

TOWARDS A CATALOGUE OF HENRY TULL EARLY-KEYBOARD INSTRUMENTS

HENRY TULL (1869–1958: hereafter HT) was an English piano, harpsichord and clavichord maker, active from about 1895 until 1951. Originally a piano manufacturer, he began making early keyboard instruments around 1920, and was probably the first in the UK to do so after Arnold Dolmetsch. My article about his life and work was published in *Harpsichord and Fortepiano* in 2024.¹ This is an updated and expanded version of the catalogue that was added to that article.

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Introduction

Compiling a list of HT's early keyboard instruments is not a simple matter. No list survives from the maker himself (if one ever existed); moreover, he did not put a serial number on his instruments and did not always date them. A few surviving instruments have come to light through being offered at auctions, and a few others are known of today in private ownership or museum collections; but if we had to rely on these alone, our knowledge of HT's output would be meagre in the extreme. Luckily several documents have been preserved by family members, and although these are not complete and sometimes contain anomalies, together they make it possible to get a fairly full picture.

Sources of information: family documents

1. The first of these is a notebook, compiled after HT's death by his son, Rev. Leslie Stuart Tull, apparently to help in the disposal of his father's estate. It includes a list of instruments sold by HT, beginning with the remark '750 pianos. 1 a week'; thereafter a total of 56 early-keyboard instruments are listed. I refer to this as 'LST's list': the first part of the following catalogue is an annotated transcription of it. It is divided according to type of instrument, and in most cases all that is recorded is the surname of the client and the price; nonetheless, it has been possible to identify most of the clients (see Appendix 2 below). No dates are given: the entries in each part may have been intended to be in chronological order, but this is not certain. Leslie Tull evidently had sources of information when compiling this list that have now been lost. Note that the list does not include instruments that were made but never sold, for example those that were retained within the family; and there are clearly some instruments that Leslie Stuart missed.
2. Also preserved is what I have called the 'accounts book'. It seems clear that this was not intended primarily as a record of instruments made: they were probably only recorded in this book when the price was paid in instalments. Dates are given, but (frustratingly for the researcher) often only the day and month, without the year. The year is, however, occasionally specified, particularly in cases when a series of payments was spread over from one year to the next, which sometimes makes it

¹ Peter Bavington, 'Henry Tull: an unsung hero of the harpsichord and clavichord revival', *Harpsichord and Fortepiano*, Vol. 28 No. 2 (Spring 2024), pp 14–28.

possible to estimate when the instrument concerned was made. Despite the difficulties, it has been possible to match some of the instruments in the accounts book with those in LST's list.

3. An address book has also been preserved. This covers a longer period than the accounts book, and it has been helpful in identifying some of the clients named in LST's list.

4. Leslie Stuart Tull kept a diary throughout his life. Occasionally it provides information about instruments made by HT, including some which were apparently not included either in LST's list or in the accounts book.

Surviving instruments

A number of surviving instruments are in private ownership or in museum collections; some of these I have been able to inspect. In addition, some have been offered at auctions or advertised in newspapers. These are listed in Part II of the catalogue. It has not (yet) been possible to match them with the entries in LST's list or in the accounts book or diary.

Part I: Instruments known from family documents

This part contains instruments whose existence we know from the documentary sources 1 to 4 above. Numbers have been added for identification and cross-reference purposes.² Where a date of construction can be inferred, it is given at the start of the entry.

Instruments in LST's list

The actual text of LST's list is given below in italics. For the identity of the persons named, see Appendix 2 below.

Clavichords

1. [Before 1927] *Crawley £60*
This clavichord was auctioned at Sotheby's on 13 May 1927 (lot 168). It might be the 1924 instrument, now in private ownership in London (No. S.1 below).
2. *Lady Warrender £60*
3. *Miss Zoote £60*
4. [Before 1929] *Miss Hipkins £60*
5. [Before 1934] *Norman Wilkinson £60*
6. *Lambert £75*
7. *Rummel £60*
8. *Willoughby £60*
9. *Cox £60*

² Because of a reorganisation of the catalogue, some identifying numbers have had to be changed; the former numbers are given in parentheses. 'BMO' numbers, where given, refer to 'Boalch-Mould Online', an online catalogue of harpsichords and clavichords made before 1925 (<https://www.boalch.org>).

