desirable, and equated with resonance.

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7 See ‘Up-Striking Hammers’, in Appendix Q, this volume.

Source: Ralph Schureck Collection, Sydney. Photos by the author.
There are four iron gap spacers (Plate 421). The space between the wrest-plank and the soundboard—through which the hammers rise to strike the strings—is an inherently weak point in a grand piano. In order to compensate for this weakness, makers incorporated iron brackets between the edge of the wrest-plank and the belly rail (Plate 422). These iron brackets (gap spacers) look like arches that rise up and over between the strings.
By the mid-twentieth century, the only other extant Clementi ‘Russian model’ grand piano had belonged to the composer Mikhail Glinka (1804–57); Glinka’s piano was destroyed by the SS during World War II.8

Clementi judged the Russians somewhat harshly. In a letter dated Wednesday, 17 August 1803, Clementi, whilst on tour in Dresden, wrote to his business partner Frederick William Collard (1772–1860): ‘Remember once for all that the Russians in general possess good ears for sound tho’ they have none for sense and style.’9

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8 This information is derived from a conversation held between the author and Ralph Schureck. See ‘Protective Measures for Pianos’, in Chapter 7, Volume 1 of this publication.
9 Letter from Muzio Clementi to Frederick William Collard, Wednesday, 17 August 1803. Quoted in Burnett, Company of Pianos, p. 72.
Appendix K

The First Harpsichord Brought to Australia:
An apocryphal tale

Late eighteenth and early nineteenth-century sources discussing or depicting music-making at Sydney Cove are meagre. As a consequence, it is not always possible to arrive at conclusions with certainty. Myths abound, some of which have been repeated reverently by eminent researchers as truth. One such myth concerns the first harpsichord to be brought to Australia.

According to the Australian harpsichordist Elizabeth Anderson, Australia’s first harpsichord arrived with its gentleman-convict owner John Grant (1776–?) on the convict ship Coromandel in May 1804. McQueen supports Anderson’s view, stating that ‘at least one convict, John Grant, brought a harpsichord with him into exile’. The evidence supporting the arrival of Grant’s harpsichord is, however, spurious, at best.

John Grant had been sentenced to death for shooting Spencer Townsend—a family solicitor and the guardian of the finances of Miss Anna Maria Ward, the daughter of Viscount Dudley and Mrs Anna Maria Ward—‘in the hams’.

In a preview of her book This Beauteous, Wicked Place: Letters and Journals of John Grant, Gentleman Convict, Yvonne Cramer provides an account of events associated with Grant’s conviction:

Grant was a young London merchant obsessively in love with the daughter of Viscount Dudley and Ward. In order to gain the family’s approval to marry his beloved he attempted to make a quick fortune by speculating on cargoes from the West Indies, but was ruined when his ships were lost at sea.

Following Grant’s bankruptcy, Ward’s lawyer [Spencer Townsend], hoping to turn Miss Ward against her lover, told her that Grant [‘wanted

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1 In the mid-1820s, the Coromandel was established as one of four infamous prison hulks at Ireland Island, Bermuda. See W. Branch-Johnson, The English Prison Hulks (London: Christopher Johnson, 1957), pp. 165–73.
2 See www.elizabethanderson.org/grant.html.
3 McQueen, A New Britannia, p. 112.
men and not women’.\textsuperscript{6} In a frenzy of frustration and rage Grant filled two pistols with swan shot\textsuperscript{7} [in order that no-one be seriously injured]\textsuperscript{8} … and accosted the lawyer [on the steps of his home in St James’s Place]\textsuperscript{9} … threatening to shoot him unless he apologised and ‘corrected this gross calumny with Miss Ward’.

When Townsend’s apology was not forthcoming, Grant discharged his swan shot into Townsend’s coat,\textsuperscript{10} inadvertently wounding him in the buttock.

Grant was seized, tried for attempted murder and convicted. The trial [held at the Old Bailey in May 1803] was widely considered to be a disgraceful travesty of justice\textsuperscript{11} and … [38] eminent businessmen signed [Grant’s own] … petition to King George [III] pleading for [his] … life.\textsuperscript{12} Grant’s sister Matilda wrote a beautifully-worded petition to the king’s daughters seeking their intervention on behalf of her brother.\textsuperscript{13}

Twelve hours before [Grant] … was due to hang, his death sentence was commuted to transportation to the colony at New South Wales\textsuperscript{14} [‘for the term of his natural life’].\textsuperscript{15}

In October 1803, after spending five months in Newgate Prison, Grant was transferred to the Coromandel as it lay at anchor at Portsmouth. Grant later remarked that he was displeased to find himself amongst the ‘199 abominable villains whom the British Government [had] … given [him as] companions’.\textsuperscript{16}

In 1803, at the time of the Coromandel’s scheduled departure, England was at war with France. ‘The Convoy Laws of 1798 stipulated that no ship was to leave

\textsuperscript{6} Ibid., p. 7.
\textsuperscript{7} Swan shot is made by pouring molten lead through a mesh or screen into a cooling medium, such as water. The shot often hardens with a small tail on each pellet, and is irregular in shape rather than round like regular shot.
\textsuperscript{8} Cramer, ‘Preview’, p. 7.
\textsuperscript{9} See ‘St. James’s Pla.’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 35.
\textsuperscript{10} Cramer, ‘Preview’, p. 7.
\textsuperscript{11} The trial is scrupulously reported in the Sessions Records, housed in the Guildhall Library, London. See Hill-Reid, John Grant’s Journey, p. 9.
\textsuperscript{12} This petition is housed in the National Library of Australia: MS 737; and mfm 462: Papers of John Grant, Item 9.
\textsuperscript{13} The petition is housed in the National Library of Australia: MS 737; and mfm 462: Papers of John Grant, Item 10.
\textsuperscript{14} Cramer, ‘Preview’.
\textsuperscript{15} Hill-Reid, John Grant’s Journey, p. 16.
a British port without convoy.' Consequently, the Coromandel remained at anchor at Portsmouth for three months whilst a convoy of military and merchant ships was formed to protect it on its voyage to Sydney Cove.

While the ship lay at anchor, Grant went ashore ‘a number of times on little forays for newspapers and for coffee’ at the India Arms in Portsmouth, and busied himself carefully stowing ‘food, seeds, wines and his furniture’ as well as other personal effects into the small cabin he was to share with a young and penniless Dr Fielding, who was sailing to New South Wales in the hope of restoring his fortunes.

Yvonne Cramer remarks:

A possible explanation for Grant’s apparent freedom and casual attitude while waiting to sail from Portsmouth was his family’s connection with Mr. Lane, one of the owners of the Coromandel, and with Vice-Admiral John Hunter [1737–1821], who had been the previous Governor of New South Wales. Hunter provided Grant with information and advice concerning the young colony, and letters of introduction to prominent men there.

Just before his departure from Portsmouth for New South Wales (on Monday, 5 December 1803), Grant may have reflected upon how fortunate he was not to have been forced to endure an extended period of incarceration in Newgate Prison. In 1777, John Howard’s book The State of Prisons in England and Wales: With Preliminary Observations, and an Account of Some Foreign Prisons and Hospitals painted a devastating picture of the reality of prisons, ‘and brought into the open much of what had been out of sight and out of mind to genteel society’. Howard concluded that disease and the lack of sanitation in prisons resulted in ‘more prisoners [being] … destroyed … in gaols than were put to death by all the public executions in the Kingdom’. The inmates of English prisons were usually ‘malnourished, debilitated, cold, inadequately clothed, and infested with disease-bearing lice … cells were a happy home for typhus … [During] the 1780s … gaols went into crisis each winter and generally staggered through until spring providing nothing terrible happened’.

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18 Ibid., p. 13.
19 Ibid., p. 13.
20 See ibid., p. 28.
21 Ibid., p. 13.
23 Hill, 1788, p. 9.
The appalling conditions found in prisons were amplified on prison hulks. John Howard declared:

I think it will be admitted that the mode of confinement and labour in the hulks is too severe for the far greater number of those who are confined in them. At the same time, there is no proportion of punishment to the several offences, and consequently no distinction of guilt … such an assemblage is entirely destructive to the morals of young convicts: the profaneness of the prisoners is not properly checked; and some of the guards set them a bad example.26

In a letter dated Friday, 2 December 1803,27 written by Grant to his mother only three days before he sailed from Portsmouth, he intimates that the furniture he brought aboard the Coromandel may have included a harpsichord:

I had almost forgot to say, the Screws to my Lock with hinges on [the] Harpsichord Box are too large for [the] holes, but we make them do; but three small Screws are wanting to fasten [the] Hasp on [the] Lid and I cannot do without some. Pray send me a few of different sizes, some very small.28

A passage from the same letter, however, brings into question the supposition that Grant brought a harpsichord with him. Grant wrote: ‘there were only 2 Parcels for Mr. Fielding in [the] Harpsichord Box, but he expected something more I believe.’29 We do not know the size of these two parcels.

It may be ‘that the “Harpsichord Box” in question was being used as a convenient storage space for general luggage rather than an instrument itself’.30

It may also be that the term ‘harpsichord box’ was used to denote a specific type of box. Either the design and function of the harpsichord box were directly connected with the storage and protection of a harpsichord or the design and function of the box were not directly associated with any type of musical instrument at all. Perhaps it was simply a large box (possibly one with an unusual shape).

Earlier in the same letter, Grant writes: ‘The 2 boxes [of] seeds are packed away. It leaves me much room in [the] large box, which now having [a] lock on, will for

26 Quoted in Branch-Johnson, The English Prison Hulks, p. 29.
27 National Library of Australia: MS 737, Item 11.
29 Ibid., p. 18.
years be of infinite utility.'\(^{31}\) It is not clear whether or not Grant’s large box is his harpsichord box or another large box. Nor is it clear whether the two parcels for ‘Mr. Fielding’\(^{32}\) in the harpsichord box were the two boxes of seeds.\(^{33}\)

Grant reveals that, following the arrival of ‘two … boxes [of] valuables of all kinds’,\(^ {34}\) the ‘large one, after being altered, was fitted into the recess’. Grant does not reveal to what extent the large box was altered in order that it could fit, presumably, into his cabin.

If the altered large box was Grant’s harpsichord box, he makes no mention of it containing a musical instrument. Instead, he lists some of its contents as being ‘black sattin waistcoats and breeches … shirts [and a] … white hat’.\(^ {35}\) If the large box was Grant’s harpsichord box, and it contained a harpsichord, this would explain why his white hat was ‘rather squeezed, as well as [the] box which contained it’.\(^ {36}\) Alternatively, and given appropriate dimensions, the box need not necessarily have contained a harpsichord for Grant’s white hat to have been ‘rather squeezed’.

Even if John Grant did travel with a harpsichord, and it was in the form of an English bentside spinet—one of the harpsichord’s cheaper and smaller incarnations\(^ {37}\) (Plates 423 and 424)—it is unlikely that his cabin would have been large enough to comfortably accommodate the instrument.

Not much is known about the maker of the bentside spinet shown in Plates 423 and 424. He may be the ‘Furley Hawkins’ described in *The London Gazette* of Tuesday, 13 May 1755 as being one of the unfortunate ‘prisoners for debt in Ludgate, in the City of London’, having been ‘formerly of the Parish of Christ Church Newgate Street, and late of Black Swan Court, in the Parish of St. Gregory, Joyner’.\(^ {38}\)

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31 Cramer, *This Beauteous, Wicked Place*, p. 16.
32 Ibid., p. 18.
33 Ibid., p. 16.
34 Ibid., p. 15.
35 Ibid., p. 15.
36 Ibid., p. 15.
37 An English bentside spinet could be purchased for between £5 and £10. This was substantially less than a large harpsichord, which could be purchased for £70 or more. During the 1780s, the usual top price for a Broadwood harpsichord, for example, was £73 10s; an instrument with elaborate case decoration could be almost £90, whilst at the opposite end of the spectrum, a plain single-manual instrument could cost as little as 15 guineas. See Burnett, *Company of Pianos*, pp. 16, 47.
Plate 423 Bentside spinet by Furley Hawkins (fl. ca 1725 – ca 1747) (London, 1736). This is the only extant spinet by Furley Hawkins.

Source: Stewart Symonds Collection, Sydney. Photo by the author.


Source: Stewart Symonds Collection, Sydney. Photo by the author.
The dimensions of a bentside spinet, or of a single-manual English harpsichord—let alone a double-manual harpsichord—would have precluded such an instrument being housed in John Grant’s cabin. It is also unlikely that the novel presence of a bentside spinet or a harpsichord on board ship would have gone unmentioned in any of the documents linked with the voyage; concerning the presence of a harpsichord, extant documentation remains silent.

Grant’s social position, business contacts and engaging personality, together with presumed financial influence of his family and friends, ensured his privileged passage to New South Wales. During the voyage Grant was befriended by Captain George Robinson and invited to share the Officers’ Mess [ward room]. He kept five logs for the Captain and occupied himself with learning navigation.39

Grant was ‘invited to share the Officers’ Mess’.40 Did sharing involve the use of the officers’ ward room for the storage of his spinet or harpsichord? The small dimensions of the officers’ ward room would have made housing a bentside spinet (or a harpsichord) both difficult and inconvenient.

Following a six-month voyage, the Coromandel anchored at Sydney Cove in the late afternoon of Monday, 7 May 1804. ‘Grant leant towards the mildly radical politics of the English Whigs and was totally incautious in his enthusiasms.’41 In May 1805, a year after his arrival at Sydney Cove, Grant wrote attacking Governor Philip Gidley King for his lack of justice and was deported to Norfolk Island next month … it was for his outspoken criticism of Captain John Piper that, after other drastic punishments failed to curb him, he was finally banished to the uninhabited neighbouring Phillip Island. Here, after four months of isolation and near starvation, he broke down physically and mentally, and was brought back to Norfolk Island. He was returned to Sydney in 1808 completely subdued and with his health restored; for a period he obtained a post as chaplain in Newcastle. He was later pardoned by Lachlan Macquarie.

Grant’s persistent championing of his fellow sufferers was courageous and praiseworthy but it was done recklessly and with an entire lack of finesse, and the punishments he incurred were severe. His utter foolhardiness suggests an unbalanced mind.42

If Grant did bring a harpsichord with him to Sydney Cove, it is not known what became of the instrument upon his arrival. Had a harpsichord been brought

39 Cramer, This Beauteous, Wicked Place, p. 14.
42 Lynravn, ‘Grant, John (1776–?)’.
ashore, there can be little doubt that someone would have made a comment
about it. There is no documentary evidence describing the offloading of a
harpsichord at Sydney Cove, nor can any mention of a harpsichord or spinet be
found in Grant’s own journals. In fact, there is no mention in any source of there
being a harpsichord anywhere in the fledgling colony.

The only conclusion that can be reached with certainty is that John Grant’s
letter of 2 December 1803, written prior to his departure for Sydney Cove,
contains the first use of the word ‘harpsichord’ written within a context that is
strongly connected with a defining period in Australian history.
Appendix L

Gallery

This appendix contains photographs of selected square pianos by Frederick Beck. The criterion for selection was simple: photographs that were available to the author at the time this book went to press.

Selected Square Pianos by Frederick Beck

ca 1772–73 (Longman, Lukey & Co., reasonably attributed to Frederick Beck)

This instrument is dated ca 1769–73 (a date towards the end of the range seems most likely—ca 1772–73). Made for Longman, Lukey & Co., the piano has been reasonably attributed to Frederick Beck. The attribution to Beck is largely based on the absence of dampers after c4. The undamped top five notes are characteristic of Beck’s instruments; no other maker of square pianos followed this damping pattern. Both the damping pattern and the nameboard inscription (Plate 425b) of this instrument suggest that in ca 1772–73, Beck was in business with Longman, Lukey & Co. It is not known what Beck’s obligations to Longman, Lukey & Co. were, nor is it known for how long the business relationship was maintained.

