

f.p.

The Western Australian Academy of Performing Arts at Edith Cowan University seeks to lead the world in historical keyboard instrument teaching and research. This unique goal is driven by individual passion, guided by local expertise, and enhanced by an international community eager to support us.

As the custodian of Australia's preeminent public collection of rare and important pianos – including the First Fleet piano – ECU plans to position WAAPA as a hub for collaboration and innovation around piano performance, education, conservation, restoration and maintenance.

We will draw musicians, music scholars, tourists, and the world's media to connect with us, and share the ambition to create fresh and substantial economic and cultural impact in WA through a respect for the piano and its music.

Welcome to our journey to make Perth the cross-disciplinary centre for all things piano.

disciplinary centre for all things piano.
Welcome to our journey to make Perth the cross-

respect for the piano and its music.
economic and cultural impact in WA through a
share the ambition to create fresh and substantial
and the world's media to connect with us, and
We will draw musicians, music scholars, tourists,

restoration and maintenance.
piano performance, education, conservation,
as a hub for collaboration and innovation around
the First Fleet piano – ECU plans to position WA
collection of rare and important pianos – including
As the custodian of Australia's preeminent public
eager to support us.

and enhanced by an international community
individual passion, guided by local expertise,
and research. This unique goal is driven by
world in historical keyboard instrument teaching
Arts at Edith Cowan University seeks to lead the
The Western Australian Academy of Performing



Background / Stewart Symonds

In 2016, Edith Cowan University received an unprecedented and historic gift – the Stewart Symonds Keyboard Instrument Collection. Painstakingly and intelligently assembled by Australian collector Stewart Symonds, the collection is widely recognised as one of the most significant in the world, and is of immense cultural value.

Now preserved for posterity at Edith Cowan University, the Collection comprises 140 instruments – including the First Fleet piano.

It offers a wide selection of exceptionally rare – in some instances, unique – stringed keyboard instruments dating from 1736 to 1874; including an English bentside spinet, and breathtaking examples of square, grand and cabinet pianos.

We welcome special friends, donors and champions to be part of our journey, with the unique opportunity to become a piano custodian – as an organisation or individual. Through this program you will become our ambassadors and contribute to the restoration and future opportunities offered by instruments in this rare collection.

Founding Pianos is the most significant historical stringed keyboard instrument research project undertaken in Australia.

The procurement of the Collection was facilitated by WAAPA Professor Geoffrey Lancaster AM after working closely with Dr Symonds to research his book *The First Fleet Piano: A musician's view*.

Dr Symonds has been collecting historic pianos since the late 1960s. After reaching storage capacity at his home in Ermington, he donated the esteemed collection to ECU/ WAAPA to continue his legacy.

‘They were everywhere, in storage, the garage, sheds, even on the veranda’, Dr Symonds said.

Many of the instruments are not in playing order, as Dr Symonds put the Collection together not for performance, but as a collection celebrating the design and innovation of the piano in its progress through time.

Dr Symonds has quietly assembled his extraordinary collection over the past 50 years. He is proud of his work and is pleased to facilitate a unique learning opportunity for future generations.

The First Fleet Piano

The First Fleet piano is an English square piano that was built in London in 1786.

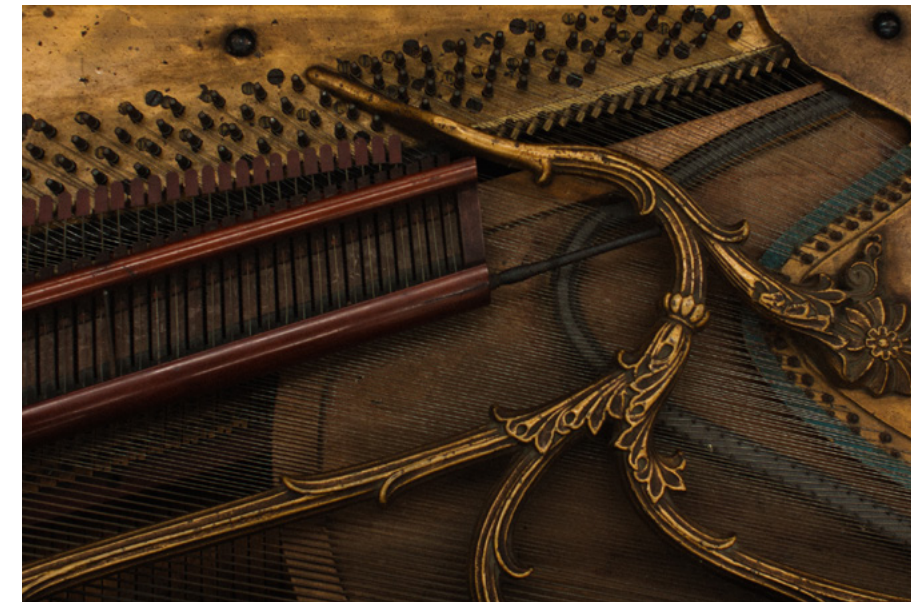
It was brought to Australia by George Worgan aboard the flagship of the First Fleet, the *Sirius*.

Considerably smaller than a modern piano, its legs can be folded away for storage. Records show that it was used in recital onboard the *Sirius* as the ship lay at anchor in Rio de Janeiro en route to Australia

Before leaving Sydney Cove, Worgan gave the piano to Elizabeth Macarthur, one of the colony's most distinguished women. In Sydney, Worgan had taught Elizabeth the piano. It was sold on and off until 1838, and that was the last it was heard of until 1965.

An eminent antiques dealer, William Bradshaw, purchased it in 1965 and kept it in his private collection for a number of years until Stewart Symonds obtained it.

As such, this is not only the first piano in Australia, it is also the first piano upon which piano lessons were given, by the first piano teacher in Australia – the acquisition of the First Fleet piano is a major boon for the cultural and academic life of WAAPA and ECU.



Left:
Professor Geoffrey Lancaster AM
and Dr Stewart Symonds
with the First Fleet Piano

A. Skills & programs for the future

WAAPA will create contexts within which students can learn from master restorers and makers, and grow a local capability that is informed by best practice elsewhere in the world.

The goal is to be able to source expertise equivalent to the Northern Hemisphere's best, from within Australia.