10. *Humphreys* £60
11. [1928] *Levy* £60
According to the accounts book, the price of this clavichord was £63 (60 guineas) plus £1.1.0 (one guinea) for 'Engraving Name as requested'. A series of payments made between February 1928 and February 1930 totalling £65 are listed.
12. *Ward* £60
13. [1930] *Pilkington* £60
The price recorded in the accounts book for this clavichord was £55, plus carriage 7/6d. The final payment was not made until 1934.
14. *Humphreys* [again: see No. 10] £50
15. [1932] *Mrs McKenna* £60
16. [1932] *Mr Goff* £60
17. *Dr Gibbons* £60
18. *Mr Lamb* £60
19. *Miss Jackson* £40
20. *Sir Alfred Beit* £60
21. *Mr Holden* £65 *burr walnut*
22. *Mr McKnight Kauffer* £65 *burr walnut*
23. [No name recorded] £65 *Black & scarlet lacquer*
24. *Mr Burnett* £45 *Mahogany*
25. *Mrs Hunter* £68
26. *Mr A. W. Soden* £80
27. *Mr Francis* £70

Virginals

HT used the term 'virginal' to mean a kind of triangular spinet. Octave spinets ('octavinas') were also included under this heading by Leslie Tull, sometimes indicated by a marginal note but not in every case. However, the price quoted gives a good indication: it can be assumed that those costing £75 and £80 were full-size triangular spinets, and those costing £38 or £40 were octavinas.

28. [Before 1927] *Crawley* £80
29. *Spencer Watson* £38
30. *Miss Wilson* £38 *octavina*

31. [1932] *Miss Humphreys* £40
32. *Sybil Thorndike* £80 (*burr walnut*)
33. *Miss Casson* £38
34. *Miss Jackson* £38
35. *Miss Hammond* £30
36. *Nyburg* £38
37. *Crawford* £50 [marginal note:] *octavina*
38. *Muirhead* £41 [marginal note:] *canvas case*
39. [1937] *Vere Laurie* £60
LST's diary confirms that this instrument was completed in June 1937.³
40. [Before 1938] *Mrs Richmond* £75
Mrs Richmond wrote to HT on 26 October 1938 asking for replacements for broken strings; the instrument must therefore have been made before that date.
41. [1938] *Fred Volkert* £75 [marginal note:] (*large*)
LST's diary refers to this instrument under construction in May 1938.⁴
42. *M.* £38 [marginal note:] (*octavina*)
Could this be Margaret Cecily Volkert, Tull's second wife? If so, this could be identical to No. S.13 below.
43. *Francis* £40 [marginal note:] (*stool*)
44. [After 1944] *A. W. Soden* £90 [marginal note:] (*large*)
The price was originally set at £130.⁵

Spinets

These are bentside spinets of a traditional design. It seems likely that they were based on an early eighteenth-century spinet by Stephen Keene and Charles Brackley that was at one time in HT's possession. A similar instrument is now at the Sigal Music Museum, Greenville SC, USA (BMO-906).

45. [1929] *Rothenstein* £84
The accounts book shows that the price for this spinet was paid in monthly instalments, beginning in May 1929.
46. *Brookes* £76

³ LST's diary, 17 June 1937: 'Donks has just completed virginal for Mr Vere Laurie £60' (within the family, HT was always referred to as 'Donks': why, no-one has any idea).

⁴ LST's diary, 20 May 1938: 'He is well on with Sir Alfred Beit's [virginal] – A week will finish it, 2 weeks will finish Fred's'.

⁵ LST's diary, 11 March 1944: 'I received a letter from Donks saying Soden wanted to buy a large virginal for £130'.

47. [Before 1937] *Leslie French* £68 [marginal note:] *Early Square Piano* £15
The accounts book records payments totalling only £20 for this spinet.⁶

48. *Noel Gabriel* £75

49. *Francis* £90 [?]

Harpsichords

Note that not all of these harpsichords were made throughout by HT; Nos. 50, 52 and 53 are restorations (see Appendix 1 below); 51 and 56 may be harpsichords that HT substantially rebuilt and signed with his own name. Instruments costing between £200 and £300 may have had two manuals, those costing only £160 perhaps only one manual.

50. *Norman Wilkinson* £250 [marginal note:] 1712
See the list of restorations (Appendix 1, No. R.2) below.