On Thursday, 11 November 2010, the piano was offered for sale at auction by Serrell’s of Malvern, UK. The instrument was described as a ‘square piano by Songman’. The sale price was estimated at between £150 and £200. The piano sold for an astonishing £2700. Six months later, in May 2011, the instrument was again offered for sale.1

By April 2012, the piano had been sensitively restored by David Hackett. The instrument is currently owned by Albert Bil, Scotland.


Source: Reproduced with permission of Albert Bil. Photo by David Hackett.


Source: Reproduced with permission of Albert Bil. Photo by David Hackett.

Source: Reproduced with permission of Albert Bil. Photo by David Hackett.

1773

Alan Rubin, of Pelham Galleries Ltd., London, UK, acquired this instrument from the widow of the eminent musicologist H. C. Robbins Landon (1926–2009). The instrument is in fine condition, and currently plays very nicely.2 The piano can be heard on Claviers mozartiens (Lyrinx, 2006), CD, LYR 2251, tracks 11–13 (inclusive); the instrument is played by the virtuoso scholar-musician Pierre Goy.

Plate 425c Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1773).

Source: Reproduced with permission of Pelham Galleries, London.

2 I am indebted to Alan Rubin for this information (Email from Alan Rubin to the author, 9 April 2013).

Source: Reproduced with permission of the Bachhaus, Eisenach/Neue Bachgesellschaft e.V. Inv. no. 1. 4. 1. 12., I 86.


Source: Reproduced with permission of the Bachhaus, Eisenach/Neue Bachgesellschaft e.V. Inv. no. 1. 4. 1. 12., I 86.
Plate 427a Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1774): round-tapered, fluted screw-in leg—the moulded circular boss lends a touch of ornament to the round capitals, a variant of the French style.

Source: Reproduced with permission of the Bachhaus, Eisenach/Neue Bachgesellschaft e.V. Inv. no. 1. 4. 1. 12., I 86.

1776

The distinguished fortepiano dealer and aficionado Andrew Lancaster restored this square piano ‘a few years ago’. The piano eventually passed into the hands of Graham Walker, who acquired it in the United Kingdom at ‘a provincial auction a couple of weeks ago. Against an estimate of £200 (no reserve) it was knocked down for £4,000 (+ premium) to … Graham Walker.’ I am indebted to David Hackett for this information (Email from David Hackett to the author, 24 November 2013). Graham Walker subsequently sold the instrument to Luke Bradley, Lausanne, Switzerland. In ca March 2014, Bradley offered the instrument for sale for £7000. The piano was purchased by its current owner, Michael Borgstede, Germany. The instrument is in excellent condition.

Plate 428 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1776).

Source: Reproduced with permission of Michael Borgstede.

3 Email from Graham Walker to the author, 22 December 2013.

Source: Reproduced with permission of Michael Borgstede.

Plate 428b Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1776).

Source: Reproduced with permission of Michael Borgstede.
Plate 428c Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1776).

Source: Reproduced with permission of Michael Borgstede.

1777

Plate 429 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1777).

Source: Reproduced with permission of Carleton University, School for Studies in Art and Culture (Music), Ottawa. Photo by James Park.
Plate 429a Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1777).

Source: Reproduced with permission of Carleton University, School for Studies in Art and Culture (Music), Ottawa. Photo by James Park.


Source: Reproduced with permission of Carleton University, School for Studies in Art and Culture (Music), Ottawa. Photo by James Park.
Plate 431 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1777): characteristically for Beck, the top five dampers are omitted.

Source: Reproduced with permission of Carleton University, School for Studies in Art and Culture (Music), Ottawa. Photo by James Park.
Plate 432 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1778).

Source: Reproduced with permission of Thomas Strange.


Source: Reproduced with permission of Thomas Strange.
Plate 434 Square piano by Frederick Beck (fl. ca 1756 – ca 1798)  
(London, 1778): hammers, bass end—FF–B.

Source: Reproduced with permission of Thomas Strange.

Often, Frederick Beck’s key fronts comprise an ovolo form with a protruding lip placed in the lower half. The 1778 piano stands apart from this, as the protruding lip is placed in the upper half (Plate 433).

1780/86?

Plate 435 Square piano by Frederick Beck (fl. ca 1756 – ca 1798)  
(London, 1780/86?)

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 435a The single-storey sandstone Georgian house in Ermington, Sydney, within which sits the 1780/86? Beck square piano (detail).

Source: Reproduced with permission of Stewart Symonds. Photo by the author.

1782


Source: Museum für Kunst und Gewerbe, Hamburg, Germany.
1782/87?, Serial Number 5008

Plate 437 Square piano by Frederick Beck (fl. ca 1756 – ca 1798), (London, 1782/87?, serial number 5008): lid open—the backwards-slanling outside face of the front-half of the lid acts as a music desk.

Source: Reproduced with permission of the Norfolk Charitable Trust, Sharon, MA, USA.

Plate 438 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?, serial number 5008): lid open—the backwards-slanling outside face of the front-half of the lid acts as a music desk.

Source: Reproduced with permission of the Norfolk Charitable Trust, Sharon, MA, USA.

Source: Reproduced with permission of the Norfolk Charitable Trust, Sharon, MA, USA.

Plate 440 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?, serial number 5008).

Source: Reproduced with permission of the Norfolk Charitable Trust, Sharon, MA, USA.
1. Alteration of the Serial Number and/or Date?

The Frederick Beck piano number 5008 is owned by the Norfolk Charitable Trust, in Sharon, Massachusetts, USA. The Trust’s ‘museum records give a date of 1782, but without explanation’.4 Clinkscale also dates piano number 5008 as 1782.5

a) Calligraphic Inconsistencies

At first sight, inconsistencies in the calligraphic style of the nameboard inscription subtly suggest that the nameboard inscription cartouche, if not perhaps the entire nameboard, may have been replaced (Plate 439).

Although the overall calligraphic style of ‘5008’ ‘is reminiscent of 18th century work’, the number of formations is uncharacteristically irregular and inconsistent with the high-quality penmanship revealed by the inscriptions on extant Beck pianos dating from the 1770s and 1780s.6 The top of the ‘8’ is markedly higher than the preceding numerals; the dimensions of the ‘8’, however, act as a visual balance in relation to the height of the ‘N’ at the beginning of the serial number inscription. Furthermore, the ‘8’ sits at a conflicting angle (Plate 439).

Aesthetically, the serial number does not sit easily in the top section of the nameboard inscription cartouche. The serial number has been crammed against the inscription’s infills, suggesting that the number may have been added sometime after the completion of the nameboard inscription. Not only do the ‘N’ and ‘8’ overlap the infills of penwork scrolls and dots, but also the entire serial number sits slightly off-centre. The impression is created that the serial number has been awkwardly forced to fit into the small space that exists between the top of the inscription cartouche and the infills (Plate 439).

The nameboard inscription’s lower-case letters are irregular:

1. beginning with the ‘o’ in ‘Broad’, ‘Broad Street’ increases in size
2. the first ‘o’ in ‘Soho’ is both smaller and misshapen in relation to the second ‘o’
3. the ‘k’ in ‘Beck’, the ‘N’ in the lower ‘No’, the ‘0’ of the street number ‘10’, and the ‘r’ in ‘Street’ sit at a conflicting angle (Plate 439).

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4 ‘English Square Pianoforte by Frederick Beck, London, circa 1782’, in Norfolk Charitable Trust records. I am indebted to Elisabeth McGregor, Curator/Archivist of the Norfolk Charitable Trust, for this information.
5 See Watson, Clinkscale Online.
6 Cole, Broadwood Square Pianos, p. 168.
Compared with the nameboard inscriptions of other Beck pianos, the ornamentation associated with the upper-case pseudo-Gothic letters is unsubtle and lacking in both delicacy and intricacy. As a consequence, a sense of awkwardness and lack of skill permeate the inscription.

In some instances, the ink used to write the pseudo-Gothic lettering has bled into the surrounding wood, creating indistinct edges. No other Beck nameboard inscription presents an equivalent lack of clarity.

The nameboard inscription lacks the quality, proportional serenity, calligraphic uniformity, visual clarity and confident handwriting that are consistently found on the nameboard inscriptions of other extant Beck pianos. The entire inscription appears to have been 'written by someone who was not well practiced in the art'.

b) The Absence of a Date

The nameboard inscription of piano number 5008 does not contain a date (Plate 439). Of the 32 extant Frederick Beck pianos, the author is aware of the wording in 25 nameboard inscriptions:

- 1772 (owner(s): unknown): *Fredericus Beck Londini Fecit 1772 / Broad Street, Golden Square*
- 1773 (owner: Pelham Galleries, London): *Fredericus Beck Londini Fecit 1773 / No 4 Broad Street, Golden Square*
- 1774 (owner: Bachhaus, Eisenach, Germany): *Fredericus Beck Londini Fecit 1774 / No 4 Broad Street Golden Square*
- 1774 (owner(s): unknown): *Fredericus Beck Londini Fecit 1774 / No 4 Broad Street, Golden Square*
- 1775 (owner: Musée de la Musique, Cité de la Musique, Paris): *Fredericus Beck Londini Fecit 1775 / No. 4 Broad Street, Golden Square*
- 1776 (owner: Michael Borgstede, Germany): *Fredericus Beck Londini Fecit 1776 / No 4, Broad Street, Golden Square*
- 1777 (owner: Carleton University, Ottawa): *Fredericus Beck Londini Fecit 1777 / No 4 Broad Street, Golden Square*
- 1777 (owner: Royal Ontario Museum, Toronto): *Fredericus Beck Londini Fecit 1777 No. 4 and 10 Broad Street Golden Square*
- 1778 (owner: Musée instrumental de Bruxelles, Brussels): *Fredericus Beck Londini Fecit 1778 / No 4 and 10 Broad Street, Golden Square*
- 1778 (owner: Thomas Strange, Easley, SC, USA): *Fredericus Beck Londini Fecit 1778 / No. 4 and 10 Broad Street Golden Square*
- 1778? (estimate) (owner(s): unknown; serial number 3091): *Fredericus Beck No. 3091, 10, Broad Street, Soho*

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Ibid., p. 168.
• 1780 (owner: Musikinstrumenten-Museum, Berlin): *Fredericus Beck Londini Fecit 1780 / No 4 and 10 Broad Street, Golden Square*

• 1780/86? (George Worgan’s piano) (owner: Stewart Symonds, Sydney): *Fredericus Beck Londini Fecit 1780 / No. 4 and 10 Broad Street, Soho*

• 1782 (owner: Museum für Kunst und Gewerbe, Hamburg): *Fredericus Beck Londini Fecit 1782 / No 10, Broad Street Soho*

• 1782 (owner(s): unknown): *Fredericus Beck Londini Fecit 1782 / No 10, Broad Street Soho*

• 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008): *No 5008 / Fredericus Beck Londini Fecit No 10 Broad Street Soho*

• 1782/90? (owner: Osaka College of Music Museum, Japan; ‘tangent action’ instrument): *Fredericus Beck Fecit 1782 / No 10 Broad Street, Soho*

• 1783 (owner: Sibeliusmuseet, Turku, Finland): *Fredericus Beck Londini Fecit 1783 / No 10, Broad Street Soho*

• 1785 (owner: Colonial Williamsburg Foundation, Williamsburg, VA, USA): *Fredericus Beck Londini Fecit 1785 / No 10 Broad Street Soho*

• 1786 (owner: Stockholm Music and Theatre Museum, Sweden): *Fredericus Beck Londini Fecit 1786 / No 10 Broad Street Soho*

• 1788 (owner(s): unknown; serial number 1941): *No 1941 Fredericus Beck Londini Fecit 1788 / No 10 Broad Street Soho*  

• ca 1790 (estimate) (owner: private collection, England; ‘tangent action’ instrument): *By the King’s Fredericus Beck Londini Fecit Patent / No 10 Broad Street Soho*

• ca 1790? (owner(s): unknown, in Germany; serial number 2505): *No 2505 / F Beck et G Corrie Londini Fecerunt / No 10 Broad Street Soho* (sometime during the Victorian or Edwardian period, the case was painted with neoclassical decoration; in the light of this decorative alteration, it is reasonable to entertain the notion that the nameboard decoration, cartouche and inscription may also have been altered)

• ca 1790 (owner(s): unknown; serial number 2580): *No 2580 / Fredericus Beck Londini Fecit / No 10 Broad Street Soho*

• ca 1795 (estimate) (owner(s): unknown): *Fredericus Beck Londini Fecit No 10 Broad Street Soho*.  

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9 I am indebted to Malcolm Rose for this information. Giovanni Paolo di Stefano also quotes the nameboard inscription in ‘The Tangentenflügel and Other Pianos with Non-Pivoting Hammers’, p. 100, fn. 89. Di Stefano inadvertently spells ‘Fredericus’ as ‘Friedericus’, and omits the ‘t’ in ‘Street’.
10 I am indebted to Graham Walker for this information (email to the author, 15 March 2013).
11 I am indebted to Andrew Snedden for this information (email to the author, 12 December 2013).
12 Because of this instrument’s extended keyboard compass (FF–c4), Kenneth Mobbs proposes a date of 1795. See Watson, *Clinkscale Online*. 
Eleven of the listed nameboard inscriptions originate from the 1770s, 10 from the 1780s, and four from the 1790s. Piano number 5008 (1782/87?) is one of six instruments listed above whose nameboard inscription does not contain a date (one piano dates from 1778?, and the remaining four date from the 1790s). It is reasonable to assume that Beck’s usual practice was to include the date as part of his nameboard inscriptions. Given Beck’s consistency in this regard, the absence of a date in the nameboard inscription of piano number 5008 is inexplicable.

2. The Nameboard Inscription Cartouche

The style of nameboard inscription cartouche on piano number 5008 is both markedly and unaccountably different from those found on other extant Beck pianos dating from the 1780s.

Beck’s 1780s nameboard inscription cartouches almost invariably comprise an elongated rectangular form, either with ogee pointed ends (for example, Plate 17a) or with convex rounded ends (for example, Plates 20a, 436, 442, 444, 445). The nameboard inscription cartouche on piano number 5008 (Plate 439) has none of these elements.

Of the 32 extant Beck pianos, the author is aware of the style of nameboard inscription cartouche on 21 instruments

- 1772 (owner(s): unknown): elongated rectangular form, ogee pointed ends
- 1773 (owner: Pelham Galleries, London): elongated rectangular form, ogee pointed ends
- 1774 (owner: Bachhaus, Eisenach, Germany): elongated rectangular form, ogee pointed ends
- 1775 (one of two instruments with exquisitely beautiful casework of astonishing quality, made by Beck in conjunction with Christopher Fuhrlohg) (owner: Lady Lever Art Gallery, Port Sunlight Village, Wirral, UK): elongated rectangular form, ogee pointed ends
- 1775 (owner: Musée de la Musique, Cité de la Musique, Paris): elongated rectangular form, ogee pointed ends
- 1776 (owner: Michael Borgstede, Germany): elongated rectangular form, ogee pointed ends
- 1777: (owner: Carleton University, Ottawa, Canada): elongated rectangular form, ogee pointed ends

13 See Plate 428a.
• 1777 (owner: Royal Ontario Museum, Toronto): elongated rectangular form, ogee pointed ends
• 1778 (owner: Musée instrumental de Bruxelles, Brussels): elongated rectangular form, ogee pointed ends
• 1778 (owner: Thomas Strange, Easley, SC, USA): elongated rectangular form, ogee pointed ends
• 1780/86? (George Worgan’s piano) (owner: Stewart Symonds, Sydney): elongated rectangular form, ogee pointed ends
• 1782 (owner: Museum für Kunst und Gewerbe, Hamburg): elongated rectangular form, convex rounded ends
• 1782/87? (owner: Norfolk Charitable Trust, Sharon, MA, USA; serial number 5008): stylised small rectangular form
• 1782/90? (owner: Osaka College of Music Museum, Japan; ‘tangent action’ instrument): plain elongated rectangular form
• 1783 (owner: Sibeliusmuseet, Turku, Finland): elongated rectangular form, convex rounded ends
• 1785 (owner: Colonial Williamsburg Foundation, Williamsburg, VA, USA): elongated rectangular form, convex rounded ends
• ca 1790 (estimate) (owner: private collection, England; ‘tangent action’ instrument): plain rectangular form, occupying the entire length of the nameboard
• ca 1790? (owner(s): unknown, in Germany; serial number 2505; the nameboard inscription, cartouche and decoration may not be original): elliptical form
• ca 1790 (owner(s): unknown; serial number 2580): elliptical form.