The Stewart Symonds Collection carries with it an enormous responsibility in relation to conservation and use. Nearly every instrument is in original condition – WAAPA's hope is that the lives of students, music lovers, scholars, visitors to Western Australia and members of the broader Australian community will be transformed by the beauty of the sound of the instruments in the Collection and, for this to happen, some instruments need to work.

The Collection has been evaluated for conservation; some instruments have been recommended for restoration, whilst others will be conserved in their original state. Furthermore, some instruments were unsympathetically restored in the mid twentieth century and will require remediation. Restoration will be informed by careful research and undertaken by technically-skilled and historically-informed experts, who are cognisant of their ethical responsibility to preserve original material, and who are respectful of the maker's concepts and aesthetic parameters.

WAAPA intends that the Stewart Symonds Collection will ultimately become a repository of objects that can foster the development of skills associated with instrument restoration, conservation and maintenance.

In this way, WAAPA will create a new 'industry' in Western Australia, as a focal point for an emerging global need – no such training context is offered anywhere in the world, and no other tertiary music institution in the Asia-Pacific region has access to so many historical keyboard instruments in original condition. The Stewart Symonds Collection presents the potential for Western Australia to develop resources and training programs for piano restoration and conservation that are world-leading and will support the demand being fuelled by a recent global explosion in the popularity of the piano (both historical and modern) and the search for high quality instruments.



B.

Teaching, research
& replicas

The use of historical musical instruments is the most important cultural phenomenon to influence the classical music industry in modern times. The challenges associated with knowing how composers from past eras would have heard their music performed are far from insubstantial – the process of making music on historical keyboard instruments involves reconciling issues that usually get treated as wholly separate domains, such as musicianship, scholarship and craftsmanship.

WAAPA plans to utilise instruments in the Stewart Symonds Collection that are in playing order as teaching tools, within both pre-tertiary, and tertiary contexts. Students will learn to develop the specialised techniques necessary to play historical keyboard instruments.

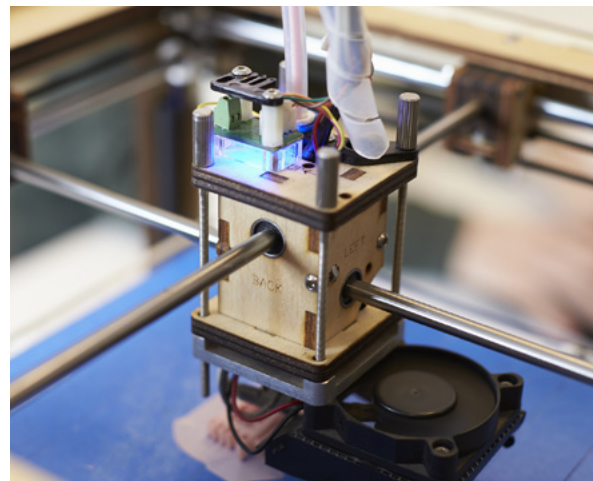
The Collection will inspire investigation into issues arising from design, construction, materials, acoustic properties, classification, history, and broader cultural context. Collaboration between WAAPA and ECU's School of Engineering will enable an overlap with technology and innovation through investigation into the use of 3D printing and replication of historical keyboard instrument parts. The outcomes of this pioneering research may eventually be manifested in fresh and viable contemporary approaches to restoration and making.

Opportunities exist for WAAPA to solve challenges that confront keyboard instrument technicians and owners in relation to the maintenance and replacement of baleen and ivory components – an Australian keyboard collection of this scale may never again

be assembled because of the changing international legal and regulatory environment applying to baleen, ivory and other componentry sourced in the eighteenth century from what are now protected species of fauna and flora; research collaboration with materials engineers and the use of next generation materials in the restoration and replication of fortepianos is therefore both timely and necessary.

Interaction between the Collection and researchers, musicians and music lovers will lead to a greater understanding of our musical heritage.

Restored original keyboard instruments in the Collection will be made available to approved musicians within the context of restricted access – ordinary use contributes to deterioration and increases the risk of damage. It is envisaged that high quality modern replicas of historical keyboard instruments – made by acclaimed master makers – will be acquired for teaching and performance use, and to broaden the scope of the keyboard instrument resources at WAAPA.