51. [1927] *Filmer* £100 [marginal note:] 1762
According to the accounts book, the harpsichord was of Tull's own make; nonetheless the annotation '1762' could indicate that it was an instrument of 1762 that HT substantially rebuilt. The price was to be £160, paid in instalments; however, by January 1930 £50 was still outstanding, and there is an ambiguous pencil note 'paid 40 £ it becomes my property again'.

52. *Levy (Shudi)* £250
See Appendix 1, No. R.9.

53. *Levy (Gaveau)* £300
See Appendix 1, No. R.4.

54. *Goff Henry Tull* £200
The addition of the words 'Henry Tull' to this listing, and the ditto marks to the following two, may indicate that these three harpsichords were made from scratch by HT; or perhaps only that they bore his signature.

55. *Miss Stuart* " " £160

56. *John Francis* " " £250
This could be the harpsichord by Kirkman that HT rebuilt for Millicent Silver, John Francis's wife.

Additional documented instruments

Included here are two instruments mentioned in LST's diary that apparently do not appear in his list.

57 (formerly 60). 1938, triangular spinet ('virginal')
Leslie Tull's diary mentions a virginal being made for Sir Alfred Beit in May 1938.⁷
This could be the same instrument as No. S.7.

⁶ LST's diary, 6 July 1937: 'Leslie French esq – he still owes Donks a tidy bit'.

⁷ LST's diary, 20 May 1938: 'Donks sold a virginal for £73-1-6. He is well on with Sir Alfred Beit's – a week will finish it [...]'.

58 (formerly 62). 1941, clavichord

Made for Lady Newall. It appears she left for New Zealand without fully paying for the instrument.⁸

Part II: Known surviving instruments

This section lists surviving instruments by HT in private ownership (including three retained by members of HT's family) or in museum collections. Also included are instruments offered in newspaper advertisements or at auction sales, or whose existence is established through internet searches. Undoubtedly there are other survivors which have not yet come to light. All of the instruments in this section probably appear in Part I above, but it has proved impossible to match them up with any certainty; accordingly, a new numbering sequence is used here.

S.1. 1924, clavichord (BMO-2355)

Unfretted, compass $C-d^3$. Privately owned in London. The case is veneered in burr maple (or possibly elm) surrounded by mahogany cross-banding. Natural keys of ebony, with ivory arcades; accidentals of ebony, covered with ivory slips. The nameboard inscription in gilded letters reads:

HENRICVS • TVLL • FECIT • LONDINI • MCMXXIV

The previous owner's name appears inside the fall-board:

PHILIP JAMES

This clavichord was much modified by Goff and Cobby in 1936–7 for Philip James CBE (1901–1974), and later by John Kay, a mature student at the (then) London College of Furniture, in 1988. In each of these interventions, a new soundboard and bridge was made for the instrument. The clavichord was restored again in 2024 by Peter Bavington. This could be any one of Nos. 1 to 4 above.

S.2. 1925, clavichord (BMO-2356)

Unfretted, compass $C-d^3$. In private ownership, Strasbourg, France. Case sides, fallboard and one-piece lid all solid walnut with an attractive ripple figure. Naturals: ebony, with arcades which are probably of box; accidental blocks ebony, covered with ivory slips. The nameboard inscription in gilded letters reads:

HENRICVS • TVLL • FECIT • LONDINI • 1925

Inside the lid, in large gilded letters within a wide gilded border:

MUSICA DONVM DEI

(Note the anomalous use of 'U' and 'V'. Also worth noticing that the date is given in Arabic numerals; Tull usually used Roman.) This could be any one of Nos. 1 to 10 above.

S.3. 1932, clavichord

Unfretted, compass $C-d^3$. Now belonging to Francis Knights (Cambridge). Case sides, lid and fallboard all solid walnut with an attractive figure. Natural keys covered with ebony, with boxwood arcades; accidental blocks of ebony with ivory slips. The nameboard inscription in gilded letters reads:

HENRICVS TVLL FECIT LONDINI MCMXXXII

⁸ 21 June 1941: 'Lady Newall wife of Air Marshall Sir—Newall [sic] owes Donks some money for a clavi which she took off to New Zealand'.

Inside the lid, in large gilded letters within a wide gilded border:

CONCORDIA MUSIS AMICA

Inside fall-board: THOMAS R.C. GOFF

There are also inscriptions in ink, as follows:

on *c*¹ keylever: 'For / Tom' [here the balance pin] 'with my / everlasting / love.'

on *c*^{#1} lever: 'from Pamela / and' [here the balance pin]

on *d*¹ lever: 'FROM / DAVID' [here the balance pin] '10 - iii - 32'

It seems this instrument was made as a present for T. R. C. Goff (1898–1934).