Of the 32 extant Beck pianos, 15 date from the 1770s; of these, the author is aware of the form of nameboard inscription cartouche on 11 instruments. Each of these 11 instruments from the 1770s has a cartouche comprising an elongated rectangular form with ogee pointed ends.

Of the 32 extant Beck pianos, 11 date from the 1780s; of these, the author is aware of the form of nameboard inscription cartouche on seven instruments:

1. one has a cartouche comprising an elongated rectangular form with ogee pointed ends

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14 See Plate 449.
15 See Plates 453 and 454.
16 I am indebted to Andrew Snedden for this information (email to the author, 12 December 2013).
2. four have a cartouche comprising an elongated rectangular form with convex rounded ends
3. one has a cartouche comprising the stylised small rectangular form\textsuperscript{17}
4. one (1782/90?) has a plain elongated rectangular form\textsuperscript{18}

Of the 32 extant Beck pianos, five date from the 1790s; of these, the author is aware of the form of nameboard inscription cartouche on three instruments:

1. ca 1790? (serial number 2505): an elliptical form
2. ca 1790 (serial number 2580): an elliptical form
3. ca 1790 (estimate) (a ‘tangent action’ instrument): a rectangular form that occupies the entire length of the nameboard.

It becomes clear from these data that the elongated rectangular form is the most commonly occurring cartouche style. For pianos dated during the 1780s, variety is evidenced in the design of the ends of the elongated rectangular form.

Typically for the time, decisions regarding the decorative style of an instrument were made in response to what a customer could afford. It may be that a customer specifically requested the form of cartouche found on the nameboard of piano number 5008 (1782/87?).

3. The Nameboard Veneer and Inlay

Consistently, the nameboard veneer and inlay found on Frederick Beck’s square pianos are of the highest quality. This cannot be said of piano number 5008.

The nameboard (Plates 437 and 439) comprises a wide central band of high-quality vertical-grained, light-coloured, golden veneer (possibly satinwood or ‘fiddle-back’ sycamore),\textsuperscript{19} surrounded top and bottom by a band of darker-coloured veneer with conspicuous grain running vertically. Although there is no horizontal-grained veneer, the overall impression is created of crossbanding. This decorative approach to proportion, colour and grain (excluding the direction of the grain) can also be seen on the nameboard of a 1786 Beck square piano (Plates 20a and 445).

On piano number 5008, the wide satinwood central band is separated from the conspicuously vertically grained darker-coloured veneer by a dark-coloured stringer. The stringer runs parallel with, and slightly below the edge of, the

\textsuperscript{17} See Plates 437 and 439.
\textsuperscript{18} See photograph in di Stefano, ‘The Tangentenflügel and Other Pianos with Non-Pivoting Hammers’, p. 90, Figure 8. This instrument is owned by the Osaka College of Music Museum, Japan.
\textsuperscript{19} ‘Sycamore: the English name for Acer Pseudoplanatus, the prevalent maple species in England.’ ibid., p. 120.
wide light-coloured, golden central band (Plate 439); this creates the impression that two contrastingly coloured stringers lie adjacent to one another. Such a decorative conceit is consistent with the usual quality and sophistication of Beck’s cabinetwork.

The high quality of the wood used for the wide satinwood central band is also consistent with Frederick Beck’s usual practice. On the other hand, the darker-coloured veneer at the top and bottom of the wide satinwood central band is roughly executed, and the nameboard inscription cartouche—both in form and in execution—is a surprising disappointment; Beck’s usually high standards are simply not in evidence.

The nameboard inscription cartouche of piano number 5008 is fundamentally rectangular, the edges of which are delineated by a bipartite stripe comprising two thin stringers placed directly against one another (Plate 439). The visual form of the bottom long side of the cartouche is indented upwards, creating the effect of a protruding ‘foot’ at either end of the rectangle. This style of cartouche is not found on any other extant Beck piano from the 1770s or 1780s. Moreover, the ‘rectangle’ comprising the cartouche is small and proportionally unattractive compared with the exquisitely proportioned elongated rectangular form found on Beck’s 1770s and 1780s instruments.

Uniquely for Beck, the nameboard inscription cartouche is made of the same plank of wood as the nameboard’s wide satinwood central band. The bipartite stripe delineating the edge of the cartouche is clumsily inlaid into the stainwood plank (Plate 439). In fact, no other Beck nameboard reveals such inferior workmanship. The cartouche itself is simply stained a darker colour. This is uncharacteristic of Frederick Beck, and such an obvious and unsophisticated approach to creating a nameboard leads one to suppose that Beck played little, if no, part in the process.

Both bands of conspicuously vertically grained darker-coloured veneer show signs that segments have split, loosened and come away from the nameboard (Plate 439). (Could this have happened, perhaps, when the original nameboard was altered by the forceful incorporation of a ‘new’ plank of satinwood containing the current inscription cartouche?)

4. The Lid

During the 1770s and 1780s, many square pianos by English makers had no internal ‘sideways-folding music desk fitted to the back of the name board’, 20 which, when extended, held the lid open. Often, ‘the only provision for music sheets was a ledge fitted to the inside face of the lock board, to be used with

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20 Cole, Broadwood Square Pianos, p. 91.
the lock board opened and standing in its vertical position’21 (Plates 426, 435, 444). This meant that when a music score was used, the main part of the lid of many square pianos had to remain closed, the upright lockboard serving as a convenient prop for the score.

Piano number 5008 reveals a notable exception to this design (Plate 437). Rather than being split into discrete hinged parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek (Plates 361 and 362), the lid is cut in the middle along its entire length. This forms two large rectangular segments, which are hinged to one another.

The lockboard is hinged to the inside face of the front-half segment of the lid (Plate 440). The front-half segment of the lid can be folded backwards to lie flush against the back-half segment. When the front-half segment of the lid is in this state, the hinged lockboard may be brought to its vertical position and used as a music desk. The ‘half-open’ lid, however, does not fully expose the soundboard or the strings. As a consequence, the closed back-half segment of the lid acts as a damper, inhibiting the effect of action noise and suppressing some upperpartials of the sound. The result is a ‘warmer’, ‘darker-sounding’ instrument.

When the lid is fully opened, the outside face of the front-half segment of the lid acts as a music desk (Plates 437 and 438). With a fully opened lid, space is created along the entire length of the instrument for sound to be liberated. The fully opened lid, however, does not fully expose the soundboard or strings. Once again, the lid acts as a damper, blocking out intrusive action noise and some overtones; a ‘smoother’, ‘richer’ and slightly more ‘distant’ timbre emerges.

The disadvantage of this remarkable design lies in the fact that the player is limited to the sonic character resulting from the influence of either a ‘half-open’ or a fully opened lid; the player is never allowed to exploit the piano’s unadulterated volume or character of sound.

Visually, the fully opened lid is beautiful. For the time, its proportions are exotic: inlaid lines (stringing) of satinwood form an ornamental rectangular panel that emphasises the shape of the instrument’s case, and the elaborate patterns of the grain of the lid’s yellow mahogany22 are clearly visible (Plate 438).

21 Ibid., p. 90.
22 See ‘English Square Pianoforte by Frederick Beck, London, circa 1782’ in Norfolk Charitable Trust records. I am indebted to Elisabeth McGregor, Curator/Archivist of the Norfolk Charitable Trust, for providing me with this information.
Plate 441 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1783).

Source: Reproduced with permission of the Sibelius Museum, Turku, Finland. Inv. no. 0171.


Source: Reproduced with permission of the Sibelius Museum, Turku, Finland. Inv. no. 0171.
Plate 443 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1783): French frame—the square-tapered legs are original; the apron is not.

Source: Reproduced with permission of the Sibelius Museum, Turku, Finland. Inv. no. 0171.

1785

Plate 444 Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1785).

Source: Reproduced with permission of the Colonial Williamsburg Foundation, Williamsburg, VA, USA. Photo by John R. Watson.
Plate 444a Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1785).


ca 1790 (estimate) (‘Tangent Action’ Square Piano)

In the manner of some harp-shaped southern German keyboard pantalons, in this piano, the soundboard covers ‘the entire surface of the case (excluding the wrestplank) instead of ending to the right of the keyboard as in ordinary eighteenth century clavichords and square pianos’ (Plate 447).


During the late 1970s, the instrument was restored to playing condition by Bronislaw (Bron) Roguski. Restoration took four years to complete. In a letter written by Roguski to Watkin, Roguski stated: ‘Dear Mr Watkin, There is a date on the sound board; your Fredericus was born in 1790.’

The location and current owner(s) of the instrument are unknown.

Plate 446 Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate).

Source: Reproduced with permission of Malcolm Rose. Photo by Malcolm Rose.

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23 di Stefano, ‘The *Tangentenflügel* and Other Pianos with Non-Pivoting Hammers’, p. 101; and see also fn. 90.

24 I am indebted to Malcolm Rose for this information (email to the author, 27 February 2013).


26 ‘The Pianos at the Mews (from David’s Autobiography)’. 
Plate 447 Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate): the soundboard covers the entire surface of the case (excluding the wrest-plank)—each note of the fully chromatic five-octave double-strung compass (FF–f²) has a damper located beneath the strings. Each damper compartment is made of red cloth.

Source: Reproduced with permission of Malcolm Rose. Photo by Malcolm Rose.
Plate 448 Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate): the soundboard covers the entire surface of the case (excluding the wrest-plank) (detail)—each of the top five notes (c#3–f3) has a damper beneath the strings. Each damper compartment comprises red woven cloth, positioned like an open book with the pages facing upwards (see the top left-hand corner of the image).

Source: Reproduced with permission of Malcolm Rose. Photo by Malcolm Rose.


Source: Reproduced with permission of Malcolm Rose. Photo by Malcolm Rose.

Source: Reproduced with permission of Malcolm Rose. Photo by Malcolm Rose.


Source: Reproduced with permission of Malcolm Rose. Photo by Malcolm Rose.
Plate 452 Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate): French frame, treble-front corner—the bolt head holding the frame together is concealed by the treble-end brass patera (only the side of this patera can be seen). A matching, purely ornamental brass patera has been added at the treble front.

Source: Reproduced with permission of Malcolm Rose. Photo by Malcolm Rose.

cia 1790?, Serial Number 2505

On Monday, 28 June 2010, this instrument was offered for sale (Auction 18096) in London by Bonhams. The instrument was offered as Lot 8, and sold for £240.27

27 See m.bonhams.com/auctions/18096/lot/8/.
Plate 453 Square piano by Frederick Beck and George Corrie (London, ca 1790?, serial number 2505): sometime during the Victorian or Edwardian period, the case was painted with neo-classical decoration.

Source: Reproduced with permission of Graham Walker. Photo by Graham Walker.
Plate 454 Square piano by Frederick Beck and George Corrie (London, ca 1790?, serial number 2505): nameboard inscription.

Source: Reproduced with permission of Graham Walker. Photo by Graham Walker.

Square Piano by Johann Christoph Zumpe (London, late 1766/67?)

Certain features of this instrument suggest it may be one of the earliest extant Zumpe square pianos, perhaps dating from late in the first year of his production, 1766, or from 1767 (Plates 455 and 456).28 There are four extant pianos from Zumpe dated 1766, excluding this instrument.

During the early nineteenth century, the case has been severely reworked: each front corner at the treble and bass ends has been rounded—rather than right-angled, as was the English tradition—and the mouldings altered (Plate 455).

A possum which had the good taste to expire upon this rare instrument caused the circular stain on the top of the lid at the treble end (Plate 455).

The instrument is in a poor state of preservation.

28 I am indebted to Michael Cole (email to the author, 5 December 2012) for his reinforcement of this proposition.
Plate 455 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 456 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): nameboard cartouche and inscription (following the instrument’s ‘modernisation’ during the early nineteenth century).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

A single hand-lever engages and disengages the damper-raising mechanism. ‘Zumpe’s 1766 pianos are distinct from his subsequent output because, whereas most of his instruments have two hand stops to raise the dampers, the sustaining stop on the earliest ones is activated only by a single lever’29 (Plate 457).

Plate 457 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): a single hand-lever in a compartment at the bass end operates all the dampers—lever over dampers articulate on a metal rod, rather than on vellum hinges, a design feature of Zumpe’s pianos dating from 1766 or early 1767 (after which time Zumpe altered the damper design and added a second hand-lever).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Zumpe’s early soundboard barring consisted of two or three short [pine] ribs crossing under the bridge more or less at right angles. Later, when he lengthened his soundboards … he adopted the pattern of two ribs running parallel
to the bridge, the longer one beyond the bridge, passing under the hooked treble end, and being thereafter lapped into the liner at the back left corner.\(^{30}\)

Plate 458 shows that the angle of the mortice cut into the top of the belly rail, and of the two mortices cut into the top of the treble-end front liners, into which one end of each of three soundboard ribs are recessed, is consistent with Zumpe’s early soundboard barring. Furthermore, the single mortice cut into the top of the liner at the back right corner is consistent with Zumpe’s early design (Plate 459).

Plate 458 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the angle of the mortice cut into the top of the belly rail, and of the two mortices cut into the top of the treble-end front liners, into which one end of each of three soundboard ribs are recessed, is consistent with Zumpe’s early soundboard barring.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 459 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the angle of the single mortice cut into the top of the liner at the back right corner is consistent with Zumpe’s early soundboard barring design.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

The wrest-pins, carefully spaced in four rows, are original (Plates 460–2).

The hole drilled through the wrest-pin for one of the two unison strings comprising the lowest-sounding note is not original (Plate 462).

Plate 460 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): original wrest-pins.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 461 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): original wrest-pins (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 462 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): original bass-end wrest-pins (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
The J-form bridge is of beech, and is ‘not thin and serpentine like that of a five-octave clavichord [Plate 463], but shorter and more massive, terminating in a straight tenor and bass section’\textsuperscript{31} (Plate 464).

The bridge has a heavy, truncated triangular cross-section (Plate 464). There is no undercutting at the bass end (Plate 465).

\begin{figure}
\centering
\includegraphics[width=\textwidth]{clavichord_saxon_style}
\caption{Clavichord in the Saxon style (ca 1770). Copy by Joris Potvlieghhe (2007): serpentine bridge, with a curve at both the treble and the bass ends.}
\end{figure}

Source: ANU School of Music Keyboard Institute Collection, Canberra. Photo by the author.

\textsuperscript{31} Cole, \textit{The Pianoforte in the Classical Era}, p. 58.
Plate 464 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): beech J-form bridge with a truncated triangular cross-section.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 465 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the sculpted bass end of the J-form bridge (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.
There are 58 separate key levers. The key lever for GG is permanently joined to a dummy GG (Plates 466–8); however, 59 hammers hang from the hammer rail. The ‘extra hammer’ (Plates 469 and 470) associated with the dummy GG key lever ‘has never struck a string, and remains unused and untouched to this day … Zumpe’s keyboards for years … retained this distinctive peculiarity, having a dummy sharp and a compass of 58 notes, but with the correct number of hammers’.  

Plate 466 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the key lever for GG, with a permanently joined dummy GG.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 467 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the key lever for GG, with a permanently joined dummy GG (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

32 Ibid., p. 55.
Plate 468 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the key lever for GG, with a permanently joined dummy GG♯ (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 469 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the first hammer sounds the note GG; the second hammer is for show only, as it belongs to the GG key lever’s dummy GG♯.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Plate 470 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): the first hammer sounds the note GG; the second hammer is for show only, as it belongs to the GG key lever’s dummy GG#.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Zumpe’s key levers provide ‘evidence of clavichord inspiration’: the tail (distal end) of each key lever is guided by a whalebone fillet (Plate 471), ‘working in a simple rack composed of saw cuts under the hitchpin block’. 33

Plate 471 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): representative key lever—rear rack-guided with a whalebone fillet (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

33 Ibid., p. 55.
The key levers are ‘carved underneath at the balance rail. Given that Zumpe had worked for Shudi prior to setting up his own workshop, this is a very strange feature, wholly foreign to English harpsichord making’ (Plates 472 and 473).

