

**KEY TO SOME OF THE PERSONALITIES WHOSE NAMES
APPEAR IN THE CHICKERING EARLY-INSTRUMENT LOG-BOOK**
(in alphabetical order)¹

Maude Adams: lute 16. This is probably Maude Ewing Adams Kiskadden (1872–1953), American actress, whose stage name was Maude Adams. She was most celebrated for her leading role in J. M. Barrie's *Peter Pan*.²

Richard Aldrich (1863–1937): clavichord 3. Music critic for *The New York Times* from 1902 to 1923.³ The harpsichordist Putnam Aldrich (1904–1975) was his nephew.

Dr Joseph Humfrey Anger (1862–1913): clavichord 6. Professor of harmony at Toronto Conservatory of Music, and organist of Central Methodist Church, Toronto. Author of a number of works on harmony and music theory.⁴

Mrs S. S. Beman (Mary H. Beman): clavichord 24 and octavina 42. She was the wife of Solon Spencer Beman (1853–1914), Chicago architect. She was a keen amateur photographer and took first prize in a competition held in Boston in 1898.⁵

Ferruccio Busoni (1866–1924): harpsichord 60. Italian conductor, pianist and composer, living in Berlin. The loan of a harpsichord by Chickering & Sons inspired him to include it on-stage in his opera *Die Brautwahl* (1912). The instrument was returned to Chickering's in 1924 after the composer's death, and was bought by Lotta Van Buren.⁶

Francis Henry Balfour Byrne (1871–1948): clavichords 2 and 4 (see also harpsichord 60). Byrne was the director of Chickering & Sons who in 1905 invited Dolmetsch to join the firm in order to supervise a department making early instruments. He was born in Bridgnorth, Shropshire and emigrated to the USA in 1883, presumably with his family.⁷ According to Mabel Dolmetsch, 'Being of Irish extraction [he] was of a romantic turn of mind'.⁸ He seems to have had both an artistic and a musical training. Later, as vice-president of Ampico (which from 1908 incorporated Chickering & Sons), he played an important part in the development of the Ampico player-piano and the production of piano rolls, recording the playing of such celebrated pianists as Sergei Rachmaninov and Arthur Rubinstein;⁹ in 1916 he was elected first president of the newly-formed National Association of Music Roll Manufacturers of America.¹⁰

Charles Theodore Carruth (1851–1926): clavichord 1. Lecturer in the History of Art.

¹ Where no specific source is given, the information here is derived from public-domain sources available on the internet.

² <http://www.ldsfilm.com/actors/MaudeAdamsBio.html> (accessed 10 April 2022); <http://www.trivia-library.com/a/famous-stage-actress-biography-of-maude-adams.htm> (accessed 10 April 2022).

³ See Larry Palmer, *Harpsichord in America*, Indiana University Press, 1989, pp. 18, 38.

⁴ See <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0000079> (accessed 29 March 2022). The surname 'Auger' in some other sources is a mistake; I thank Dr Brian Blood for drawing this to my attention.

⁵ 'Mrs S. S. Beman Wins Honors with a Camera', *The Chicago Sunday Tribune*, 9 January 1898.

⁶ Palmer, *Harpsichord in America*, p. 42.

⁷ See <https://www.wikitree.com/wiki/Byrne-5980> (accessed 21 May 2022)

⁸ Mabel Dolmetsch, *Personal Recollections of Arnold Dolmetsch*, London, Routledge & Kegan Paul Ltd, 1957, pp. 64–5.

⁹ *The Music Trades*, Vol. 57, 15 March 1919, p. 40. Online at <http://books.google.com/books?id=1ZxQAAAAYAAJ>. See also <https://www.georgeglazer.com/archives/maps/archive-nyc/byrnehorn.html> (both accessed 21 May 2022)

¹⁰ *Music Trades Review*, Vol. 62, No 19 (6 May 1916), accessed 21 May 2022 at <https://mtr.arcade-museum.com/MTR-1916-62-19/27/>

Mrs Oscar K. Cushing (Ina Griffin Cushing, 1856–1955): clavichord 20 and spinet 72. She was the wife of Oscar Kennedy Cushing (1865–1948), a San Francisco attorney.