The article by the late Howard Schott on Goff in *The Grove Dictionary of Musical Instruments*⁹ states:

Early in 1932 he received a clavichord as a gift and was so deeply impressed that he determined to build such instruments.

So far, I have not been able to establish the source of this remark, but from the evidence of this clavichord it appears to be true that such a gift was made. The donors (Pamela and David) were most likely Pamela Margaret McKenna, née Jekyll (1889–1943) and her son David (1911–2003). David McKenna became a close friend of Tom Goff, and his obituary (*Daily Telegraph*, 2003-02-22) shows the two of them performing a keyboard duet in 1933.

This clavichord is presumably either No. 15 or No. 16 above.

S.3A. Harpsichord, c. 1934 (BMO-637)

Compass *FF*, *GG-f*³. Case veneered with burr walnut panels cross-banded with mahogany, with inlaid stringing of ebony/boxwood check. Trestle stand with four turned legs; two pedals attached to front stretcher. One rose with seated harping figure.

This is a 1774 Baker Harris harpsichord rebuilt by HT, who signed it with his own name. He made extensive alterations, so that it is unclear whether certain parts are by HT or by Harris: the wrestplank, for example, of London plane, is probably HT's work.

The harpsichord was sold to Mrs K. Thompson of Moseley, Birmingham, who gave it to Edinburgh University in 2005; in the meantime, Alec Hodsdon had worked on the instrument, and removed HT's nameslip, replacing it with one reading 'Baker Harris London'.

Now in the Edinburgh University collection, MIMed 4464. This could be No. 50 or 51 above, or a completely different instrument.

S.4. 1935, octavina

Sold at Piano Auctions Ltd, 16 June 2011 (lot 55). The catalogue reads simply 'Henry Tull (c1935) A table model virginal in a walnut and inlaid case'. A photo shows that the case is veneered in burr walnut, and the nameboard inscription reads:

HENRICVS TVLL FECIT LONDINI MCMXXXV

Present whereabouts not known.

⁹ Laurence Libin (ed.), *The Grove Dictionary of Musical Instruments*, second edition, Oxford University Press, Vol. 2 p. 443 col. 1

S.4A (formerly 57). Around 1935, two-manual harpsichord
Painted case and soundboard, cabriole-leg stand. Three sets of strings, one at octave pitch; compass *FF-f*³. It seems that the case, keyboard and jacks were made by HT,¹⁰ but the harpsichord may incorporate some material from a 1780 harpsichord by Baker Harris, including a soundboard rose with initials 'B H'. It was owned by HT's daughter Sybil, and sold by her on 1 June 1962 to 'a friend of John Ticehurst', presumably C. F. Colt.¹¹ It remained in the Colt Collection (No. H102T) until 7 June 2018, when it was sold at Piano Auctions Ltd (lot 24). Present owner not known.¹²

S.5. around 1935, clavichord
Formerly in the Colt Collection, No. M506T. The 1969 catalogue¹³ describes it as '(Very) small. Walnut'. Stolen from Mr Colt's house in France.¹⁴ Present whereabouts not known.

S.5A (formerly 58). 1937, triangular spinet ('virginal')
Compass *FF-f*³: one string per note. Case sides walnut. The inside of the lid has a picture of Hailsham parish church, Sussex, with figures in eighteenth-century dress. Nameslip inscription, in gilded letters, as follows:

HENRICVS * TVLL * FECIT * LONDINI * MCMXXXVII

There are two pedals. The left pedal operates the buff stop; the right pedal advances the plectra further towards the strings by moving the upper register; in other words it is a 'loud' pedal.

Retained by HT and now owned by his grandson, Christopher Tull, Devon.

S.5B (formerly 59). 1937, octavina
Compass *C-c*³, sounding at octave pitch. Case of walnut. The inside of the lid has a landscape with figures; the flap a hunting scene. Natural keys of ebony, with gilded arcades; accidentals of ebony, capped with ivory slips. The nameslip inscription, in gilded letters, reads:

HENRICVS * TVLL * FECIT * LONDINI * MCMXXXVII

Owned by Mrs Elizabeth Abell, HT's great-granddaughter. It is thought this had been the property of Margaret Cecily, HT's second wife.