Plate 472 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): representative key lever—carved underneath at the balance rail (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 473 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): key lever for GG—carved underneath at the balance rail (detail).

Source: Stewart Symonds Collection, Sydney. Photo by the author.

The key plates of the natural keys are ivory. There are no keyhead score lines (Plate 474).

The key fronts comprise a spruce(?) moulding (Plate 474).

The pearwood sharps are stained black and topped with ebony (Plate 474).

34 Ibid., p. 58.
Hammerhead leather appears to be original, comprising ‘a thin layer of bookbinder’s leather, a smooth goat skin or similar material, light brown in colour’, tightly overlaid with approximately 1 millimetre of firm, fibrous buff leather (Plates 469, 470 and 475). ‘On his earliest pianos Zumpe used just one layer [of leather], but from 1767 onwards two.’35 In Plates 469 and 470, the fibrous buff leather that once covered the thin layer of bookbinder’s leather on the third and fourth hammerheads (AA and BB) is missing.

Plate 475 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): hammerhead leathering.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

35 Ibid., p. 53.
There is a rectangular hole in the belly rail (Plates 476 and 477).

Plate 476 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): rectangular hole in the belly rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.

Plate 477 Square piano by Johann Christoph Zumpe (1726–90) (London, late 1766/67?): rectangular hole in the belly rail.

Source: Stewart Symonds Collection, Sydney. Photo by the author.
Appendix M

Tangent Action Square Piano by Frederick Beck (London, ca 1790 – estimate): Measurements


Whilst in the custodianship of Watkin, the instrument was restored to playing condition by Bronislaw (Bron) Szczepan Roguski, of West Harrow, Middlesex.2 The location and current owner of the instrument are unknown.

Case

Length

• Treble-edge front corner to bass edge front corner (including main lid overhang): 1504 millimetres.
• Right-hand side front (from the treble-end cheek to the right-hand outside edge): 511 millimetres.
• Left-hand side front (from the bass-end cheek to the left-hand outside edge): 146 millimetres.
• Keywell: 847 millimetres.

Width

• Outside measurement from the front to back: 542 millimetres.

Height

• From the bottom of the instrument: 198 millimetres.

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1 I am indebted to Malcolm Rose for this information (email to the author, 27 February 2013). I am further indebted to Rose for the ensuing measurement data.
2 See N. Roguski’s response to ‘The Pianos at the Mews (from David’s Autobiography)’. See also ‘Roguski, Bronislaw Szczepan’, The London Gazette, 3 May 1960, p. 3135.
Soundboard

In the manner of some harp-shaped southern German keyboard pantalons, the soundboard covers ‘the entire surface of the case (excluding the wrest-plank) instead of ending to the right of the keyboard as in ordinary eighteenth century clavichords and square pianos’.

Action

Hammers

- Wood.
- Non-pivoting.
- Vertical.
- Two intermediate levers are pivoted at the rear of each key lever: ‘one for the hammer (left) and the other one for the damper (right).’ The intermediate levers are oriented towards the player.

Hammerhead Covering

- Leather.

Keyboard

Compass

- Fully chromatic: FF–f3 (61 notes).
- Keyboard width at natural fronts: 834 millimetres.
- Three-octave span (F–f3): 486.5 millimetres.

Key Plates

Naturals

- Length of key head: 41 millimetres. This represents the almost invariable standard for most late eighteenth-century London piano-making workshops.

Sharps

- Length: 79 millimetres.

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3 di Stefano, ‘The Tangentenflügel and Other Pianos with Non-Pivoting Hammers’, p. 101; see also fn. 90.
4 See ibid., pp. 91, 100.
5 Ibid., pp. 100–1.
6 See photograph in ibid., p. 101, Figure 19.
7 See ibid., p. 101.
Stringing

- Double-strung throughout.

Speaking String Lengths

The speaking string length is measured from the longest of the unison strings—that is, the one on the left—measuring from bridge-pin to nut-pin.

- f0: 112 millimetres.
- c1: 146 millimetres.
- f2: 223 millimetres.
- c2: 300 millimetres.
- f3: 435 millimetres.
- c3: 554 millimetres.
- f: 721 millimetres.
- c: 840 millimetres.
- F: 1101 millimetres.
- C: 1135 millimetres.
- FF: 1327 millimetres.
Appendix N

Advertisements Published in British Newspapers between 1777 and 1831 for the Sale of Second-Hand Frederick Beck Pianos

The number of second-hand Frederick Beck pianos advertised for sale in British newspapers between 1777 and 1831 (inclusive) suggests not only that Beck’s output was considerable, but also that his instruments were popular—in some instances, remaining so for many years after they were made. Several advertisements reveal that members of high society purchased Beck’s pianos, which is testament both to his good reputation and to the quality of his instruments.

The earliest advertisement published in a British newspaper announcing the sale of a second-hand Frederick Beck piano appears in *The Daily Advertiser* of Monday, 25 August 1777.

During the nineteenth century, the last advertisement published in a British newspaper in which a second-hand Beck piano is offered for sale appears in *The Bury and Norwich Post* of Wednesday, 27 April 1831.

During the first half of the nineteenth century, there were only three piano makers with the surname of Beck in the world:

1. Carl Friedrich Beck (1790–1839),¹ who worked in Berlin between ca 1820 and 1839
2. Johannes Beck (1817–63),² who worked in Ebingen, Germany, between 1817 and 1863, making six-octave square pianos (no surviving instruments are known)
3. an unidentified Beck, possibly Joseph Beck (1777–1848) who worked in Paris between 1819 and 1822.³

As far as is known, these makers never worked or had a sales outlet either in London or anywhere in the British Empire. During the 1820s and 1830s there were more than 220 piano makers and dealers in London.⁴ Not one of these

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² See ibid., p. 45.
⁴ See Appendix H, this volume.
The First Fleet Piano: A Musician’s View

London piano makers has the surname of Beck—or anything that resembles it. In fact, there had not been a piano maker named Beck in London since Frederick Beck established his workshop at 4 Broad Street, Golden Square, in ca 1771.

Late eighteenth and early nineteenth-century newspaper advertisements were consistently specific when identifying a grand piano for sale; when appropriate, the word ‘grand’ was always included. An advertisement published in The Whitehall Evening Post of 14–16 August 1794 describes ‘a capital grand piano forte by Beck’. To the author’s knowledge, this is the only known reference to a Beck grand piano. Sometimes a square piano was referred to as ‘small’—or, more infrequently, as ‘square’. Most commonly, however, a square piano was identified as a ‘piano forte’, ‘piano-forte’, ‘forte piano’ or ‘forte-piano’.

Each advertisement identified below is the first published in relation to the sale of a particular second-hand Beck piano; it was customary to publish several advertisements leading up to the sale of an instrument.

1777


1779

- *The Morning Post and Daily Advertiser* [London], 24 February, No. 1985, p. 3. Auction of Baron Olivier’s estate: ‘a forte piano by Beck.’
- *The Gazetteer and New Daily Advertiser*, [London], 19 April, No. 15657, p. 4. Owned by ‘Mrs. Charlotte and Jane Backwell, retired to the country.’

1780


1784


1787

1788

- *The Morning Herald*, [London], 30 June, No. 2399, p. 4. ‘[L]ate in the possession of His Excellency the Marquis del Campo, Ambassador Extraordinary and Plenipotentiary from the Court of Madrid’: ‘a piano forte, by Beck.’

1791


1793

- *The Morning Herald*, [London], 15 February, No. 4343, p. 4. ‘Taken by distress for rent’, owned by an eminent professor in music, under misfortunes’: ‘a piano-forte by Beck.’

1794


1795


1796

- *The Morning Post and Fashionable World*, [London], 13 April, No. 7525, p. 4. The ‘valuable effects of a gentleman, at his house, No. 1, Lisson-square, Paddington’: ‘a fine-toned piano forte, by Beck.’
- *The Morning Chronicle*, [London], 21 April, No. 8277, p. 4. Owned by ‘a gentleman going to India’: ‘a handsome fine toned piano forte by Beck.’
- *The Daily Advertiser*, [London], 12 December, No. 21226, p. 4. ‘[T]he property of a lady’: ‘a piano-forte by Beck.’
The First Fleet Piano: A Musician’s View

1797
• *The Morning Chronicle*, [London], 5 May, No. 8600, p. 4. ‘[T]he stock and trade of an artist’: ‘capital piano-forte by Meck [Beck?]’.

1798
• *The Times*, [London], 13 November, No. 4331, p. 5. ‘Effects, High Wycombe, Bucks’: ‘a piano forte, by Beck.’
• *The Oracle and Daily Advertiser*, [London], 1 December, No. 21843, p. 4. ‘The effects of ’No. 3, Adelphi Terrace’, owned by ’a gentleman quitting that residence’: ‘a fine-toned piano forte, by Beck.’

1799
• *The Morning Herald*, [London], 2 September, No. 5914, p. 4. ‘To be sold by private contract, or half their real value, (the property of a person of fashion, going abroad)’: ‘A fine-toned piano-forte, by Fredericus Beck, in a mahogany case, with French frame. Price [£]8 8s.’

1800
• *The Derby Mercury*, 13 November, No. 3582, p. 2. ‘Effects of Colonel McCarthy, who is leaving the country’: ‘a beautiful inlaid fine ton’d piano forte, by Beck.’

1804
• *The Morning Chronicle*, [London], 27 April, No. 10901, p. 4. Auction of the estate of ‘that ingenius artist, r. Thomas Malton’: A piano forte, by Beck.’

1808
• *The Derby Mercury*, 24 March, No. 3957, p. 2. Sale of ‘Kedleston Inn, three miles from Derby’: ‘a pleasant toned piano forte, (by Beck).’

1809
• *The Morning Post*, [London], 21 June, No. 11980, p. 4. The ‘effects, of a lady quitting her house, 33, Surrey-street, Strand’: ‘a piano-forte, by Beck.’

1812
1815

- The Times, [London], 15 July, No. 9574, p. 4. ‘Genteel household furniture’: ‘piano-forte by Beck.’

1831

- The Bury and Norwich Post: Or, Suffolk and Norfolk Telegraph, Essex, Cambridge, & Ely Intelligencer, [Bury Saint Edmunds], 27 April, No. 2548, p. 3. ‘Household furniture, &c.’: ‘piano-forte, by Beck.’

The list above contains advertisements for the sale of 30 second-hand Beck pianos. Of these, 29 are square pianos; one is a (now lost) grand piano.

An Advertisement Published by Christie’s in 1786 Regarding the Sale of a Frederick Beck Piano

A catalogue of all the capital musical instruments, extensive and valuable collection of manuscript, and other music, by the most eminent composers, late the property of John Stanley, Esq; M. B. dec.:5 ‘A fine-toned piano forte with a pedal, by Beck’.

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5 J. Christie, A Catalogue of all the Capital Musical Instruments, Extensive and Valuable Collection of Manuscript, and Other Music, by the Most Eminent Composers, Late the Property of John Stanley, Esq; M. B. dec. Consisting of a Fine-Ton’d Double-Key’d Harpsichord, by Kirckman; A Singular Full-Ton’d Ditto, Undoubted, by O. Rucker; A Piano Forte; A Clarichord; Several Capital Violins; Tenors; And a Variety of Musical Instruments, by Amati, and Other Eminent Makers; Three Remarkable Fine Busts of Milton, Shakespear, and Handel, Exquisitely Modell’d by Roubilliac, &c. &c. &c, which will be Sold by Auction, (by Order of the Executrix) by Mr. Christie, at His Great Room in Pall Mall, on Saturday the 24th of June, 1786. To be Viewed on Thursday and Friday Preceding the Sale, which will Begin at Twelve O’Clock. Catalogues May be Had as Above (London: n.p., 1786), p. 4, in Eighteenth Century Collections Online: Gale Cengage Learning (Canberra: National Library of Australia).
Appendix O

Advertisements Published in British Newspapers between 1774 and 1820 for the Sale of Second-Hand Pianos Made during the Late Eighteenth Century by Eminent London Piano Makers

During the late eighteenth and early nineteenth centuries, many second-hand pianos were advertised for sale in British newspapers. The list below contains a number of second-hand pianos advertised for sale in British newspapers between 1774 and 1820 (inclusive). Although the list is not exhaustive, it is representative.

Data are derived using only the advertisements that are the first published in relation to the sale of a particular piano (it was customary to publish several advertisements leading up to the sale of an instrument). Twenty-one makers are represented.

In relation to the listed makers, the earliest advertisement published in a British newspaper announcing the sale of a second-hand piano appears in The Daily Advertiser of Tuesday, 18 January 1774: ‘a harpsichord and a piano forte, both by Kirckman.’

Late eighteenth and early nineteenth-century newspaper advertisements were consistently specific when identifying a grand piano for sale; when appropriate, the word ‘grand’ was always included. A claviorganum was identified with the word ‘organized’. Sometimes a square piano was referred to as ‘small’—or, more infrequently, as ‘square’. Most commonly, however, a square piano was identified as a ‘piano forte’, ‘piano-forte’, ‘forte piano’ or ‘forte-piano’.

Between 1774 and 1810, a surprising number of second-hand pianos—grand, square and organized—were advertised for sale without the maker’s name; these instruments are not included in the list below.

The list below includes second-hand instruments by Frederick Beck. The number of second-hand Beck pianos advertised not only reinforces the notion

1  The Daily Advertiser, 18 January 1774, No. 13440, p. 5.
2  See also Appendix N, this volume.
that his output was as substantial as that of some eminent late eighteenth-century London piano makers, but also suggests that Beck’s instruments did not fade into obscurity for at least several decades after his death. From the very early nineteenth century, Beck’s pianos would have been regarded as old-fashioned.

Between 1774 and 1800 (inclusive), the number of second-hand Beck square pianos advertised for sale (23) is exceeded only by those made by: Longman & Broderip (30), and Christopher Ganer (37).

Between 1801 and 1810 (inclusive), the number of second-hand Beck square pianos advertised for sale (three) is exceeded by those made by: Jacob Kirckman (four); William Rolfe (four); Christopher Ganer (six); Longman & Broderip (11); and John Broadwood (24).

Between 1811 and 1820 (inclusive), the number of second-hand Beck square pianos advertised for sale (two) is exceeded by those made by: Christopher Ganer (three); Robert Stodart (eight); William Rolfe (nine); Longman & Broderip (15); Muzio Clementi (19); and John Broadwood (52).

1774–1800 (Inclusive)

- George Astor: None.
- James Ball: Five square pianos.
- Frederick Beck: 23 square pianos; one grand piano.
- Adam Beyer: Five square pianos (one of which was a claviorganum)—
  All the capital and peculiarly excellent musical instruments, scarce manuscript, and printed music, &c. late the property of a distinguished personage, of high rank, deceased: consisting of a fine-toned organized piano forte, by Green and Beyer.¹

- John Broadwood: Six square pianos; six grand pianos (one of which was a claviorganum)—
  Organized grand piano forte.

  To be sold, by private contract, a combined instrument, of which it is presumed to be only necessary to add the names of the constructors; the grand piano forte being by Broadwood, and the organ by Samuel Green; and as the latter, from the multiplicity of his business on a large scale, has declined making organs of this kind in future, it is an opportunity that will never again occur. It was finished in April 1789, has been two years the property of a

¹ The World, [London], 17 February 1791, No. 1289, p. 4.
gentleman in the country, and is to be seen at Mr. Broadwood’s, 
Great Pulteney-street, Golden-square, where every satisfactory 
information may be had.