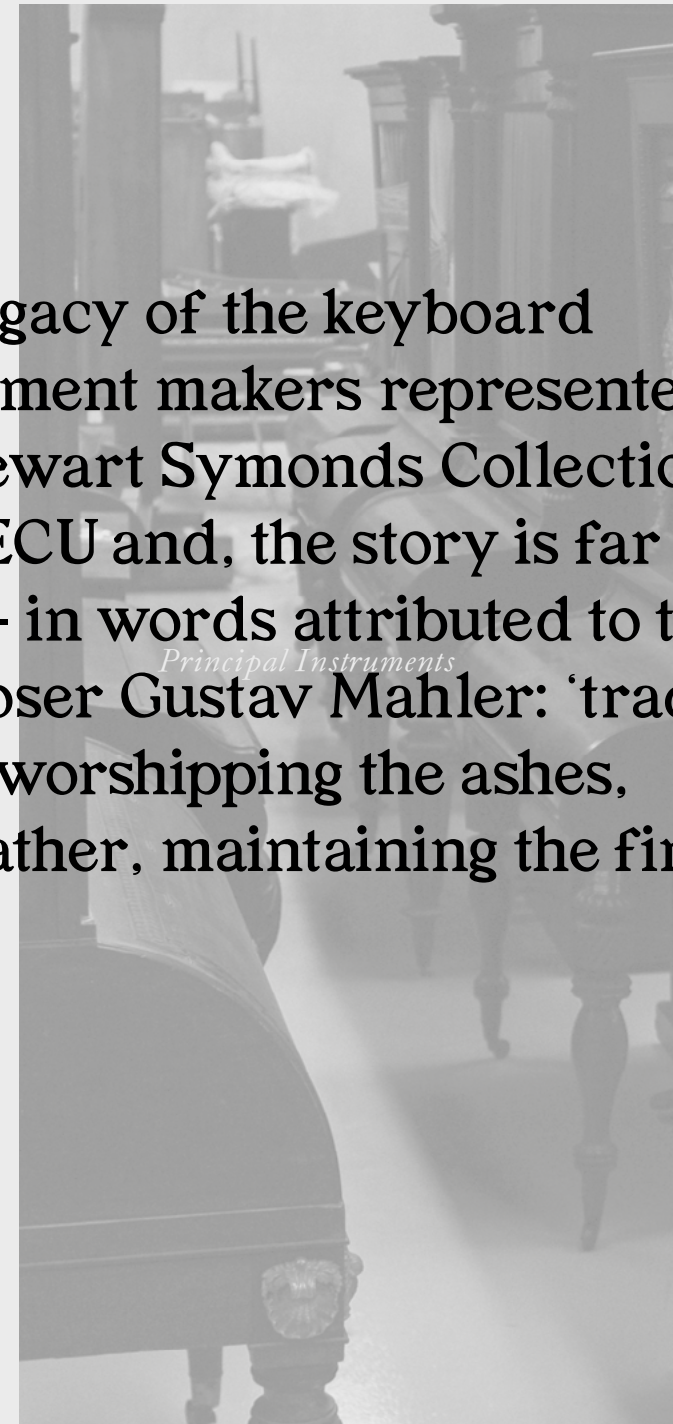
C. International collaborations

The Stewart Symonds Collection will catalyse the sharing of knowledge and expertise internationally.

WAAPA's stewardship of the Stewart Symonds Collection will result in ECU becoming one of the major centres for teaching, research and historically-inspired performance using historical keyboard instruments – ECU will be a part of an illustrious network comprising some of the most significant tertiary music institutions in the world, each with important historical keyboard instrument collections: The Royal Academy of Music, London, The Royal College of Music, London, the University of Edinburgh, the Paris Conservatoire, the Brussels Conservatoire, The Royal Conservatorium, The Hague, The Amsterdam Conservatorium, Cornell University, New York and Yale University, Connecticut.



The legacy of the keyboard instrument makers represented in the Stewart Symonds Collection lives on at ECU and, the story is far from over – in words attributed to the composer Gustav Mahler: ‘tradition is not worshipping the ashes, but, rather, maintaining the fire.’



C. International collaborations

The Stewart Symonds Collection will catalyse the sharing of knowledge and expertise internationally.

WAAPA's stewardship of the Stewart Symonds Collection will result in ECU becoming one of the leading centres for teaching research and historically-inspired performance using historical keyboard instruments. ECU will be a part of an illustrious network comprising some of the most significant tertiary music institutions in the world, each with its own internationally-recognised instrument collections: The Royal Academy of Music, London, The Royal College of Music, London, the University of Edinburgh, the Royal Conservatoire of Scotland, the Brussels Conservatoire, The Royal Conservatorium, The Hague, The Netherlands Conservatorium, Cornell University, New York and Yale University, Connecticut.



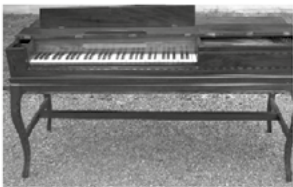
Principal Instruments

1. First Fleet Piano

MAKER:
Frederick Beck

MADE IN:
London, England

DATE:
1786



This 'square piano' belonged to George Worgan, ship's surgeon on board the HMS *Sirius*, the flagship of the First Fleet. Worgan had brought the instrument with him on the year-long journey from Portsmouth, England, arriving in Sydney Cove on 26 January 1788.

The instrument was made by one of the leading piano makers of the eighteenth century, Frederick Beck, who was one of a number of piano makers of German origin who worked in London at the time.

Considerably smaller than a modern piano, the legs can be folded away for storage, making the instrument easily portable.

Square pianos first appeared in London in 1766 when music making in a domestic setting was a fashionable activity.

Records show that George Worgan played his square piano to some of his fellow officers on the *Sirius* as the ship lay anchored in Rio de Janeiro harbour.

When George Worgan completed his three-year tour of duty

in 1791, he gave the piano to Elizabeth Macarthur, the first soldier's wife to come to New South Wales. He also gave her lessons on the instrument.

As such, this is not only the first piano in Australia, it is also the first piano upon which piano lessons were given, by Australia's first piano teacher.

Elizabeth Macarthur, whose husband John was a pioneer in Australia's wool industry, kept the piano for about 17 years. It was then sold on and off until 1838; the provenance trail then vanishes.

In 1965, the Sydney antiques dealer William Bradshaw heard of a 'spinnet' for sale in an old farmhouse on the

outskirts of Windsor, north-west of Sydney.

The First Fleet piano was being stored in the laundry; the owners wanted to sell it to buy a new washing machine.

Now, as part of the Stewart Symonds Collection at Edith Cowan University, this priceless and culturally-significant instrument will be restored and preserved for future generations of Australians to appreciate.

This mahogany 'square piano' is arguably the most historically important piano in Australia. As the first piano to arrive on Australian soil as part of the First Fleet in 1788, it holds a unique place in the cultural heritage of our country.

2.

Furley Hawkins
Bentside Spinet

MAKER:
Furley Hawkins

MADE IN:
London, England

DATE:
1736

A spinet is a small, wing-shaped type of harpsichord that is believed to have originated in Italy during the sixteenth century.

By the eighteenth century, the spinet had become extremely popular in England as a substitute for the larger, more expensive harpsichord. Its compact size, affordability and sweet, ‘plummy’ tone made it ideal for all sorts of domestic music-making and musical instruction. However this was no ‘poor man’s harpsichord’, as the instrument’s prevalence among the British gentry and musical elite proves. With its five-octave compass, it could play almost anything that could be performed on a harpsichord.

This bentside spinet is a priceless treasure, being the only extant instrument made by the English maker Furley Hawkins in the world.

Apart from size, what primarily distinguishes the spinet from the harpsichord is the angle of its strings:

whereas in a full-size harpsichord, the strings are at a 90 degree angle to the keyboard, in a spinet the strings are at an angle of about 30 degrees to the keyboard.

The bentside spinet takes its name from the shape of its case, being approximately triangular with two straight sides, one of which holds the keyboard, while the right side is usually bent concavely.

Spinets are occasionally made today and serve the same purpose they always have, of saving money and space.

3.