Ernest Blaney Dane (1868–1942): clavichord 34 and harpsichords 18 and 61. Businessman and philanthropist; sometime treasurer of the Boston Symphony Orchestra.¹¹

[Eugène] Arnold Dolmetsch (1858–1940): clavichord 19 and harpsichord 55. Pioneer in the performance and study of pre-nineteenth-century music, and in the revival of early instrument making. By the time he began work at Chickering's, he had already made at least eleven clavichords, a harpsichord, and three 'Beethoven pianos' in London. For a full biography, see the article 'Dolmetsch' in the *Grove Dictionary of Musical Instruments*¹² and the works by Mabel Dolmetsch¹³ and Margaret Campbell.¹⁴

Jules-Armand-Joseph Écorcheville (1872–1915): lute 13. French musicologist and collector of instruments and manuscripts.¹⁵

George Eustis: clavichord 2. This would seem to be George Peabody Eustis (1864–1936), the son of George Eustis Jr. (1828–1872), a politician prominent on the Confederate side in the civil war. George Peabody Eustis had some connection to Venice, since he purchased an Italian picture there which eventually found its way into the Ringling Museum of Art, Sarasota, Florida.¹⁶ He later changed his name to George Eustis Corcoran.¹⁷ I have been unable to establish his profession, if any.

Charles Henry Wheelwright Foster (1859–1955): octavina 39, viols 5 and 7. President of the Chickering company at the time the early instruments were made. The first viola da gamba made at Chickering's (No. 5) was presented to him, whereupon he taught himself to play it, and later performed on it in concerts.¹⁸

Archer Gibson (1875–1952): harpsichord 53. Prominent organist in Baltimore and New York.¹⁹

Henry Louis Gideon (1877–1955): harpsichord 58. Boston organist.

Richard Silvio Mario de Gozzaldi (1890–1982): clavichord 8. He had a military career, and flew aeroplanes in the first World War.²⁰

William Churchill Hammond (1860–1949): clavichord 32. He was professor of music at Mount Holyoke College 1899–1937.²¹

William Howard Hart (1863–1937): clavichord 26. Distinguished American artist.

¹¹ Private communication from Brian Blood. There is a reference to Dane in Thomas G. MacCracken, 'The Dolmetsch-Chickering Viols', *Journal of the Viola da Gamba Society of America*, Vol. 48 (2013–14), p. 43.

¹² Margaret Campbell and Lance Whitehead, 'Dolmetsch' in Laurence Libin (ed.), *The Grove Dictionary of Musical Instruments*, second edition, Oxford University Press, 2014.

¹³ See note 5.

¹⁴ Margaret Campbell, *Dolmetsch: the Man and his Work*, London, Hamish Hamilton, 1975.

¹⁵ https://www.musicologie.org/Biographies/e/ecorcheville_jules.html (accessed 10 April 2022).

¹⁶ Object SN 636: see <https://emuseum.ringling.org/emuseum/objects/26242> (accessed 15 March 2022).

¹⁷ *Washington Post*, 6 January 1921, p. 14.

¹⁸ Mabel Dolmetsch, *op. cit.*, p. 66.

¹⁹ See <https://www.bach-cantatas.com/Bio/Gibson-Archer.htm> (accessed 26 March 2022).

²⁰ Caroline Tickner: *New England Aviators 1914–1918*, Boston (Houghton Mifflin), 1919. A photo of Gozzaldi's grave in Sparkman Hillcrest Memorial Park, Dallas TX can be accessed via www.ancestry.com (subscription required).

²¹ See <https://aspace.fivecolleges.edu/repositories/2/resources/128> (accessed 26 March 2022).

Jenkins (no other details known): he or she designed the rose of virginal 13, or perhaps the wreath around the rose.

William Lyman Johnson (1869–1949²²): virginal 13. Author of works on the history of the Christian Science movement, musician and composer, especially of Christian Science hymns. He was a close friend of Arnold Dolmetsch during his last four years in Boston, and in an article published in 1946 he wrote about Dolmetsch's work and visiting him and his family at home.²³

Frances Pelton Jones (1863–1946): harpsichord 57. Pioneer American harpsichord recitalist in the years following Dolmetsch's departure.²⁴

Spencer Kellogg (1851–1922): harpsichord 54. Industrialist: owner of a linseed oil factory. Apparently no connection with the inventor of Corn Flakes. His wife was Mary L. Kellogg née Webster: no other details known at present.

Alice Kelsey (b. 1882): viola da gamba 15. She was a young pupil of Dolmetsch's.²⁵

Ralph Kirkpatrick (1911–1984): harpsichord 60. American harpsichordist and clavichordist; author of a ground-breaking book on the composer Domenico Scarlatti and compiler of a catalogue of his works.

Richard Bennett Marshall: octavinas 65 and 67. See Edward Perry Warren, below.