To prevent unnecessary trouble, the price will be 120 guineas.4

- Gabriel Buntebart: Two square pianos.
- Bury & Co.: One grand piano (a claviorganum)—"The modern genteel 
furniture, a brilliant-toned harpsichord by Joshua Done, a fine toned grand 
piano forte organized, by Bury and Co."5
- Christopher Ganer: 38 square pianos (one of which was a claviorganum): 'All 
the elegant household furniture, china, a fine toned organized piano forte, 
by Gainer.'6
- George Garcka: Four square pianos (one of which was a claviorganum)—
A valuable museum of natural and artificial curiosities, the 
  Late Marshall of the King’s Bench. Who has collected them at a 
great expence.
  Comprising shells, moths, minerals, fossils, models carved in 
wood, carvings in ivory, organized piano forte, by Garcha and 
Holland.7
- John Crang Hancock: Five square pianos.
- Henry Holland: Three square pianos (one of which was a claviorganum)—
  'The genteel, neat, and excellent household furniture, china, fine table and 
bed linen, a capital organized piano forte, by Holland’;8 one grand piano.
- Jacob Kirckman: Six square pianos; two grand pianos.
- Longman & Broderip: 38 square pianos (eight of which were claviorgana); 
three grand pianos.
- George Pether: Four square pianos (one of which had: ‘three pedals, and 
buff-stop with pedal’);9 five grand pianos.
- Johannes Pohlman(n): One square piano.
- Robert Stod(d)art: Two square pianos; 11 grand pianos.

5 The Oracle and Daily Advertiser, [London], 15 May 1800, No. 22287, p. 5. 
6 The World, [London], 12 March 1792, No. 1622, p. 4. 
7 The World, [London], 24 May 1791, No. 1371, p. 4. 
8 The Times, [London], 6 May 1793, No. 2603, p. 4. 
9 The Morning Chronicle, 9 July 1800, No. 9713, p. 5.
1801–1810 (Inclusive)

- George Astor: Two square pianos.
- James Ball: Two square pianos; four grand pianos.
- Frederick Beck: Three square pianos.
- Adam Beyer: One square piano.
- John Broadwood: 24 square pianos; 14 grand pianos.
- Muzio Clementi: Two square pianos; one upright grand piano.
- Christopher Ganer: Six square pianos.
- George Garcka: One square piano.
- Jacob Kirckman: Four square pianos; five grand pianos.
- Longman & Broderip: 11 square pianos; two grand pianos.
- George Pether: One grand piano.
- William Rolfe: Four square pianos; two grand pianos (one of which was a claviorganum)—

  [O]ne of the most brilliant-toned and complete instruments ever made in this country, consisting of an organ and grand piano-forte (with additional keys up to D.), fitted to each other, and forming one elegant instrument. The organ has nine stops, and is built by Allen: and the piano-forte is made by Rolfe. There are two rows of keys, and the simplicity observed in the construction of the movements, cause them to act with great facility. Those who love to extemporise, and indulge in the effusions of fancy, will find in this instrument an infinite variety.\(^\text{10}\)

- Frederick and Christian Schoene: One square piano.
- John Henry Schrader: One square piano (by ‘Schrader and Hart’).
- Robert Stodart: Three square pianos; 21 grand pianos; two upright grand pianos.
- Charles Trute: One square piano.

1811–1820 (Inclusive)

- George Astor: One square piano.
- James Ball: One square piano; three upright grand pianos.
- Adam Beyer: One square piano.
- John Broadwood: 52 square pianos; 44 grand pianos; two upright grand pianos.

\(^\text{10}\) The Morning Post, 21 November 1808, No. 11799, p. 1.
• Muzio Clementi: 19 square pianos; two grand pianos; three upright grand pianos.
• Christopher Ganer: Three square pianos.
• Henry Holland: One square piano; one grand piano.
• Longman & Broderip: 15 square pianos; seven grand pianos; one upright grand piano.
• John Preston (probably only a dealer): One square piano.
• William Rolfe: Nine square pianos; one grand piano; one cabinet piano.
• Frederick and Christian Schoene: One square piano.
• Robert Stodart: Eight square pianos; 32 grand pianos; 12 upright grand pianos; one cabinet piano.
### Appendix P

**Makers of the Piano, Harpsichord, Organ and Musical Instruments, and Music Sellers Listed in *The Universal British Directory of Trade and Commerce* (1790)**

In 1790, *The Universal British Directory of Trade and Commerce*\(^1\) identified 11 piano makers, five harpsichord makers, 10 organ builders, 15 musical instrument makers and 17 music sellers residing in London.

Each entry given in the list below is worded and italicised according to its appearance in *The Universal British Directory of Trade and Commerce*.

Each of the five listed harpsichord makers also made pianos.

#### Piano Makers

<table>
<thead>
<tr>
<th>Maker</th>
<th>Trade</th>
<th>Address</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adlam John</td>
<td>Piano Forte Maker</td>
<td>40, King-street</td>
<td>p. 51</td>
</tr>
<tr>
<td>Beck Francis</td>
<td>Piano Forte-maker</td>
<td>10, Broad-str[ee]t Golden sq[uare].</td>
<td>p. 68</td>
</tr>
<tr>
<td>Buntlebart [Buntebart] and Seivers [Sievers]</td>
<td>Piano-forte-maker to her Majesty</td>
<td>7, Prince’s-street, Hanover-square.</td>
<td>p. 92</td>
</tr>
<tr>
<td>Done Joshua</td>
<td>Piano-forte-maker</td>
<td>30, Chancery-lane</td>
<td>p. 129</td>
</tr>
<tr>
<td>Ganer Christopher</td>
<td>Piano-forte-maker</td>
<td>Broad-street, Golden-sq[uare].</td>
<td>p. 151</td>
</tr>
</tbody>
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Schoene and Co.  |  *Piano-forte-makers*  |  Cavendish-square  |  [p. 280]


Weston Thomas  |  *Piano-forte-maker*  |  John-street, Golden-square  |  [p. 329]

### Harpsichord Makers

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<th>Type</th>
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<tr>
<td>Broadwood and Shude [Shudi]</td>
<td>Harpsicord-makers</td>
<td>32, Great Poulteney-street</td>
<td>86</td>
</tr>
<tr>
<td>Pether George</td>
<td>Harpsichord-maker</td>
<td>61, Oxford-street</td>
<td>252</td>
</tr>
<tr>
<td>Plenius John</td>
<td>Harpsichord-maker</td>
<td>89, Holbourn</td>
<td>256</td>
</tr>
<tr>
<td>Pohlman John</td>
<td>Harpsichord and Piano-forte maker</td>
<td>113, Great Russell-street, Bloomsbury</td>
<td>256</td>
</tr>
<tr>
<td>Stoddart Robert</td>
<td>Harpsicord-maker</td>
<td>Wardour-street</td>
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### Organ Makers

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<tr>
<td>Elliot Thomas</td>
<td>Organ-builder</td>
<td>Wharton’s-court, Holborn</td>
<td>137</td>
</tr>
<tr>
<td>Flight and Kelly</td>
<td>Organ-builders</td>
<td>Exeter [ex]Change</td>
<td>146</td>
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<tr>
<td>Gray Robert and William</td>
<td>Organ-Builders</td>
<td>New-road, Portland-road</td>
<td>161</td>
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<tr>
<td>Handcock James</td>
<td>Organ-builder</td>
<td>White-lion-co[urt] Drury-la[ne].</td>
<td>168</td>
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<tr>
<td>Holland Henry</td>
<td>Organ-builder</td>
<td>Piccadilly</td>
<td>183</td>
</tr>
<tr>
<td>Holloway Joseph</td>
<td>Organ-builder</td>
<td>Gerrard-street, Soho</td>
<td>183</td>
</tr>
<tr>
<td>Lincoln John</td>
<td>Organ builder</td>
<td>196, Holborn</td>
<td>213</td>
</tr>
<tr>
<td>Russell Hugh</td>
<td>Organ-builder</td>
<td>39, Theobald’s-road</td>
<td>275</td>
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# Musical Instrument Makers

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<th>Occupation</th>
<th>Address</th>
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<tr>
<td>Astor</td>
<td>Musical-instrument Maker</td>
<td>Wych-street [p. 345]</td>
<td></td>
</tr>
<tr>
<td>Barnes and Norris</td>
<td>Musical-instrument &amp; Violin-bow-maker to his Majesty</td>
<td>Coventry-street [p. 64]</td>
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<tr>
<td>Betts John</td>
<td>Musical instrument maker</td>
<td>11, Prince's-str[eed] Lothbury</td>
<td>p. 73</td>
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<tr>
<td>Bury Samuel and Co.</td>
<td>Musical Instrument-makers</td>
<td>113, Bishopsgate within</td>
<td>p. 94</td>
</tr>
<tr>
<td>Collier and Davis</td>
<td>Musical Instrument-makers</td>
<td>7, Fish-street-hill</td>
<td>p. 109</td>
</tr>
<tr>
<td>Duke R.</td>
<td>Musical Instrument-maker</td>
<td>42, Holborn</td>
<td>p. 132</td>
</tr>
<tr>
<td>Longman and Broderip</td>
<td>Musical Instrument-makers, and Music-sellers</td>
<td>26 Cheapside, and 13, Haymarket, St James’s</td>
<td>p. 215</td>
</tr>
<tr>
<td>May Charles</td>
<td>Musical instrument-maker</td>
<td>87, Blackman-street, Boro’</td>
<td>p. 226</td>
</tr>
<tr>
<td>Millhouse William</td>
<td>Musical Instrument-maker</td>
<td>100, Wardour-street, Soho</td>
<td>p. 230</td>
</tr>
<tr>
<td>Satchell John and Co.</td>
<td>Musical Instrument-makers to the Prince of Wales</td>
<td>25, Great Pulteney-street</td>
<td>p. 278</td>
</tr>
<tr>
<td>Smart George</td>
<td>Musical Instrument-maker and Music-seller</td>
<td>331, Oxford-street</td>
<td>p. 289</td>
</tr>
<tr>
<td>Thompson Samuel &amp; Co</td>
<td>Musical Instrument-makers</td>
<td>75, St. Paul’s Churchyard</td>
<td>p. 309</td>
</tr>
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## Music Sellers

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<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Address</th>
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<tr>
<td>Bell John</td>
<td>Music-seller</td>
<td>2, Back of the Exchange [p. 70]</td>
</tr>
<tr>
<td>Birchall Robert</td>
<td>Music-seller</td>
<td>129, New Bond-street [p. 75]</td>
</tr>
<tr>
<td>Bremner Robert</td>
<td>Music-seller</td>
<td>337, Strand [p. 84]</td>
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<tr>
<td>Buckinger Joseph</td>
<td>Music-seller</td>
<td>443, Strand [p. 91]</td>
</tr>
<tr>
<td>Cahusac Thomas</td>
<td>Music-seller</td>
<td>196, Strand [p. 95]</td>
</tr>
<tr>
<td>Campbell William</td>
<td>Music-seller</td>
<td>11, New-street, Covent Garden [p. 96]</td>
</tr>
<tr>
<td>Dale Joseph</td>
<td>Music Warehouse</td>
<td>Oxford street and Cornhill [p. 120]</td>
</tr>
<tr>
<td>Fentum John</td>
<td>Music-seller</td>
<td>78, Strand [p. 143]</td>
</tr>
<tr>
<td>Goulding George</td>
<td>Music-seller</td>
<td>6, James-street Bloomsbury square [p. 160]</td>
</tr>
<tr>
<td>Harrison and Co</td>
<td>Music-sellers</td>
<td>141, Cheapside [p. 172]</td>
</tr>
<tr>
<td>Hawthorne Peter</td>
<td>Music-seller</td>
<td>9, Marylebone-street [p. 174]</td>
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<tr>
<td>Napier William</td>
<td>Music-shop</td>
<td>374, Strand [p. 236]</td>
</tr>
<tr>
<td>Noell George</td>
<td>Music-seller</td>
<td>24, Broad-street Golden-square [p. 240]</td>
</tr>
<tr>
<td>Norris and Barnes</td>
<td>Music-sellers</td>
<td>34, Coventry-street Haymarket [p. 241]</td>
</tr>
<tr>
<td>Preston John and Son</td>
<td>Music-sellers</td>
<td>97, Strand [p. 259]</td>
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<tr>
<td>Skelton Thomas</td>
<td>Music-seller</td>
<td>St Martin's church-yard [p. 288]</td>
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<tr>
<td>Voyez John</td>
<td>Music-seller</td>
<td>Blackmore-street Clare-market [p. 319]</td>
</tr>
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</table>

*The same as 'Barnes and Norris Musical-instrument & Violin-bow-maker to his Majesty Coventry-street [p. 64]' in 'Musical Instrument Makers', above.*
Appendix Q

Glossary

Action
In pianos, ‘the system of levers, comprising ... the hammers, keys, and any additional levers or moving parts, by which the energy of the downward movement of the finger on the key is transmitted to the hammer which sounds the string’.1 ‘The function of the action is to transform a lower velocity of the key into a higher one for the hammer.’2

Argand Lamp
A domestic oil lamp with a gravity-fed oil reservoir mounted above a cylindrical wick, devised ‘so that air can pass both through the centre of the wick and also around the outside of the wick before being drawn into a cylindrical glass chimney above’.3 The Argand lamp was invented and patented about 1782, in Geneva, by Aimé Argand (1750–1803).5 An Argand lamp produces ‘a light output of 6 to 10 candlepower’.6

Arris
In furniture, the sharp edge or ridge formed by the intersection of two surfaces meeting at an angle.

Balance Rail
In stringed keyboard instruments, the lateral member of the wooden ‘key frame that holds the balance’ rail pins ‘and serves as a fulcrum for the key levers’.7

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2 W. Pfeiffer, The Piano Hammer, p. 98.
4 ‘Argand Lamp or Quinquet’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, p. 29.
5 ‘Argand Lamp’, in Wikipedia.
6 Ibid.
7 Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 333.
Balance Rail Pin

In stringed keyboard instruments, a vertical metal pin fixed into and ‘protruding from the balance rail, which’ passes through a mortice ‘near the middle of a key lever’, thus defining its pivot point ‘to hold and guide the lever’. Commonly, balance rail pins are made of plated brass wire.

Baluster Leg

‘In furniture, a leg in the form of a column with [an] elliptical or pear-shaped bulge’ either towards the base or towards the top.

Basso Continuo

See ‘Thoroughbass’, below.

Bassoon Stop

In pianos, ‘a mutation … in which a semi-cylindrical roll of parchment’ or silk-covered paper—‘fixed to the underside of a wooden bar’ near the bass and tenor strings—is engaged ‘by means of a knee lever … pedal’ or hand-stop, to lightly ‘touch the strings, producing a buzzing sound’.

Belly Rail

In harpsichords and grand pianos, a heavy wooden transverse bar, ‘which acts as a support for the [keyboard-end] … edge of the soundboard’, whose ends are ‘attached to the spine and cheekpiece, under and parallel to the front edge of the soundboard. In most instruments there is both an upper belly rail, to which the edge of the soundboard is glued, and a lower belly rail, which is attached to the bottom’ boards of the instrument. In square pianos, a heavy wooden bar supports and is located under ‘the left-hand edge of the soundboard’. In some square pianos, as in most Viennese … grands, the treble part of the soundboard may project beyond the belly rail.

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8 Ibid., p. 333.
11 Burnett, Company of Pianos, p. 200.
12 Ibid., p. 377.
13 Ibid., p. 377.
15 Burnett, Company of Pianos, p. 201.
Appendix Q

Bentside

‘The curved case wall of a harpsichord, spinet, or grand piano.’