Mott Grand
Piano

MAKER:
Mott, Mott & Company

MADE IN:
London, England

DATE:
c. 1820

Showing superb craftsmanship, this piano’s casework of fine-grained rosewood displays a stunningly lavish inlay of brass. The name of the maker, Mott, Mott & Company, which takes pride of place in the middle of the keyboard cover, is adorned with a typically Romantic sylvan scene of a young girl seated under an umbrella in a pastoral setting.

Isaac Henry Robert Mott was a highly regarded English piano maker. He was an entrepreneur, taking out a number of patents for initiatives in piano manufacturing, including an 1817 patent for a new type of pianoforte called the *sostinente pianoforte*. In the 1820s he published a guide to playing the pianoforte, floridly entitled *I.H.R. Mott’s Advice and Instructions for playing the Piano Forte with Expression and Brilliant Execution*.

Mott received a royal appointment from George, the Prince of Wales, after the Prince Regent ordered a Mott grand piano for his residence in Brighton. This was part of the Prince Regent’s transformation of his modest seaside villa into the magnificent Royal Pavilion, or Brighton Pavilion as it is known today.

This exquisite grand piano, with its links to British royalty, is in desperate need of restoration to bring it back to its former glory.

Mott relocated to London and set up in partnership with his cousin, Julius Caesar Mott, in Pall Mall. On the strength of the royal endorsement, eleven of Mott’s grand pianos were subsequently purchased by English noblemen.

In 1820 – around the time this piano was made – the Prince of Wales finally ascended the throne after nine years as Prince Regent, following the death of his father, George III. He became George IV and Mott was now able to boast of his firm being ‘Pianoforte Makers to His Majesty’.

When the Mott cousins’ partnership dissolved in 1824, Isaac remained in London, eventually moving his business premises from Pall Mall to The Strand. In 1851 he displayed one of his pianos at the Paris Exhibition.

In an interesting antipodean connection, four of Mott’s children immigrated to Australia in the late 1800s.

Today the Brighton Pavilion still houses a Mott grand piano in the Music Room Gallery, a gift from Queen Mary. With its rosewood case inlaid with brass, its decorative opulence is similar to both the original piano that stood in the room in the Regency period and to this piano in the Stewart Symonds Collection.

4.

Érard Square Piano

MAKER:
Érard Frères

MADE IN:
Paris, France

DATE:
c. 1810

Sébastien Érard was a renowned French instrument maker of pianos and harps.

Based mainly in Paris, Érard also had an instrument-making firm in London, which was managed by his nephew Pierre. Érard was a genius at finding ways around mechanical problems and both he and Pierre took out numerous patents throughout their careers. Together they worked under the *Érard Frères* (Érard Brothers) business name.

Érard made his first square piano, which was probably a copy of an English piano designed by Johannes Zumpe, in 1777. Ever the innovator, Érard was the first maker in Paris to fit pedals on his pianos, and he designed a combination piano/organ with two keyboards for Marie Antoinette.

Érard patented a ‘double-action’ harp with seven pedals in June 1810,

This square piano was presented by the French government to the Australian politician and diplomat Richard Casey when he was Minister Resident in the Middle East, an appointment made in 1942 by Britain’s Prime Minister, Winston Churchill. In 1960 Casey was made a life peer of the British House of Lords and, as Lord Casey, he served as Governor General of Australia from 7 May 1965 to 30 April 1969.

widely regarded as the date when the concert harp was invented. It had taken Érard eight years of work; there is a story that towards the end of the process, Érard did not undress for three months, snatched meals and hardly slept in order to get his innovative harp design completed.

As well as possessing an ingenious aptitude for its mechanics, Érard was a shrewd businessman. He made gifts of his pianos to Haydn, Beethoven and Napoleon, and encouraged a close friendship between his nephew Pierre and the young musical prodigy, Franz Liszt.

An 1824 lithograph of Franz Liszt – one of the world’s greatest pianist/composers – depicts the 13-year-old musical prodigy sitting in front of an Érard square piano just like the one in the Stewart Symonds Collection.

5.

Clementi Upright Grand Piano

MAKER:
Clementi & Co.

MADE IN:
London, England

DATE:
c. 1815

The advantage of this design was obvious: an upright grand took up less floor space than a grand piano. It even had extra space inside its vertical case next to the strings that could be used as shelving – hence its nickname: ‘bookcase grand’.

The mahogany upright grand in the Stewart Symonds Collection, with its brass mouldings and deep cast roses adorning turned, fluted legs, was made by the great Muzio Clementi.

This Italian-born, British pianist, composer, publisher, teacher, arranger and instrument maker has been called ‘the father of the pianoforte’, thanks to his visionary work as a promoter of the piano throughout his 50-year career.

Yet Clementi’s influence also extends down through the ages and even today, 185 years after his death, any serious student of the piano will be familiar with Clementi’s sonatas and sonatinas.

Clementi’s three Sonatas Op. 2, published in London in 1779, are widely considered to represent a turning point in the history of keyboard playing. Through their use of the full possibilities of the pianoforte – a new instrument at the time – these works mark the beginnings of the overtly virtuosic piano style.

Born in Rome in 1752, Clementi was a musical prodigy. At nine years old he

was appointed an organist and by twelve had composed an oratorio. When Clementi was fourteen, he was sponsored by Sir

In 1795 the English piano maker William Stodart took out a patent for “an upright grand piano in the form of a bookcase”. The concept was simple: reconfigure a grand piano into a vertical rectangular case that was perpendicular to its keyboard.

Peter Beckford and taken to Wiltshire, England to further his musical studies. In 1773, the 21-year old musician moved to London and met with immediate success as a composer and pianist. The piano had by then become extremely popular in England, and Clementi, by studying its special features, made brilliant use of the new instrument and its capabilities. In 1780 he embarked on a two-year tour that took him to Paris, Strasbourg, Munich and Vienna, where he famously became engaged in a friendly musical duel with Wolfgang Amadeus Mozart.

Clementi returned to London to pursue a lucrative career as a performer, composer and teacher. In 1799 he created his own publishing firm Clementi and Co., which also specialised in the manufacturing of pianos from 1800 onwards.

Clementi died in 1832 and, due to his great lifetime of service to music, was buried in Westminster Abbey.