[Amelia] Katherine Wisner McCluskey (1870-1929): psaltery 1. Teacher of drama, poet, actress and co-founder of the Phoenix Players in Phoenix AZ (now the Phoenix Theatre).²⁶ A picture exists of her in costume playing a psaltery – probably this one.²⁷

Mrs George L. Nichols (Mary Chickering Nichols, 1867–1933): clavichord 5, octavina 41. At the time of the Chickering Centennial Celebration (1923) she was the last surviving grandchild of Jonas Chickering, the founder of the firm.²⁸ Her husband, George Livingston Nichols (d. 1932), was a businessman who joined the board of Chickering's in the 1890s;²⁹ he had apparently given up that position by the time Dolmetsch began work there in 1905.

Frank Everett Peabody (1856–1918): clavichord 74, octavina 66. Businessman; *not* the 'Professor Peabody' mentioned in Mabel's *Recollections* as a particular friend of

²² My thanks to Stacy Teicher, research associate at Longyear Museum, Chestnut Hill MA, for help in establishing W. L. Johnson's birth and death dates.

²³ 'The Harpsichord in America' 1884–1946, *Harvard Musical Association Bulletin*, April 1946. See <https://www.classical-scene.com/2009/06/12/the-harpsichord-in-america-1884-%e2%80%93-1946/> (accessed 14 April 2022). Part of the article is quoted in Palmer, *Harpsichord in America*, pp. 28–9. In this article, Johnson mentions the virginal and also says he owned a 'spinetto' made at Chickering's: I have not been able to identify the latter.

²⁴ Palmer, *Harpsichord in America*, pp. 36–9.

²⁵ Margaret Campbell, *Dolmetsch*, pp. 170–1.

²⁶ See <https://www.phoenixmag.com/2019/12/26/100-years-of-encores/> (accessed 10 April 2022). See also <https://phoenixtheaterhistory.com/companies/phoenix-theatre-phoenix-little-theatre/> (accessed 11 April 2022).

²⁷ <https://www.findagrave.com/memorial/191791238/amelia-katherine-mcclusky> (accessed 10 April 2022).

²⁸ *The Jonas Chickering Centennial Celebration* (booklet produced in 1924 by Chickering & Sons recording the centenary celebrations of the previous year), pp. 20–21. See also Frederick C. Torrey, *One Branch of the Chickering Family, and the Complete Ancestry of Mary Chickering Nichols*, Lakehurst NJ, 1919.

²⁹ Cynthia Adams Hoover, 'Chickering' in Laurence Libin (ed.), *The Grove Dictionary of Musical Instruments*, second edition, Oxford University Press, 2014.

the Dolmetsch family and Arnold's recorder pupil. That was Francis Greenwood Peabody (1847–1936), theology professor at Harvard University.³⁰

Dr Frederick Peterson (1859–1938): clavichord 22. Psychiatrist, also published poet. From 1903, he was professor of psychiatry at Columbia University, New York.

Dr Saxton Temple Pope (1875–1926): virginal 15. Doctor, teacher, author and outdoorsman, with a particular interest in native American culture.³¹

Franklin Haven Sargent (1856–1924): psaltery 3. Founder and first president of the American Academy of Dramatic Arts.³²

Edward Francis Searles (1841–1920): clavichord 7, harpsichord 17, octavina 41. Architect and interior designer.

Mrs S. MacD. Sheridan: spinet 75. This could be the tall, attractive singer referred to in Mabel Dolmetsch's *Recollections* as 'Mrs Sheridan'.³³ The spinet was repossessed in 1912 and sold to Mrs Jennie Sedgwick of Minneapolis.

Oscar George Theodore Sonneck (1873–1928): clavichord 37. Head of the music division of the Library of Congress 1902–17. He was also editor of *The Musical Quarterly*.

Frank Taft (1861–1947): harpsichord 16. Organist and composer. He was the organist of Wanamaker's store in Philadelphia (see below) and Art Director of the Aeolian Company. No price is given for the harpsichord; this may indicate that it was supplied to him gratis, perhaps because of the Wanamaker connection.³⁴

Harold Asa Thomas (1884–1953): clavichord 10. See Edward Perry Warren, below.

Mrs Bernard W. Trafford (Leonora Brooks Borden Trafford, 1873–1936): octavina 46. Her husband, Bernard Walton Trafford (1871–1942) was a prominent banker in Boston.

Lotta Van Buren (1877–1960): clavichord 10 and harpsichord 60. Harpsichord and clavichord recitalist in the years after Dolmetsch's departure from America. She later became a restorer of early keyboard instruments, one of the few women active in the field. According to reports, she was particularly conscientious (for the time), going to great lengths, for example, to replace damaged action cloths with specially commissioned hand-woven cloth of exactly the same weave and colour. She also made at least one clavichord.³⁵

John Wanamaker (1838–1922): clavichord 30. Owner of a large department store in Philadelphia, where the Dolmetsch consort once gave a performance.³⁶ The clavichord he ordered from Chickering's in 1908 was returned unsold in 1911.