Bentside Spinet

A stringed keyboard instrument ‘with [a] harpsichord … action, almost always with a single keyboard’—projecting from the case front, with slanted cheeks—and one set of strings (one string per note), ‘the shape and internal arrangement of which are similar to that of the harpsichord’, but where ‘the spine, instead of being at a right angle to the [nameboard] … is at an angle of approximately twenty-five degrees. There is usually a bentside.’ The bentside was ‘usually, but not necessarily, curved at the tail, and the left hand side of the case often curved to the spine as well’. Bentside spinets were especially popular in England during the second half of the seventeenth century. In England during the eighteenth century, the bentside spinet ‘was the middle-class harpsichord of both choice and necessity. Not nearly as expensive as a grand, but still an attractive instrument with a five-octave compass, it could play almost anything that could be done on a large double’ manual harpsichord. ‘It’s tempting to assume that spinets were a kind of “poor man’s harpsichord”, but their prevalence among the British gentry and musical elite … proves otherwise … They stayed fairly well in tune; were stylish, affordable, and compact; and possessed a sweet tone suitable for domestic music making.’

Bi-Chord (Double-Strung)

In stringed keyboard instruments, having two adjacent unison strings—that is, two adjacent strings tuned to the same pitch—per note.

Biedermeier Style

In furniture and the decorative arts, an aesthetic that flourished between 1815 and about the 1850s. It originated in Germany, and was characterised by restraint, functionality, rigorous simplicity and uncomplicated elegance. The Biedermeier style had more to do with ‘comfort rather than ostentation, and was popular with the prosperous bourgeoisie’.17

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18 Ibid., p. 340.
21 Ibid., p. 377.
22 Watson, *Changing Keys*, p. 16.
Bottom Boards

In stringed keyboard instruments, adjoining wooden planks comprising the bottom of the instrument ‘to which the case sides and other members are attached and which forms an important part of the structure’.24

Bridge

In stringed keyboard instruments, a long, narrow ‘wooden structure’,25 ‘commonly of serpentine design’,26 ‘usually made from a deciduous hardwood such as beech, maple, walnut, or fruitwood’,27 and ‘fastened to the soundboard, on which the strings’28—which are kept in their ‘correct lateral position’29 by bridge pins—bear. The bridge ‘serves both to define one end of the speaking length of each string and to transmit its vibration to the soundboard’.30 ‘There is some evidence that the bridge also acts as a filter, dampening certain vibrations while allowing others to pass through’ to the soundboard. Another ‘function of the bridge is to act as a brace for the soundboard, strengthening the soundboard around and under it against the downward pressure exerted by the strings’.31 In English square pianos, the bridge is typically J-form, with the curve at the treble end.

Bridge Pin

In stringed keyboard instruments, a ‘small piece of brass or other metal wire (effectively a headless nail) driven [part-way] into the bridge so as to determine the [‘correct lateral position’]32 … of the string bearing on the bridge’.33 ‘The bridge pin … serves to delimit one end of that string’s speaking length.’34

24 Burnett, Company of Pianos, p. 200.
25 Ibid., p. 201.
27 Burnett, Company of Pianos, p. 201.
30 Ibid., p. 333.
34 Clinkscale, Makers of the Piano 1700–1820, p. 395.
Buhl (Boule)

In furniture, ‘marquetry of tortoise-shell’ in combination with brass and or other metals such as pewter.35 Named ‘after the eighteenth-century French cabinet maker who was its most celebrated exponent’.36 In early nineteenth-century English piano case decoration, elaborate ‘boule work’ commonly comprises ‘intricate scrolling shapes cut from sheet brass inlaid into rosewood veneer’.37

Cabinet Piano

A piano in upright form, whose grand piano length strings extend from the floor. The action is located in front of the string plane. The instrument is effectively ‘a grand piano … turned vertically so that the wrest[-plank] … is at the top and the tail rests on the base, which sits directly on the floor’.38 The instrument’s external form is ‘a symmetrical, rectangular cabinet starting at floor level. The front usually has silk-covered doors concealing the soundboard and strings.’39 ‘Two legs serve to support the [protruding] keyboard and offer stabilization to the instrument itself.’40

Cabriole Leg

In furniture, a tapered ‘leg of double-curved form, convex at the top and concave below, which came into use towards the end of the 17th century and generally disappeared with the advent of Neo-classicism towards the end of the 18th’ century.41 Its shape is ‘based on the stylized hind leg of [an] animal’.42

Cartouche

In furniture, an ‘ornamental device … suggesting [a] partly opened scroll or [the] volute of [an] Ionic capital’, sometimes ‘oval, rectangular or square in shape, used as [a] surround [and] … space … for [an] inscription’.43

36 Cole, Broadwood Square Pianos, p. 86.
37 Ibid., p. 86.
38 Clinkscale, Makers of the Piano 1700–1820, p. 395.
39 Kottick and Lucktenberg, Early Keyboard Instruments in European Museums, p. 259.
40 Clinkscale, Makers of the Piano 1700–1820, p. 395.
42 ‘Cabriole or Bandy Leg’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, p. 69.
43 ‘Cartouche’ in ibid., p. 78.
Check (Back Check)

In pianos, the ‘action element (not always present) usually consisting of a leather pad’, commonly ‘supported by’ a standing, sloping wire, which ‘catches the returning hammer head to prevent its rebounding to strike the string an unwanted second time’.44

Cheek (Cheekpiece)

In English harpsichords and grand pianos, the short, rectangular-shaped ‘case wall at the ... treble’ and bass end ‘of the keyboard, wrest plank, and soundboard’, running parallel to the spine.45 In a square piano, the ‘side part of the casework’ at the treble end of the instrument.46

Classic Era

In a widely accepted and commonly encountered periodisation schema of Western civilisation’s music history, the period between ca 1750 and ca 1830. The term ‘Classical’ is broader in its meaning, and is often used colloquially when referring to a particular tradition of Western music.

Clavichord

A horizontal ‘stringed keyboard instrument, sounded by means of upright’, up-striking brass ‘blades [tangents] fixed at the distal part of the key lever’,47 comprising a fairly shallow rectangular box, open at the top (closed by a lid), with an inset keyboard at the front long-side of the instrument, a soundboard at the treble end, and horizontal strings running obliquely from the back of the instrument at the bass end to the front at the treble end (the bass strings being nearest to the player), the strings passing over the tangents and the soundboard.48 Clavichords are usually double-strung. Commonly, ‘until circa 1700, clavichords were “fretted”’—that is, ‘more than one note’49 can be obtained from a string course (two or more adjacent strings tuned to the same pitch) by having the possibility for each of several adjacent key levers to strike a string course at different places (each adjacent key lever produces a different note from its neighbour). Clavichords in which each string course is only ever struck by a single key lever are designated as ‘unfretted’.50 Unfretted clavichords were the norm after ca 1700.

48 This definition is based on one given in Clarke, ‘The English Piano’, pp. 254–5.
50 See Brauchli, _The Clavichord_, p. 4.
Clavicytherium

‘A harpsichord designed to stand up vertically. The resulting instrument features an upright soundboard’, strings oriented vertically above the keys (keys levers, as in harpsichords, are horizontally oriented), thereby taking ‘up less space than [a] conventional’ harpsichord.\(^{51}\)

Claviorganum

A harpsichord or piano integrated with an organ (combined in the same case). Accordingly, a claviorganum may sound as a harpsichord, piano or organ, or as a simultaneous combination of both, and may have either a single keyboard or two keyboards (one for the harpsichord or piano, the other for the organ).

Combination Piano

A piano integrated with another keyboard instrument (combined in the same case), such as: a piano-harpsichord (a design patented by Robert Stodart in 1777); a clavichord-piano (an instrument made by John Geib in 1792); two (upright) pianos (an instrument made by Matthias Müller in 1801).\(^{52}\)

Commode

A ‘low cabinet or chest of drawers, often with elaborate decoration and usually standing on cabriole legs or short feet … Commodes were meant to stand against the wall and had greater width than height.’\(^{53}\) Commodes were introduced in France ‘toward the end of the seventeenth century’.\(^{54}\)

Compass (Keyboard Compass)

The gamut of a keyboard.

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Consecutive Fifths

In musical composition, the ‘simultaneous duplication of the melodic line … by another at the interval of a perfect 5th’, the resultant interval (comprising two musical parts) being immediately followed, within the same two musical parts, by another simultaneous duplication of the melodic line at the interval of a perfect fifth. During the eighteenth century, the rules of harmony, counterpoint and musical grammar dictated that consecutive fifths were strictly forbidden.55

Continuo

See ‘Thoroughbass’, below.

Cottage Piano

A piano in upright form, whose height is about 1.5 metres, ‘with vertical strings extended to the floor; invented by Robert Wornum’ in 1811.56 The action is located in front of the string plane.

Counterpoint

In musical composition, ‘the technique of combining two or more’ simultaneously sounding ‘melodic lines in such a way that they establish’ an interdependent ‘relationship while retaining their … individuality’ in relation to rhythm and contour.57

Cranked Key Lever

In square pianos, because the curved treble part of the J-form bridge is placed near the belly rail edge of the soundboard, the soundboard edge is not a straight line. As a result, some treble key levers are not straight, but deviated (‘cranked’).

Crescendo

In music, the Italian term ‘crescendo’ is a performance instruction denoting ‘becoming louder’.58

Cross-Banding

In furniture, the ‘decorative use of thin cross-grained strips of veneer’. The ‘grain of the veneer is perpendicular to the length of the strip’.

Cut-Off Bar

In stringed keyboard instruments, a ‘long straight piece of wood glued to the underside of the soundboard, usually in a diagonal direction from about the centre of the soundboard front edge to about the centre of the soundboard edge along the spine. It supposedly cuts off or delimits the active area of the soundboard.’

Cyma

In architecture, a profile comprising ‘one continuous double curve’ composed of two quarter-circles.

Damper

In stringed keyboard instruments, a ‘discrete mechanical part in the action whose function is to quell the vibration of the strings when the finger releases the key … The agent used to quell the vibrations is generally [woven cloth,] a soft pad of cloth or [soft] leather. Felt dampers as seen on modern pianos are a 19th century invention.’

Damper Compartment

In pianos, the portion of the damper that contains the damping agent.

Diminuendo

In music, the Italian term ‘diminuendo’ is a performance instruction denoting ‘becoming softer’.

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60 Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 334.
Double-Manual


Double-Pinned

The bridge of a stringed keyboard instrument is ‘double-pinned’ when there is a ‘small piece of brass or other metal wire (effectively a headless nail) … driven part way into the rear of the bridge whose purpose is to divert or deflect the string from its natural path between the bridge pin and the hitch-pin, so as to increase the side bearing or to firmly seat the string on the bridge without increasing the down bearing’.65

Double-Strung (Bi-Chord)

In stringed keyboard instruments, having two adjacent unison strings—that is, two adjacent strings tuned to the same pitch—per note.

Dovetail Joint

In woodworking joinery, a joint comprising interlocking wedge-shaped elements. A dovetail joint is ‘used to attach two pieces of wood so that they form a corner, without using nails … Glue is used between the’ interlocking wedge-shaped elements ‘to ensure that the two pieces of wood stay together’.66

Down-Striking Hammers

In a piano, hammers that strike the strings from above. The majority of grand and square ‘pianos have their actions below the strings, so that the hammers strike upwards against the strings, which tend to move the string away from the bridge. This has certain disadvantages, and several makers decided to overcome these by designing pianos with the action above the strings so that the hammers struck downward onto the strings.’67

8’ (8-foot)

In stringed keyboard instruments, the term ‘8’ (8-foot) is used to describe a set of strings, each of which sounds at a normal point of pitch reference. For

example, at a pitch standard of $a^1 = 430\ Hz$, the string for the note $a^1$ (the note nine semitones above middle-C) sounds at 430 Hz. An 8’ set of strings sounds an octave lower than a 4’ (4-foot) set of strings.

**Empire Style**

In furniture, a ‘style popular in France’ from ca 1804 to 1830.\(^{68}\) Traditional classical ‘forms and ornament, already seen in the Louis XVI style, blended with’ imperial Napoleonic symbols of fame and victory, ‘which included the bee … laurel wreath, stars, the eagle, and exotic … motifs culled from’ Egypt (such as palm leaves, mummies and caryatids).\(^{69}\) ‘Furniture was characterized by clear-cut silhouettes and symmetry in decoration … The staple wood was mahogany, solid or veneer; brass and ormolu mounts were the chief embellishments.’\(^{70}\)

**Endblocks**

In stringed keyboard instruments, the wooden ‘blocks found between the cheeks and the first and last keys’.\(^{71}\)

**Engine-Turning**

In furniture and decorative arts, ‘the tracing of an ornamental pattern using a machine or lathe attachment’,\(^{72}\) ‘applied to a wide variety of materials, developed in [the] 1760s. Used initially in France to decorate gold work.’\(^{73}\) Ornamental patterns are created by removing fine threads of whatever material is being decorated.

**English Square Piano**

A stringed keyboard instrument whose design, touch and sound are consistent with square pianos made at any time between the mid-1760s and the 1860s by London-based piano makers—beginning with the pianos of Johann Christophe Zumpe.

\(^{68}\) ‘Empire Style’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, p. 132.


\(^{71}\) Kottick, A History of the Harpsichord, p. 471.

\(^{72}\) ‘Engraving’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, p. 136.

\(^{73}\) Ibid., p. 133.
Entablature

‘In architecture, [an] assemblage of horizontal mouldings and bands’ comprising, from lowest to highest: architrave, frieze and cornice, ‘supported by and located immediately above’ a column.\(^{74}\)

Equal Temperament

‘Any system of temperament that divides the octave into … [intervals] which are all equal in size.’ In Western music, the commonly encountered ‘equal temperament divides the octave into 12’ intervals of equal size, each of which is called a semitone.\(^{75}\)

Escapement

‘A contrivance in many piano actions by which the element that impels the hammer toward the string ceases to do so by pivoting away from the hammer shortly before the hammer head reaches the string.’\(^{76}\) This allows for a ‘disengagement of the hammer from the impelling force provided by the finger on the key’.\(^{77}\) An escapement provides the player with comfortable, reliable and subtle control over dynamics.

Escutcheon

A protective material—such as metal or ivory—fixed around a keyhole as an ornament to protect it or the surrounding surface.

Fallboard

In stringed keyboard instruments, a hinged segment of the instrument’s lid designed to protect the keywell and the exposed portion of the key levers (keyboard). When the fallboard is ‘closed’, so too is the instrument’s case, and access to the keywell and the keyboard is prevented.

Fermata (Pause Sign)

In Western music notation, a symbol comprising a dot with an arch-like semicircle around it. The fermata symbol is commonly placed above a note, a

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\(^{75}\) Jorgensen, *Tuning*, p. 771.


chord, a rest or a bar line. During the eighteenth and early nineteenth centuries, the performative meaning of a fermata was determined by its musical context, ranging from the elongation or reduction of the rhythmic value of a note, chord or rest, and the negation of a related pulse between two consecutive movements of a musical work, to an indicator of improvised ornamentation.

**Forte**

In music, the Italian term ‘forte’ is a performance instruction denoting ‘loud’, ‘strong’.

**Fortepiano**

‘A widely used term’\(^78\) denoting the eighteenth to mid-nineteenth-century wooden-framed touch-sensitive stringed keyboard instrument whose strings are sounded by pivoted hammers.\(^79\) The frame may include iron gap spacers and/or tension bars.

**Fortissimo**

In music, the Italian term ‘fortissimo’ is a performance instruction denoting ‘very loud’.

**Fretted Clavichord**

A clavichord built with the possibility for each of several adjacent key levers to strike a string course (two or more adjacent strings tuned to the same pitch) at different places, each adjacent key lever producing a different pitch from its neighbour.\(^80\)

**Front Guide-Pin**

In stringed keyboard instruments, a vertical metal pin ‘protruding from the front [touch] rail of a key frame’, which guides the lateral alignment of a key by fitting into a mortice ‘cut into the underside’ near the front of the key lever.\(^81\)

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\(^78\) Clinkscale, *Makers of the Piano 1700–1820*, p. 397.

\(^79\) See ‘The Term “Piano”’, in the ‘Descriptive Conventions’ at the beginning of Volume 1 of this publication.

\(^80\) See Brauchli, *The Clavichord*, p. 4.

Key levers with a front guide-pin are commonly called ‘front-guided’ keys. This type of key lever was the most common ‘arrangement after 1790 for all kinds of pianos’.  