Now, through the extraordinary gift of the Stewart Symonds Collection, Perth has the opportunity to restore to playing condition this rare instrument made by ‘the father of the pianoforte’.

6.

Broadwood Grand Piano

MAKER:
John Broadwood & Sons

MADE IN:
London, England

DATE:
1824

John Broadwood & Sons is the oldest established piano manufacturing firm in the world. Its founder was a Scottish joiner and cabinetmaker who came to London in 1761 and began working for the Swiss harpsichord maker Burkat Shudi. Eight years later John Broadwood married Shudi’s daughter and in 1770 became a partner in the firm.

Broadwood produced his first square piano in 1771, modelled after Johannes Zumpe’s ground breaking design, and worked assiduously to develop and refine the instrument. As the popularity of the harpsichord declined, the Broadwood firm concentrated increasingly on the manufacture of pianos, abandoning the harpsichord altogether in 1793.

Broadwood’s son, James Shudi Broadwood, joined the family business in 1785 and in 1795 the firm began to trade as John Broadwood & Son. When Broadwood’s third son, Thomas Broadwood, became a partner in 1808, the firm assumed the name of John Broadwood & Sons Ltd, which it retains to this day.

Andrew Ashe, the original owner of this grand piano, was a

celebrated Irish flautist who lived from 1758 to 1838.

Ashe was a principal flautist in orchestras in Brussels, Dublin and London. Through his association with the German violinist, composer, conductor and musical impresario, Johann Peter Salomon, Ashe was invited to perform with the famous Austrian

composer Joseph Haydn.

Salomon had moved to London in the early 1780s and a decade later brought Haydn to London for two sojourns, in 1791-2 and 1794-5.

It was during these visits that Salomon and Haydn premiered the symphonies that Haydn composed for England – Andrew Ashe was the flautist for these concerts. Held at the Hanover

Square Music Rooms for audiences of up to 500 people, the concerts were jointly directed by Salomon as first violin and Haydn at the keyboard. And that keyboard? During his 1791 stay, Haydn played a Broadwood grand piano.

Composers, musicians, instruments and makers – all interconnected in a rich tapestry of musical history that is conjured before us today in the beautiful form of this 1824 Broadwood grand.

This grand piano, made of mahogany crossbanded with rosewood veneer, has two historically important musical names associated with it: John Broadwood and Andrew Ashe.

7.

Steinway Square Piano

MADE IN:
New York, America

MAKER:
Steinway & Sons

DATE:
1874

In 1903 Freund started a campaign in his journal *The Musical Age*, the self-proclaimed organ of the *National Association of Piano Dealers in America*, to obliterate the square piano.

Square pianos, which had dominated piano sales in America in the 1800s, were by the end of the century being increasingly replaced in popularity by new upright pianos. Steinway, one of the American market leaders, made their last square piano in 1888. By 1903 Freund was claiming that the old square pianos damaged profits because dealers often had to take them in part exchange. So Freund sent out a rallying cry to the dealers to burn their old squares.

This led to one of the most notorious episodes in the history of the piano: The Bonfire of the Square Pianos in Atlanta City on 24 May 1904.

The bonfire took place at the annual convention of the Association. Of the square pianos offered for sacrifice, one particularly ornate, veneered 1876 instrument was mocked as ‘The White

Elephant’: it was covered with white paint and daubed with poetic doggerel that ended with the line, ‘I’ll feed the flames by the salt sea air.’

Freund later claimed that 1,000 square pianos ‘in the form of a pyramid fully fifty feet in height’ were burnt on the pyre – it seems, from other reports at the time, that this number was exaggerated. Regardless, the publicity stunt broadcast the end of a mass market for the square piano in America.

If the American journalist Harry Edward Freund had had his way, this rosewood square piano from America’s best-known piano manufacturing company would have been reduced to ashes in a ceremonial burning.

Having survived the Bonfire, this Steinway ended up on the other side of the world in Tasmania. It was later bought by the Sydney antiques dealer William Bradshaw, and eventually found its way into the Stewart Symonds Collection.

Unlike many of the pianos in the Collection, once restored this Steinway grand could be played immediately as a concert instrument – when compared with a modern Steinway, the sound is slightly different and the ‘feel’ similar.

8.

Soufléto Dog
Kennel Piano

MADE IN:
Paris, France

DATE:
1838

MAKER:
Francois Soufléto

François Soufléto established his piano business in Paris in 1827 after having worked for the famous piano firms of Érard Frères and Roller et Blanchet.

Much-needed restoration will bring back the rich, burnished glow in this piano’s mahogany cabinetry and highlight its beautiful inlays. As to the sound, the French-born, British travel writer Francis Hervé in his mid-nineteenth century book, *How to Enjoy Paris in 1842* provides modern music lovers with an idea of what they can expect to hear:

Formerly the inferiority of French pianos to ours was most evident, and perhaps, generally speaking, I should still say it was the case, but there are a few manufacturers, the tone of whose instruments is superb; of such a description are those of M. Soufléto.

It is really surprising how he has been enabled, in a small upright piano, to produce the force and depth of tone which has found the means of uniting in comparatively so small a volume, the bass having absolutely the power and roundness

This distinctive piano, with its centred arched opening in the lower front of the case, is affectionately referred to as *niche de chien* (dog kennel) or *piano pont* (bridge piano). The design was first introduced by the firm of *Roller et Blanchet* in 1827, and was so popular that it was copied by many other makers.

of an organ; but that part of an instrument which most frequently fails, is that which is composed of the additional keys or the highest notes, which are apt to be thin and wiry, but with Mr. Soufléto’s pianos it is not the case, the tone being soft and full, with a proportionate degree of force with the rest of the instrument.

His merit has been duly acknowledged, having not only received the King’s patent, but having been twice presented with medals, and appointed manufacturer to the Queen. As most English families who come to Paris for the purpose of residing or sojourning for a certain time, are desirous of hiring or purchasing a good piano, I can assure them that such they will find at M. Soufléto’s, No. 171, Rue Montmartre, and that his terms are extremely moderate

in consideration of the excellence of his instruments.

With generous support for its restoration, the ‘soft and full’ tones of this dog kennel piano could once again be heard in a recital setting – with its donor enjoying pride of place in the audience.

9.