Edward Perry Warren (Ned Warren) (1860–1928): clavichord 4, spinet 73, octavinas 43, 44, 65, 67 and 71. Collector of art and antiquities, and author of works 'promoting an idealised view of homosexual relationships' (*Wikipedia*). Many of the antiquities now in the Boston Museum of Fine Arts were purchased by him

³⁰ See Mabel Dolmetsch, *op. cit.*, pp. 88–9. I thank Dr Brian Blood for identifying the correct person.

³¹ I thank Richard Troeger for correcting my reading of the name.

³² See <https://digital.janeaddams.ramapo.edu/items/show/3185> (accessed 11 April 2022)

³³ Mabel Dolmetsch, *op. cit.*, pp. 81, 82.

³⁴ <https://www.organ-biography.info/> (accessed 26 March 2022).

³⁵ Palmer, *Harpsichord in America*, pp. 39–45. See also Dalyn Cook, 'Lotta Van Buren: Pioneering Performer, Educator and Restorer', *Clavichord International*, Vol. 23 No. 1 (May 2019), pp. 7–10.

³⁶ Mabel Dolmetsch, *op. cit.*, p. 82.

between 1892 and 1902, in collaboration with his life-long friend John Marshall (1860–1928). Warren occupied Lewes House in Lewes, Sussex from 1889, where he would have been a neighbour of Violet Gordon Woodhouse (octavina 70) when she was living at nearby Southover Grange (1901–6). I do not know whether they ever met; it seems unlikely, since for much of the relevant period Warren was absent from Lewes in Boston, where he also had a residence. It seems he met Dolmetsch there, since in a letter he refers to Arnold giving him ‘a list of works by Purcell, Couperin etc. which he must buy for Lewes’.³⁷ According to Mabel Dolmetsch, Warren was a frequent (and talkative) visitor to the family in Cambridge MA, and also called on them in Fontenay-sous-Bois when Arnold was working at the Gaveau factory.³⁸ Warren’s clavichord playing is mentioned in a letter describing life at Lewes House:

Shortly after dinner one retired to one's study and reading; but when there were guests it was conversation and music, for Warren played the clavichord beautifully, or Thomas the piano.³⁹

Harold Asa Thomas (clavichord 10) was Warren’s secretary and principal legatee. Cornelia Warren (octavina 71) was his sister. Richard Bennett Marshall (octavinas 65 and 67) may have been a relative of John Marshall.

Mary Phillips Webster (dates not known): clavichord 9, harpsichord 52. Concert pianist, teacher and composer, she was active in the movement for women’s suffrage.⁴⁰

Ralph Radcliffe Whitehead (1854–1929): clavichord 27. Ceramicist. In 1903, together with his wife, the artist Jane Byrd McCall Whitehead (1858–1955), he founded ‘Byrdcliffe’, an Arts and Crafts colony in the Catskill mountains near Woodstock NY. He was visited there by the Dolmetsch family.⁴¹

Arthur Battelle Whiting (1861–1936): clavichord 23, harpsichord 59. Concert pianist and composer, and one of the first (after Dolmetsch) to give public harpsichord recitals in the US.⁴²

Violet Gordon Woodhouse (1870–1948): octavina 70. Long-time English friend and pupil of Arnold Dolmetsch, and pioneer harpsichordist and clavichordist in Great Britain. She later acquired two clavichords made by Dolmetsch at the Gaveau factory in Paris, after his departure from Boston.⁴³

³⁷ Quoted in Osbert Burdett and E. H. Goddard, *Edward Perry Warren: the Biography of a Connoisseur*, London (Christopher), 1941. Unfortunately the letter is quoted in indirect speech, and no date or details of the addressee are given.

³⁸ Mabel Dolmetsch, *op. cit.*, pp.96–7.

³⁹ Harold Woodbury Parsons to Henry Francis, 14 March 1967; quoted in David Sox, *Bachelors of Art: Edward Perry Warren & The Lewes House Brotherhood*, London (Fourth Estate), 1991, p. 213.

⁴⁰ Larry Palmer, ‘Autobiography of a Clavichord’ in *The Diapason*, December 2015, pp. 12–13.

⁴¹ Mabel Dolmetsch, *op. cit.*, pp. 90–1.

⁴² See Palmer, *Harpsichord in America*, pp. 32–6.

⁴³ See Jessica Douglas-Home, *Violet: the Life and Loves of Violet Gordon Woodhouse*, London (Harvill Press) 1996.