**Fruitwood**

‘The wood of any of several fruit-bearing trees, such as the apple, cherry or pear.’

**Galant Style**

In music, an eighteenth-century European aesthetic evidenced by easily accessible, agreeable, flowing music, in which the melody predominates—commonly comprising predictable, symmetrically balanced phrase lengths—and accompaniment plays a subordinate role. Galant-style music avoids contrapuntal textures and compositional complexity, and makes no stringent demands on the intellect or emotions of the listener.

**Gap**

‘In harpsichords and grand pianos, the space between the wrest plank and the soundboard.’ In conventional grand pianos, the gap is the space through which up-striking ‘hammers rise to strike the strings’.

**Gap Spacer**

‘In … grand pianos, an iron [bracket] reinforcement, shaped like an inverted U’, incorporated between the edge of the ‘wrest plank and the upper belly rail’, which rises up and over between the strings.

**Gilding (Gilt)**

In furniture and decorative arts, an ‘ornamental gold coating on glass, ceramics, metals, furniture, etc., used … to cover whole articles, or in conjunction with other forms of decoration’.  

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Grand Piano

‘A large horizontal wing-shaped’ stringed keyboard instrument, ‘the form of which is directly derived from that of the harpsichord’, comprising a fairly deep case, open at the top (closed by a lid), with a protruding horizontal keyboard (whose bass end meets the left-hand edge of the instrument’s spine at a right angle) and ‘a bentside following the line of the bridge’. Horizontal strings run parallel with each other and the spine, and pass over up-striking hammers (rare exceptions have down-striking hammers) and the soundboard.

Hammer

In pianos, the part of the action that comprises the hammerhead and hammer shank. ‘The hammer is the primary part that distinguishes the piano from all other stringed keyboard instruments.’

Hammer Butt

In pianos, the ‘part of the … hammer furthest from the’ hammerhead, which ‘is hinged to the hammer rail and touched by the jack’.

Hammerhead

In pianos, the wooden structure at one end of a hammer shank, ‘usually covered with leather’, which ‘strikes the string’.

Hammer Rail

In pianos, the ‘lateral wooden bar to which the hammers are [hinged]. In square pianos … the hammer rail may be quite thin, the hammers articulated from it on leather hinges.’ Generally, in grand pianos, ‘the hammers are pivoted on axles which are fastened to a more substantial hammer rail’.

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89 Ripin, ‘Grand Pianoforte’, p. 635.
95 Ibid., p. 337.
Hammer Rest Rail

In pianos, the ‘rail upon which the hammer heads (or part of the [hammer] shanks near the hammer heads) rest’. 97

Hammer Shank

In pianos, the ‘long and thin’ portion of a hammer between the hammer butt or hammer pivot axle and the hammerhead. 98

Hand-Lever (Hand-Stop; Stop)

In pianos, a pivoted ‘lever, often terminating in a decorative knob’, 99 ‘moved by the player’s hand’, 100 used to engage or disengage a mutation.

Harp Stop (Buff Stop)

In square pianos, a hand-stop or pedal-operated mutation, comprising a leather-covered wooden batten, which, when engaged, presses against the underside of the strings ‘near to the extremity of their sounding lengths’ (that is, near to the nut-pins). 101 This causes ‘the upper partials’ of the sound ‘to be restricted’. 102 Simultaneously, the lingering attenuation of the sound is cut short. To late eighteenth-century listeners, the resultant sound would most probably have resembled a gut-strung harp or a lute.

Head

In keyboard instruments, the short, wide portion of the playing surface ‘of a natural key’ situated forward ‘of the sharps’. 103 The playing surface is often made of a precious material, such as ebony or ivory.

98 Ibid., p. 340.
102 Ibid., p. 378.
103 Ibid., p. 337.
Historically Inspired Performance Practice

The conventions of performance that appear to have been prevalent among knowledgeable performers before our time, including those customs that were so commonly understood that they were not notated, as well as aspects of performance that were too subtle to notate.104

Hitch-Pin

In stringed keyboard instruments, the metal pin (‘effectively a headless nail, usually brass) over which the eye’105 at the end of a string opposite the end held by the wrest pin’106 ‘is hitched; therefore the anchor point’.107

Hitch-Pin Block

In square pianos, the ‘heavy wooden block that holds the hitch pins’, usually situated ‘behind the keyboard and attached to the left and back case walls’).108

Hitch-Pin Rail

‘In harpsichords, spinets, and grand pianos, the [wooden] rail that holds the hitch-pins (at the edge of the soundboard along the bent side and tail, often with a moulding cut into its front edge).’109

Hitch Plate

In pianos, ‘an iron plate … into which the hitch-pins are inserted’.110

Hertz (Hz)

‘Hz is the International Standard symbol for Hertz, the unit of frequency, defined as the number of cycles per second of a periodic phenomenon … Sound is a travelling wave which is an oscillation of pressure. Humans perceive frequency of sound waves as pitch. Each … note [sounding pitch in music] corresponds to

106 Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 337.
109 Ibid., p. 337.
110 Burnett, Company of Pianos, p. 207.
a particular frequency which can be measured in Hertz.' The term was named in honour of the German physicist Heinrich Rudolf Hertz (1857–94), who was 'the first to conclusively prove the existence of electromagnetic waves'.

**Inlay**

In furniture and decorative arts, a ‘decorative technique in which pieces of wood, ivory, metals, mother-of-pearl, etc., contrasting in colour with’ the background ‘material, are fitted into chiselled-out areas … forming patterns or pictures’.

**Interval**

The sounding distance between two pitches as it is perceived by the mind.

**Jack**

1) In pianos, ‘the … lever articulating from, or attached’ directly to the ‘key lever, which transmits the motion of the key lever to the hammer’ butt (‘or sometimes to intermediate elements acting on the hammer butt’). ‘Also called the “hopper” in escapement actions of the English type.’

2) In pianos, the upright rectangular hardwood slip from which protrudes—at the upper end of one of its two wide faces—the damper compartment.

**Key**

In keyboard instruments, the section of a key lever delineated by the area of the playing surface.

**Keyboard Compass (Compass)**

See ‘Compass (Keyboard Compass)’, above.

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111 ‘Hertz’, in *Wikipedia*.
Appendix Q

Keyboard Pantalon

‘A stringed keyboard instrument with hammer action invented in north Germany in the early 18th century, probably before any knowledge of the invention of the piano ... in Italy had been disseminated there. Typically provided with bare wooden hammers, [no dampers, and] with the alternative of a softer tone produced either by a moderator ... or an additional set of softly voiced leathered hammers.’

Key Character

‘Temperament as practiced on keyboard instruments during the 19th century and before was unequal temperament; that is, the [interval between] various semitones differed in size or ratio, ‘and each of the 24 major and minor scales contained its own unique interval relationships. This in turn caused each tonality ... to have special’ emotional and aesthetic qualities known as key character.’

Key Dip

In keyboard instruments, a measurement of the vertical displacement of ‘the front end of a key’ lever ‘when it reaches the limit of its [downward] movement’.

Keyframe

In stringed keyboard instruments, the wooden framework ‘upon which the key levers rest’. In late eighteenth-century pianos, the keyframe commonly comprises transverse members of identical length (running parallel both with each other and with the keyboard): a ‘back [touch] rail, a balance rail and [a] front [touch] rail’, joined at each end (and sometimes in the centre) with a single shorter bar running from the front to the back.

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117 See ‘Moderator’, below.
119 Jorgensen, Tuning, p. 769.
120 Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 337.
121 Cole, The Pianoforte in the Classical Era, p. 381.
122 Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 337.
123 Burnett, Company of Pianos, p. 208.
Key Lever

In keyboard instruments, a pivoted wooden lever, on the top of the exposed portion of which is the playing surface.

Key Plate

In keyboard instruments, a thin covering glued to the top of a key lever that comprises the playing surface as well as the exposed portion of the key lever. A key plate is often made of a precious material, such as ebony or ivory.

Keywell

In stringed keyboard instruments, the ‘vertical surroundings of’ a recessed keyboard, 124 ‘bounded by the interior portions of the spine and cheek piece and the nameboard’. 125

Keywell Cheek

In stringed keyboard instruments, the ‘short wall … or the front part of the spine or cheek’ near ‘the end of the keyboard’. 126

Knee-Lever

In pianos, a vertically acting ‘lever, mounted beneath the keyboard area of the piano, operated by raising the player’s knee’, 127 which controls a mutation. 128

Lap Joint (Lapping)

In joinery, a technique for joining two pieces of wood by partially overlapping the pieces and fastening them together. 129

Lapped Dovetail Joint

In joinery, a dovetail joint that is concealed from the front view.

124 Ibid., p. 208.
126 Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 337.
Listing Cloth

In stringed keyboard instruments, a strip of cloth located near the hitch-pin rail, whose function is to dampen the sympathetic vibrations of the non-sounding portion (between the bridge pin and the hitch-pin) of each string.

Lockboard

In stringed keyboard instruments, the ‘board that closes the case … in front of the keyboard’.

Machine Engraving

In furniture and decorative arts, ‘the tracing of an ornamental pattern’, ‘applied to a wide variety of materials’, using a machine or lathe attachment. Ornamental patterns are created by removing fine threads of whatever material is being decorated.

Manual

Another word for keyboard. ‘Single-manual instruments have one keyboard; double-manual … two.’

Marquetry

In furniture and decorative arts, a ‘decorative technique’ applied to flat surfaces, ‘by which various woods or other materials (ivory, bone, metals, tortoise-shell) are inlaid in [a] sheet of veneer’.

Medallion

‘In ceramics, [a] small round or elliptical tablet with [a] decorative motif [or scene] painted or in relief.’

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132 Ibid., p. 133.
133 See ibid., p. 136.
136 ‘Medallion’ in ibid., p. 229.
Mode

In music, a scale comprising a set of consecutive pitches arranged in a specific sequence of tones and semitones. In Western music, between the ninth and mid-sixteenth centuries, eight modes were commonly used.

Moderator

In pianos, a mutation comprising a batten’situated closely below the strings’, ‘with projecting pieces of [woven] cloth or [soft] leather that can be interposed—by means of a hand stop, knee-lever, or pedal—between the hammer[heads] and strings’.139

Moulding

In furniture, ‘a long ornamental element, either projecting or recessed, of continuous profile (flat, round, concave, convex, etc.)’, ‘used to cover transition between surfaces or for decoration’.141

Mutation

In stringed keyboard instruments, a mechanical device incorporated into the instrument that, when engaged, alters or modifies the timbre of the sound.

Nag’s Head Swell

In pianos, a mutation operated by a pedal—or sometimes by a knee-lever—which modifies the piano’s volume by lifting either a hinged segment of or the entire lid.

Nameboard

In stringed keyboard instruments, the removable rectangular wooden ‘board, often resembling a case wall’, fitted ‘immediately behind the playing surfaces of the keys’.142

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138 Burnett, _Company of Pianos_, p. 208.
140 ‘Molding’ in Chadenet, _French Furniture from Louis XIII to Art Deco_, p. 11.
141 ‘Molding (Decorative)’, in _Wikipedia: The Free Encyclopedia_ (Last modified 17 September 2012).
Natural

In keyboard instruments, the playing surface of a key lever, at the front of, between and lower than the playing surface of a sharp (‘accidental’) key.

Neo-Classical

In furniture and decorative arts, an anti-Rococo style ‘derived from forms and decorative motifs of … [ancient] Greece and Rome … straight lines replaced rococo curves, and classical motifs were used, e.g. draperies and swags … fluting … medallions’.143 The style is characterised by symmetry, simplicity, delicacy and restraint.

Newel Post

The larger upright post at the bottom of a flight of stairs, which supports the handrail of a stair banister.

Nut

In harpsichords, spinets and grand pianos, the ‘long, narrow, and sometimes curved’ strip or bar ‘of hardwood attached to the wrestplank, that supports the strings at the end opposite to the soundboard bridge’.144 In square pianos, the nut is ‘of one piece with the hitch-pin’ block.145

Nut-Pins

In stringed keyboard instruments, small metal pins ‘driven part way into the nut’.146 ‘Nut pins keep an individual string in its correct lateral position [and] … define … precisely one end of its speaking length.’147

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143 ‘Neo-Classical Style or Classical Revival’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, p. 244.
145 Clinkscale, Makers of the Piano 1700–1820, p. 400.
146 Ibid., p. 400.
Octave

The sounding distance (‘interval’) between two pitches, where the sound of the higher pitch is produced by vibrations that are double the frequency of the lower pitch; the sound of the lower pitch is produced by vibrations that are half the frequency of the higher pitch.

Ogee

A moulding profile (shaped somewhat like an ‘S’) comprising a concave arc flowing into a convex arc—that is, two arcs that curve in opposite senses, so that the ends are parallel.¹⁴⁸

Open-Covered String

In late eighteenth and early nineteenth-century square pianos, an overspun ‘string in which the adjacent loops of the’ thin wire helical covering (commonly brass or copper) wound around the straight core (usually brass or iron) ‘do not touch each other’.¹⁴⁹

Organized Piano (Claviorganum; Piano Organisé)

A piano integrated with an organ—combined in the same case. An organized piano may sound as a piano, an organ or as a simultaneous combination of both, and may have either a single keyboard or two keyboards (one for the piano, the other for the organ). The organ’s pipework is usually ‘contained in a cabinet underneath’¹⁵⁰ the piano.

Ormolu

In furniture and decorative arts, ‘brass or bronze objects or mounts’ that are ‘gilded or covered with gold-coloured lacquer’.¹⁵¹

Overspun String (Covered String)

In late eighteenth and early nineteenth-century square pianos, a bass string ‘consisting of a straight core around which a [thin wire] helical covering’¹⁵²

‘of soft metal, such as copper’\textsuperscript{153} is ‘wound ... to add weight and mass’.\textsuperscript{154} The adjacent loops of the thin wire helical covering touch each other. If plain brass wire is used for the strings of approximately the two bottom octaves in late eighteenth and early nineteenth-century square pianos, the tone produced is hollow and musically unsatisfactory. Overspinning produces a heavier and yet supple string (the string is not stiffened by an increase in mass) that produces a richer tone.

**Pantalon**

See 'Keyboard Pantalon' above.

**Parianware**

‘Fine-grained hard-paste porcelain, usually unglazed ... resembling marble in appearance.’\textsuperscript{155}

**Patera**

In furniture and decorative arts, a small flat, circular or oval cast applied ornament.

**Peau de buffle**

In harpsichords, soft quills of buffalo leather.

**Piano**

1) See ‘Cottage Piano’; ‘Fortepiano’; ‘Grand Piano’; and ‘Organized Piano’ above. See also ‘Square Piano’ and ‘Upright Piano’ below. 2) In music, the Italian term ‘piano’ is a performance instruction denoting ‘soft’.

**Pianissimo**

In music, the Italian term ‘pianissimo’ is a performance instruction denoting ‘very soft’.

\textsuperscript{153} Burnett, *Company of Pianos*, p. 209.
\textsuperscript{154} Clinkscale, *Makers of the Piano 1700–1820*, p. 400.
\textsuperscript{155} ‘Parian Ware’ in Cameron and Kingsley-Rowe, *Collins Encyclopedia of Antiques*, p. 257.
Pilaster

The vertical structural part of a building that takes the form of a decorative shallow rectangular column (with a base, shaft and capital) projecting slightly from a wall.

Pitch

‘The particular quality of … an individual musical’ note’s sound, which ‘fixes its position in the’ gamut, ‘determined by what the ear judges as being the most fundamental wave-frequency’ of that sound.156

Pitchpipe

A small, usually wooden, end-blown square-bodied wind instrument without finger holes, ‘fitted with a moveable’, graduated ‘wooden plunger or piston, on which a scale of notes with a range of about an octave [is] … marked’.157 When blown, a pitchpipe sounds the note of the scale as marked on the plunger. During the eighteenth and early nineteenth centuries, pitchpipes were often used to fix the basic pitch of stringed keyboard instruments.