Hornung & Möller
Square Piano

MADE IN:
Copenhagen, Denmark

MAKER:
Hornung & Möller

DATE:
1865

Conrad Christian Hornung was originally a hat-maker but, after being dissatisfied with this trade at an early age, turned his hand to piano making. Hornung trained in Germany and in 1800 returned to Denmark to open his own piano workshop. By 1843 C.C. Hornung had been appointed purveyor to the Danish royal house.

In 1850, Hornung passed the instrument-making workshop into the hands of Frederik Möller,

who continued to work under the name of Hornung & Möller. The company produced pianos until its closure in 1972.

This instrument is an important and rare specimen of a Danish piano. It has an ornately decorated cast iron frame, highlighted by gorgeous gold barring inside.

Hornung & Möller pianos are renowned for their gorgeous appearance and beautiful sound – your support will ensure this extraordinarily wonderful instrument is once again enjoyed by music lovers.

10.

Pape Square Piano

MAKER:
Jean-Henri Pape

MADE IN:
Paris, France

DATE:
1830

It is extraordinary to think that a tiny detail – felt hammerhead coverings – has been universally used in piano making since 1855. Pianists and music lovers today owe this simple, yet ingenious, design element to the brilliant German-born French piano builder Jean-Henri Pape.

In the early nineteenth century the quest for a richer, louder sound from the piano resulted in thicker strings and heavier hammers. However to prevent the sound of the instrument becoming harsh, the hammers needed to be covered in felt – hammerheads in eighteenth century instruments were light slips of wood covered with a few layers of thin leather. Pape, who was a genius in piano mechanics, patented the felt-covered hammer in 1826.

Pape also solved a defect in square and grand pianos caused by a structural gap between the sounding board and wrest plank. His clever solution, which used a coil spring

If you look at the mechanical workings inside a modern piano, you will see that the wooden hammers which strike the strings are covered in thick, tightly compacted felt.

to raise the hammers quickly, was groundbreaking in that it had almost no effect on the ‘touch’ of the piano. This system was particularly successful in square pianos and the variations he introduced in the actions of upright pianos gave his instruments remarkable power.

These are just two of Pape’s important improvements to piano making: known for his odd and unusual pianos, he was believed to have had over 150 patents for various piano parts. Pape’s outstanding contribution to music was acknowledged when he was awarded a gold medal at the 1834 National Exposition and in 1839 he received France’s highest order of merit, the Legion of Honour medal.

Nearly 200 years after it was built, this instrument in the Stewart Symonds Collection is a powerful reminder of the important place in piano history reserved for Jean-Henri Pape.

11.

Klein Lyraflügel Upright Piano

MAKER:
F.A. Klein

MADE IN:
Berlin, Germany

DATE:
1825

With its symmetrically arched sides and gilded sticks, imitating lyre strings, decorating its silked front, the lyraflügel became a fashionable fixture in German parlours between 1820 and 1850, driven by demand from a new urban middle class in Europe.

Only two makers produced lyraflügels: Johann Christian Schleip and F.A. Klein, both of Berlin.

This beautiful model from F.A. Klein has a rich mahogany lyre-shaped case sitting atop curved legs

A lyraflügel is a Germanic version of an upright piano. As its name suggests, the instrument takes its shape from a lyre which, following the end of the Napoleonic Wars, had been popularized in patriotic poems and songs as a symbol of freedom and liberation.

with majestic lion-paw feet. A facade of green silk embossed with seven golden bars representing the lyre’s strings dominates the front of the case.

Lyre-pianos are extremely rare and are held in only a few museums worldwide, including New York’s prestigious Metropolitan Museum of Art. Now, with your support, it is Perth’s turn to be the proud host city to showcase a lyraflügel in all its evocatively shaped splendour.

12.

Pether Square Piano

MAKER:
George Pether

MADE IN:
London, England

DATE:
1779

The German-born, London-based Johannes Zumpe is credited with inventing the English square piano; his oldest surviving instrument dates from 1766. The square piano is not square, but rectangular, and it’s strings obliquely cross the instrument above the hammers. It’s distinguishing feature is its size: the first square pianos were barely four feet long and eighteen inches wide – considerably smaller than even a contemporary spinet. Zumpe’s genius was to create a small, practical, reliable and relatively inexpensive keyboard instrument.

The square piano captured the imagination of the English music-loving public, and Zumpe’s instruments became widely sought after and were exported all over Europe. He became the first piano maker in history to achieve international success.

This rapid popularity was aided in no small part by the endorsement of Johann Christian Bach, the youngest son of the great Johann Sebastian Bach. The ‘London Bach’, as Johann Christian is sometimes called, arrived in the English capital in 1762 and quickly established his reputation. He became Music Master to Queen Charlotte, and in June 1768 gave the first documented public

While not much is known about the 18th century English harpsichord and piano maker George Pether, plenty is known about square pianos.

performance of the square piano as a solo instrument in England. At that time, Johann Christian Bach’s fame and success exceeded that achieved by any other member of his family, and his music was performed throughout Europe.

Before long, Zumpe’s workshop in Hanover Square was unable to meet the huge demand for square pianos. A number of harpsichord makers, looking to cash in on the rage for pianos that swept through England during the late eighteenth century, also began producing square pianos. George Pether was one of these.

By the time the last square pianos were made, the piano had essentially displaced the harpsichord from its formerly predominant position.

The finely-made square piano in the Stewart Symonds Collection, built only 13 years after Zumpe’s innovative piano design changed forever English keyboard instruments, reveals that Pether was a craftsman of enormous skill. The soundboard is still ‘alive’ and therefore, as ‘the beating heart’ of the instrument, will provide modern music lovers with a compelling and accurate indication of the sound world of late eighteenth-century London.

13.

Linke Square Piano

MAKER:
Unknown

CABINET MAKER:
François Linke

MADE IN:
Paris, France

DATE:
mid 1870s

The man responsible for this opulent cabinetwork was François Linke, a leading Parisian *ébéniste* (cabinet maker) of the late nineteenth and early twentieth centuries.

Born in 1855 in Prague, Linke moved to Paris in 1875 and gained employment with an unknown German cabinetmaker. It is known that by 1881 Linke had his own workshop and was supplying furniture to other more established makers. However it was at the famous *Exhibition Universelle* of 1900 that Linke established his reputation and made his fortune.

Held from 14 April to 12 November in Paris, the 1900 *Exhibition Universelle* celebrated the achievements of the past century and showcased new inventions and artistic styles. Talking films and escalators made their first public outings, Campbell’s Soup was awarded a gold medal (an image of which still adorns many of the company’s products), and Rudolf Diesel exhibited his diesel engine that ran on peanut oil. The *Exhibition* drew nearly 50,000 visitors to the French capital.

Linke exhibited a unique display of furniture that marked a transition from the historicist interpretation of Louis XV and Louis XVI styles – an interpretation that was the mainstay of his nearest rivals – to something startlingly new. This new style fused traditional aspects of eighteenth century *Rococo* with the lively flowing lines of the then-contemporary *Art Nouveau*.

This piano, with its intricately gilded French polished cabinetwork supported by winged-satyrs, is one of the ‘jewels’ in the Stewart Symonds Piano Collection.

Linke’s notebook records visitors to his stand from England, Europe, the Americas, Egypt and Japan, among them kings, princes, wealthy heiresses and the President of France. From then on, *La Maison Linke* became the pre-eminent furniture house until the outset of World War II, renowned for the technical and artistic brilliance of his work.

From his grand showrooms in Paris’s famously beautiful *Place Vendôme*, Linke embarked on many important commissions, making and designing furniture for leading international industrialists and bankers. After the 1914–18 World War, Linke undertook the extraordinary commission to furnish the *Ras el-Tin* Palace in Alexandria for King Fuad of Egypt, possibly the largest single furniture commission ever conceived, eclipsing even Versailles. Linke remained active until the middle years of the 1930s and died in 1946.

Not only is the cabinetwork of this instrument exceptional but so too is the musical instrument itself. Even in its unrestored state, it shows signs of an innovative piano-action design, and the soundboard being still ‘alive’, promises to deliver a nineteenth century French piano sound of excellence.

Edith Cowan University welcomes your support of this exciting restoration project.

14.

Hicks Barrel Piano

MAKER:
John Hicks

MADE IN:
London, England

DATE:
1857

Barrel pianos, also called street pianos, are the forerunner of the early twentieth-century player piano or pianola. Like the barrel organ, they were transportable and were common sights to city dwellers of the late nineteenth and early twentieth centuries. Operators of barrel pianos wandered city streets and would play a tune in exchange for coins. A dancing child or a begging monkey often accompanied these ‘musicians’ to further dramatize the performance.

Barrel pianos are known to have been produced in Bristol, England, by members of the Hicks family as early as 1805. Although the family had primarily been cabinet makers, by 1816 Joseph Hicks had established himself as a barrel piano and barrel organ manufacturer. The instrument in the Stewart Symonds Collection was made by John Hicks, who set up his own workshop in London. Yet another family

member, George Hicks, moved to the United States and built barrel pianos there from 1849 until his death in 1863.

Barrel pianos have a large crank that, when turned, rotates a wooden cylinder fitted with brass pins. When it spins, the cylinder pins engage the individual notes of the piano mechanism to play a tune. The cylinders that produce the music could play multiple tunes.

Inside this Hicks barrel piano lies a recording of music from the past. With restoration, modern music lovers will be able to hear the popular music that entertained passers-by on the streets of London in 1857.

This is an exciting and enticing prospect, but will only be made a reality through the support of a generous benefactor whose adoption of this instrument will play a vital part in solving this thrilling 160-year-old musical mystery.

This barrel piano from the English maker John Hicks contains a mystery that will be revealed with restoration.

15.

Huni Square Piano

MAKER:
Heinrich Hüni

MADE IN:
Zurich, Switzerland

DATE:
1830

Known to his friends as Bill, William Bradshaw was considered to be ‘the father of the Sydney antiques world’. He sold to the Packers and the Fairfaxes, was a mentor to former Prime Minister Paul Keating, and was chosen by then-NSW-Premier Neville Wran to refurbish Elizabeth Bay House. When Bradshaw died in 2009, aged 87, Keating described him as ‘simply the most knowledgeable antiques dealer Australia has known’.

Bradshaw kept his Huni piano in the first-floor drawing room of his home at 96 Queen Street, Woollahra. With its gorgeous cabinetwork of olivewood veneer, the instrument made an attractive side table – and that’s exactly what Bradshaw used it for. Atop the piano sat a statue of Hebe, the Greek goddess of youth, which has its own fascinating history.

In 1924 the Parianware statue was displayed in Elliot’s antiques shop near Wynyard in Sydney. Mr Elliot was a friend of Dame Nellie Melba, so when the great Australian opera singer was in Sydney on a concert tour in June of that year, she visited his shop.

An anecdote relates how Elliot greeted Melba with a flamboyant arm waving bow. Dame Nellie, forgetting that

she was holding a furred parasol, responded to Elliot’s theatrical gesture with an even deeper and more flamboyant bow. In the process, she accidentally knocked the statue of Hebe to the floor. The statue’s left arm broke off near the shoulder, and

Hebe’s pitcher shattered into a multitude of unmendable fragments.

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 Bradshaw – fully aware of the statue’s connection with the illustrious diva – bought the piece with the intention that it should function as his shop mascot. So it sat in pride of place on the Hüni square piano at the entrance to his drawing room for many years.

Maintaining the tradition set up by Bradshaw, Stewart Symonds bought both the Hebe statue and the Hüni square piano for his collection. The piano promises an exquisite sound.

This piano, made in 1830 by the Zurich-based piano maker Heinrich Hüni (1798–1866), belonged to a Swedish family who emigrated to Australia during World War II. When they returned to their home country in 1946, renowned Sydney antiques dealer William Bradshaw acquired the piano at auction.

16.

J. Watlen Upright Piano

MAKER:
John Watlen

MADE IN:
London, England

DATE:
1816

WAAPA’s esteemed Professor Geoffrey Lancaster AM believes it is reasonable to conjecture that this piano is the only one of its type in the world.

No other piano like this is listed in Martha Novak Clinkscale’s ground breaking book, *Makers of the Piano 1700-1820*, a comprehensive guide to all known extant pianos built during the earliest years of the instrument’s existence.