Pizzicato

‘A playing technique that involves plucking the string(s) of a’ generally bowed string instrument with the fingers.158

Rear Rack-Guide

In clavichords, keyboard pantalons, square pianos by Johann Christoph Zumpe and in English square pianos whose action design is modelled on that of Zumpe, a wooden rack located at the interior rear of the case under the hitch-pin block and immediately behind the distal end of the key levers, whose function is to prevent any lateral deviation of the rear of each key lever.

Reeding

In furniture, a decorative ornament comprising a ‘series of thin, parallel convex ribs’.159

Regency Style

In furniture, a ‘general term for several … styles found in Britain c1795–1820’.160 The term ‘is derived from the regency (1811–20) of George Augustus, prince of Wales (later George IV)’. The style ‘encompasses a number of differing influences—including Greek, Roman, Chinese and rococo … ornament on the flat surfaces of Regency furniture derived from the rich contrast of exotic wood veneers and application of metals or painting rather than extensive carving or complicated contours’.161

Rib

In stringed keyboard instruments, a relatively small ‘wooden reinforcing bar’, commonly with tapered ends, and made of spruce or other light wood ‘glued to the underside of the soundboard’.162 Soundboard ribs: 1) support the soundboard against downward pressure exerted by the bridge; 2) encourage sections of the soundboard to expand upwards in response to increases in humidity; and 3) assist in the transmission of vibration.163

Rococo

1) In furniture, a ‘decorative, curvilinear style characterized by light, delicate, asymmetrical motifs based mainly on rock, shell, floral, and leaf shapes’.164 The style, ‘which was both a continuation of and a reaction against that of the … baroque era which preceded it’,165 evolved in early eighteenth-century ‘France … and rapidly spread throughout Europe, then to England where it reached its peak c1750–70’.166 2) In a widely accepted and commonly encountered periodisation schema of Western music history, the ‘Rococo’ era is defined as the period between ca 1725 and ca 1775. Rococo music is usually light and

159 ‘Reeding’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, p. 284.
160 ‘Regency style’ in ibid., p. 284.
164 ‘Rococo Style’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, pp. 289–90.
165 Burnett, Company of Pianos, p. 209.
166 ‘Rococo Style’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, pp. 289–90.
graceful rather than grand and/or profound, and commonly contains a melodic line that is excessively overlaid with ‘little note’ ornaments—appoggiaturas, lower mordents, slides, trills, turns, and so on.

**Romantic Era**

In a widely accepted and commonly encountered periodisation schema of Western music history, the period between ca 1830 and ca 1880.

**Sash Window**

‘A window that slides vertically.’

**Scale**

In music, a set of consecutive pitches.

**Scaling**

In a stringed keyboard instrument, ‘the system or systems of string lengths used in its design’. Scaling ‘is determined by the desired pitch’ range of the instrument ‘and string material, whether iron, steel, or copper alloy’.

**Semitone**

In keyboard instruments, the octave is commonly divided into 12 notes. The distance (‘interval’) between each adjacent note is called a semitone.

**Sforzando**

In Western music, for most nineteenth-century composers the Italian term ‘sforzando’ denotes a dynamic accent within the prevailing dynamic. For many twentieth and twenty-first-century composers, the term denotes a sudden, strong dynamic emphasis, irrespective of dynamic context.

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Sharp

In keyboard instruments, the playing surface of a key lever at ‘the rear of, and higher than’ the playing surface of a natural key.\(^{171}\) Sometimes referred to as an ‘accidental’ key.

Shellac

A resinous substance secreted by the female lac bug (\textit{Kerria lacca}). The resin is processed and sold as dry flakes, which are dissolved in methyl alcohol to make liquid shellac, which is used in the process of French polishing.\(^{172}\)

Short Octave

In keyboard instruments, an ‘arrangement of the lowest octave of keyboards in which certain accidental [sharp] notes are missing and several keys sound notes other than their appearance would suggest’.\(^{173}\)

Single-Manual


Soffit

The underside of a structural component of a building, such as an arch, beam, cornice, overhang, staircase or vault.

Soundboard

In stringed keyboard instruments, ‘the thin wooden plate that transmits the vibration of the strings to the air’.\(^{174}\) The thickness of the soundboard varies—‘according to the type and date of the instrument, from approximately two to [approximately] seven millimetres. In almost all surviving’ eighteenth and early nineteenth-century examples, ‘the wood used is spruce, fir, pine or

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\(^{174}\) Ibid., p. 340.
cypress. It is usually quartersawn (growth-rings approximately at right angles to the surface),¹⁷⁵ this maximises ‘the acoustic properties and minimize[s] any shrinkage that might cause the board to crack’.¹⁷⁶

**Speaking Length (Sounding Length)**

In stringed keyboard instruments, the portion of a string between the bridge and nut-pins—or between the pins on the two bridges of a virginal, or between the tangent and bridge of a clavichord—which vibrates to produce a sounding note.¹⁷⁷

**Spigot**

A ‘peg or pin turning through a right angle controlling [the] flow of liquid through [a] tap’.¹⁷⁸

**Spine**

The rear case wall of a square piano or the long straight ‘case wall of a harpsichord’, bentside spinet or grand piano.¹⁷⁹

**Spinet**

‘A diminutive [single-strung] harpsichord which can be triangular or pentagonal in shape’, and which has a single keyboard. ‘The strings are usually at an angle to the keyboard.’¹⁸⁰

**Square Piano**

A horizontal stringed keyboard instrument, superficially similar to a clavichord, comprising a fairly shallow rectangular box, open at the top (closed by a lid), with an inset keyboard towards the left at the front long-side of the instrument, a soundboard at the treble end, and horizontal strings running obliquely from the back of the instrument at the bass end to the front at the treble end (the

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¹⁷⁶ Cole, *Broadwood Square Pianos*, p. 82.
bass strings being nearest to the player), the strings passing over up-striking hammers and the soundboard.\textsuperscript{181} Square pianos usually have dampers (unlike keyboard pantalons).

\textbf{Stichmaß (Three-Octave Span)}

In keyboard instruments, the distance from the left-hand side of the F key to the left-hand side of the f\textsuperscript{2} key—that is, the width of the three octaves in the centre of the keyboard. The three-octave span measure is taken as the standard reference when comparing various keyboards, rather than a single-octave span, since old keyboards can be slightly variable, owing either to the maker’s lack of precision or to subsequent distortion of the wooden keys in varying conditions of humidity. ‘The 3-octave span is a fairly reliable parameter, and will usually remain constant for any given maker over a period of many years. It can be used to distinguish between the work of different makers when the instruments are either unsigned or possibly fraudulently inscribed. An accurate single-octave span is obtained by dividing the 3-octave span by three.’\textsuperscript{182}

\textbf{Stretcher}

A ‘strengthening and stabilizing rail, running horizontally between the legs of [a] piece … of furniture’.\textsuperscript{183}

\textbf{String Course}

In stringed keyboard instruments, two or more adjacent strings tuned to the same pitch.

\textbf{Stringing}

1) In furniture and decorative arts, a ‘long narrow strip of decorative’ inlaid wood or metal.\textsuperscript{184} 2) In stringed keyboard instruments, the ‘system of … strings, including their number’, dimensions and metal type.\textsuperscript{185}

\textsuperscript{181} This definition is based on one given in Clarke, ‘The English Piano’, pp. 254–5.
\textsuperscript{182} Cole, \textit{The Pianoforte in the Classical Era}, p. 384.
\textsuperscript{184} Clinkscale, \textit{Makers of the Piano 1700–1820}, p. 402.
\textsuperscript{185} Ibid., p. 402.
Stucco

‘A plaster used to render, imitate stonework’, or to ‘form decorative features’.186

Swag

In furniture and decorative arts, a painted, moulded or embossed ‘ornamental’
garland ‘of fruit, flowers, [or] drapery’.187

Tail

1) ‘In harpsichords … and grand pianos, the short case wall between the bent
side and the spine.’ 2) The narrow ‘portion of the playing surface of a natural
key behind the head and between the sharps’.188 The playing surface is often
made of a precious material, such as ivory.

Tangent

‘The upright [up-striking] brass blade, near the distal end of a clavichord key
lever, that strikes the string and not only causes the string to sound but also
determines one end of its speaking length.’189

Tangent Action

In pianos, a tangent action has non-pivoting vertical rebounding hammers,
rather than pivoted rebounding hammers. ‘The distinguishing feature of the so-
called tangent action is that the vertical hammers are not attached to any other
part of the action but move up and down in a guide similar to the jack guide of
the harpsichord … The non-pivoting vertical hammers are propelled towards
the strings from below, either by the keys on which they rest or by intermediate
levers interposed between the keys and the hammers.’190 ‘The intermediate levers
can be mounted on the key lever or hinged above the keys. Both these types of
intermediate levers can face towards the player or away from the player.’191

186 Yorke, Georgian & Regency Houses Explained, p. 126.
189 Ibid., p. 341.
190 di Stefano, ‘The Tangentenflügel and Other Pianos with Non-Pivoting Hammers’, p. 80.
191 Ibid., p. 80, fn. 4.
Tangentenflügel

A tangent action keyboard instrument. The term ‘Tangentenflügel’ ‘came into use about 1791 when an instrument made by Franz Jacob Spath and Christoph Friederich Schmahl of Regensburg, was described using this name in the Musikalischer Korrespondenz der deutschen Filarmonischen Gesellschaft [Musical Correspondence of the German Philharmonic Society].’ All the Tangentenflügel made by Spath, Schmahl and those other builders who were clearly their followers include the following features: 1) a wing-shaped (‘grand’) form; 2) a tangent action with bare wooden hammers (without any top covering) and intermediate levers; 3) a damper-raising mechanism activated by a knee-lever; 4) an una corda mechanism usually activated by a knee-lever; 5) a mutation mechanism that inserts cloth or leather between the strings and the hammers; and 6) a mutation whereby a fringe of tasselled cloth presses against the strings from below, close to the nut.

Tanning

‘The treatment of skin with tanning agents to render it durable, resilient, hard-wearing, and soft. There are two main types of tanning. 1. Vegetable tanning, in which skins are tanned in pits with plant extracts such as spruce, oak, or alder wood; oak galls, pomegranates, or acorn seed husks. 2. Mineral tanning [adopted in the early twentieth century], in which skins are tanned in drums with alum or chromium salts, the latter shortening the otherwise protracted tanning period to six or seven weeks.’ ‘Lanolin oil and brains are used to make softer leathers, while vegetable tanning produces a firm leather.’

Teapoy

A ‘small pedestal or three-legged table’.

Temperament

‘A … scale in which the sizes of one or more of its … intervals has been altered … so that all or at least a large portion of its intervals can be made to fit within … [a] man-made pattern.’

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192 Ibid., p. 80.
193 See ibid., p. 82.
197 Jorgensen, Tuning, p. 777.
Tension Bar

In grand pianos, a long metal bar, commonly positioned in the direction of the strings, which augments the strength of the case. In square pianos, a metal bar passing over the strings that augments the strength of the case.

Thoroughbass (Basso Continuo; Continuo)

In music, ‘a largely practical discipline … in which … [a] keyboardist’ or, within some contexts, a player of a strummed instrument such as a guitar or theorbo, or a bowed string instrument such as a viola da gamba or violoncello, plays or ‘realises’ ‘chords … encoded in figured-bass notation … One of the most salient features of thoroughbass is that it asks us to think of music in terms of a series of successive chords. These chords are encoded in a notation of Arabic numerals … that indicate their interval structure above a … continuo bass line.’

Three-Octave Span (Stichmaß)

See ‘Stichmaß (Three-Octave Span)’, above.

Tonality

In music, a system ‘in which specific hierarchical pitch relationships are based on’ a specific note or ‘tonic’. Commonly (within a performative context), tonality preserves ‘the psychological feeling of rest … when the tonic … is reached’.

Tone

In keyboard instruments, the octave is commonly divided into 12 notes. The distance (‘interval’) between each adjacent note is called a semitone. A tone is the interval comprising two adjacent semitones.

Triple-Strung (Tri-Chord)

In stringed keyboard instruments, having three adjacent unison strings—that is, three adjacent strings tuned to the same pitch—per note.

200 Jorgensen, Tuning, p. 778.
Tunbridgeware

In furniture and decorative arts, an inlay design comprising a ‘diamond, star, or square mosaic pattern’. It is ‘made by gluing together slim shafts of wood, in various colours, so that the required … pattern appears at [the] end of [the] cluster of sticks. [The] cluster is then sliced thinly, across [the] design, to form [a] veneer.’\(^{201}\)

Tuning

‘The skill of adjusting … pitches so that they produce the … [required] frequencies.’\(^{202}\)

Tuning Fork

An small ‘acoustic resonator in the form of a two-pronged fork with the prongs formed from a U-shaped bar of elastic metal’,\(^{203}\) ‘which when struck will always resonate’ at the same specific and constant pitch.\(^{204}\)

Tuning Hammer (Tuning Key)

‘The T-shaped metal tool applied, like a clock key, to turn the wrestpins’ of a stringed keyboard instrument, thereby altering the tension of the strings, ‘and so tune the instrument. So called because the cross-piece or handle [is] … shaped like a hammer and [can] … be used as such to knock the wrest pins firmly into the’ wrest-plank.\(^{205}\)

Una Corda

In pianos, a device that enables the keyboard (and therefore the action) to be laterally realigned, causing the hammers to strike only one string of double or triple-strung notes.

\(^{201}\) ‘Tunbridge Ware’ in Cameron and Kingsley-Rowe, Collins Encyclopedia of Antiques, pp. 353–4.
\(^{202}\) Jorgensen, Tuning, p. 778.
\(^{204}\) Colt and Miall, The Early Piano, p. 158.
Unfretted (Fret-Free) Clavichord

A clavichord in which each string course—two or more adjacent strings tuned to the same pitch—is only ever struck by a single designated key lever.206

Upright Grand

A piano in upright form, usually standing 2.1 metres high. The instrument is arranged like a grand piano set on end, the soundboard and strings oriented vertically above the keys; key levers (as in grand pianos) are horizontally oriented. The hammers are located behind the string plane.

Up-Striking Hammers

In typical grand and square pianos, hammers located below the strings, which ‘strike upwards against the strings’. 207

Veneer

In furniture and decorative arts, a ‘thinly-sliced sheet … of wood, notable for [its] colour and grain, glued to the surface’ of a ‘less fine wood’.208

Venetian Swell

A wooden frame holding tightly fitting horizontal wooden louvres ‘(resembling those of Venetian blinds) that can be opened and closed by a pedal to control the volume of sound. It covers the soundboard [and strings] of many late eighteenth century English harpsichords.’209 A Venetian swell ‘is rarely found on early pianos’.210

Volute

The ornamental ‘spiral scroll on [the] capital of [an] Ionic column’.211

206 See Brauchli, The Clavichord, p. 4.
207 Colt and Miall, The Early Piano, p. 155.
210 Clinkscale, Makers of the Piano 1700–1820, p. 403.
Well Temperament

In keyboard instruments, the ‘leading … temperament of the 18th and 19th centuries … a temperament in which one can modulate freely through all the … [tonalities] without encountering … an interval that is considered far too out of tune … [for] use’.\(^{212}\)

Wrest-Pin

In stringed keyboard instruments, the upright ‘iron pin (about 4 mm to 6 mm. in diameter; sometimes called “tuning pin”’) held by the wrest plank around which a string is wound. The head of the pin is shaped so that it can be gripped by a special wrench, the tuning hammer [“tuning key”], by which the pin can be rotated to change the tension and therefore the sounding pitch of the string.’\(^{213}\)

Wrest-Plank

In stringed keyboard instruments, the heavy hardwood ‘block that holds the wrest pins’ (tuning pins).\(^{214}\) In harpsichords, spinets and grand pianos, the wrest-plank also provides the surface to which the nut is attached.

\(^{212}\) Jorgensen, *Tuning*, p. 779.


\(^{214}\) Ibid., p. 343.
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