Internationally acclaimed historical piano restorer Lucy Coad, who visited Edith Cowan University earlier this year to assess the pianos in the Stewart Symonds Collection,

commented that she had ‘never seen one by this maker’.

Not much is known about John Watlen, apart from that he was a Scottish-born, London-based piano maker. The sound of the piano, as far as can be ascertained prior to restoration, is the characteristic sound of English uprights in the early nineteenth century: a resonant, ‘plummy’ sound that was perfect for the polite drawing rooms

of the middle class.

Restoring this unique instrument will open up an exciting new field of discovery for early piano lovers and aficionados.

17.

Continental Square Piano

MAKER:
Unknown

MADE IN:
Germany

DATE:
1750s - 70s

During the late eighteenth century, square piano design underwent rapid change both in England and on the Continent. Many different piano actions were developed in the hope that instruments would better meet the needs of a growing piano repertoire.

In its design, this Continental square piano reveals the influence of the early eighteenth century keyboard instrument called a *pantolon*. The *pantolon* is characterised by having bare wooden hammerheads, no dampers to damp the sound and a number of mechanical devices built into the instrument that, when engaged, change the sound. These devices are activated by small ivory hand stops that lie beneath the keyboard.

The modern piano is a fusion of the *pantolon*, with its undamped sound from the bottom note to the top, and the piano as it was first invented in the seventeenth century, with dampers that stop the sound when the key is released. That today’s pianos have a pedal to raise all the dampers simultaneously is the result of early piano makers wanting their instrument to be able, when needed, to sound like a *pantolon*.

In addition to its *pantolon* influences, this instrument also has an experimental action of a very simple type that is distinguished by unusually small hammers. It is reasonable to suppose that, once restored, the sound of this instrument will be incredibly delicate, subtle and colourful.

At some stage in its life, this square piano has undergone refurbishment of the casework in the Louis XV style,

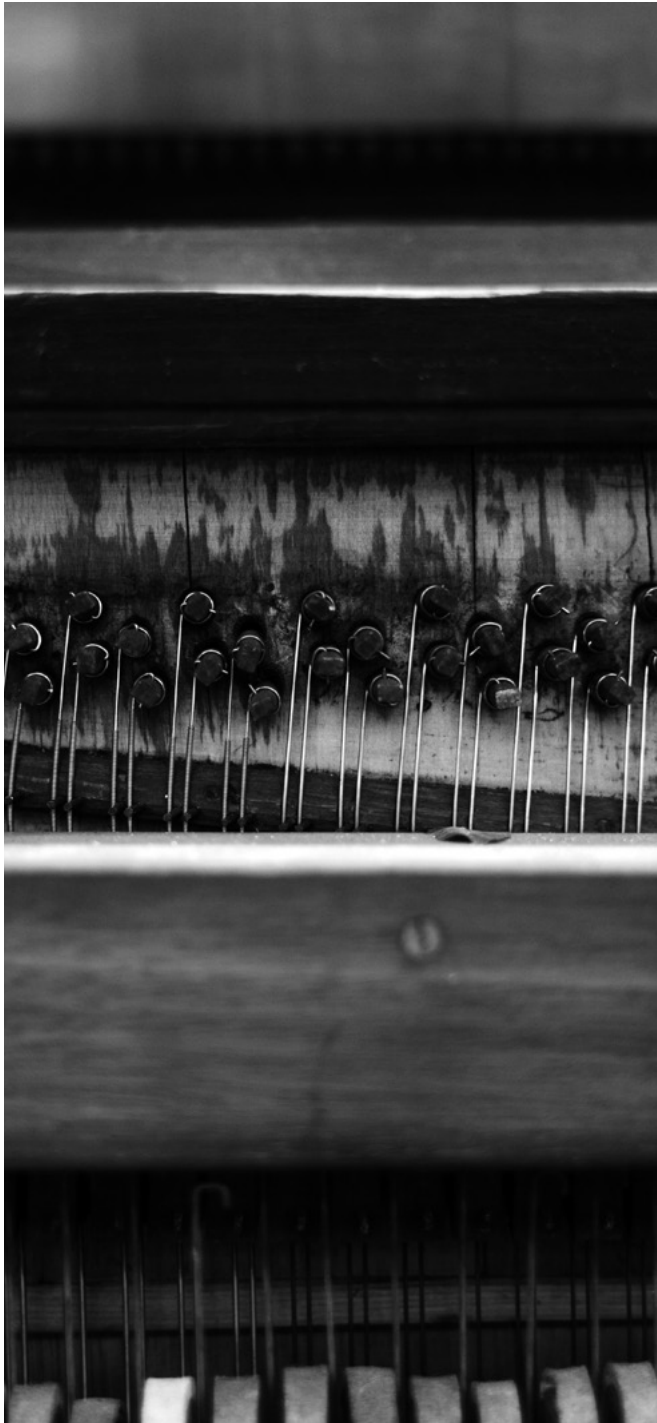
transforming it from its original plain mahogany brown to a green colour – an indication that the piano had a wealthy owner in its past who was prepared to ‘update’ the piano’s exterior to make it more fashionable.

While the piano itself is rare, the story of its arrival in Australia is also unusual.

Leading Sydney antiques dealer, William Bradshaw, came across the piano by chance in a flea-market in Paris and immediately recognised its historical significance. However, he knew that the French, who have strict laws governing their moveable cultural heritage, would never allow it to be sent to Australia. So Bradshaw hatched a plan.

As with most square pianos, the underside of the instrument is hidden from view and left unfinished – there’s no veneering, no staining, it’s just rough, bare wood. So Bradshaw turned the instrument upside down and put it inside a van underneath a pile of worthless provincial furniture. In this way, Bradshaw was able to smuggle the instrument out of France. Years later, the piano was bought from Bradshaw by Stewart Symonds.

Simply put, this instrument is rare and exotic. It takes pride of place as one of the truly special pianos in the Stewart Symonds Collection.



-f.p.

FOUNDING PIANOS

Rare and
Important
Piano
Collection

CONTACT

Tel. 08 6304 2761 development@ecu.edu.au

Edith Cowan University
Office of Development
& Alumni Relations

www.waapa.ecu.edu.au
www.ecu.edu.au