S.6. 1938, clavichord
Sold at Sotheby's, 25 November 1955 (lot 100). The auction catalogue reads: 'A FINE CLAVICHORD by Henry Tull, London, 1938, four octaves and a note, black naturals and white ivory accidentals, two strings to the note, the case of finely figured veneered kingwood, with cut brass handles and on four square legs linked by stretchers, 3ft. 9in. by 1ft. 4in. [1140 × 410 mm]'. Present whereabouts not known.

¹⁰ Derek Adlam, private communication, 7 August 2023.

¹¹ LST's diary, 1 June 1962: 'Sybil has sold her harpsichord at 3 Leopld [sic] Rd for £200. A friend of John Ticehurst who knew Donks has bought it.'

¹² For more about this harpsichord, see <https://boalch.org/instruments/instrumentprofile/641> (accessed December 2023).

¹³ C. F. Colt, *The Colt Clavier Collection: Silver Jubilee 1944–1969* (booklet issued by the author), p. 25.

¹⁴ Letter dated 10 August 1999 from Mr W.E. Spiers, Manager, Colt Clavier Collection, to Mrs Lynne Mirrey; the original is in the British Clavichord Society archive.

S.7. 1938, triangular spinet (‘virginal’)

Compass *FF-f*³. Sold at a Tel Aviv auction in 2013.¹⁵ Veneered throughout in burr walnut. Natural keys covered with boxwood with arcades of the same material and solid ebony sharps; two pedals. Nameboard reads

HENRICVS TVLL FECIT LONDINI MCMXXXVIII

S.7A 1943, octavina

Compass *C-c*³, sounding at octave pitch. Case and lid of plain (but handsome) walnut. Natural keys covered with ebony, with boxwood arcades; accidental blocks of ebony, topped with ivory slips. Soundboard of spruce, decorated with scalloped borders and five stylised painted roses. Varnished. Inscribed on the nameboard in gilded letters:

HENRICVS TVLL FECIT LONDINI MCMXLIII

Although the inscription indicates that it was made in London, this octavina was actually made in Polegate, Sussex, after HT and his family had moved there to escape bombing. Now owned by Christopher Tull, HT’s grandson.

S.8. Bentside spinet, unknown date

Sold at Piano Auctions Ltd in September 2005. The catalogue reads: ‘A spinet in a walnut painted case, the lid painted with dancing figures in a rural landscape, the fascia board inscribed and dated 1680 [sic], raised on square tapered legs with block feet united by stretchers’.¹⁶ Almost certainly this is one of the spinets listed above (Nos. 45–49).

S.9. Bentside spinet, unknown date

Compass *GG-d*³. Offered at Piano Auctions Ltd, 4 April 2019 (lot 51) but did not sell; sold at the same auction house on 27 June 2019 (lot 45) for £520. Plain walnut case; the frontboard veneered with ripple-figured maple. Naturals covered with ebony, with ivory arcades; solid ivory sharps. Soundboard painted with flowers. The nameboard simply says

HENRICVS * TVLL * FECIT * LONDINI

in black letters. This too must be one of those listed above.

S.10. Bentside spinet, unknown date

Compass *GG-d*³. Plain walnut case. Ebony covered naturals with bone arcades, solid bone sharps. Nameboard veneered in burr-maple, with inscription in black letters:

HENRICVS * TVLL * FECIT * LONDINI.

Sold for £1170 (inc. fees) at Ewbank’s auction, Send (near Woking, Surrey) on 21 June 2024 (lot 3487). Very similar in appearance to S.9 but not the same instrument.

S.11 (formerly 63). Clavichord

Date not known. Retained by HT and bequeathed to his daughter Sybil: its existence is established by his will. Present whereabouts not known.

¹⁵ Known only from a photo downloaded from the internet in November 2019.

¹⁶ *Piano Prices: A guide to recent prices attained in auction at Piano Auctions Ltd sales in London 2003 to 2007*, Piano Auctions Ltd, Cardington, Bedfordshire, 2007, p. 110.

S.12 (formerly 64). Bentside spinet

Date not known. This was given as a present to HT's second wife, Margaret Cecily, and remained in the bungalow at Polegate after his death in 1958. In a letter written from a care home in 1974 (two years before her death), she expresses a wish to donate it to her niece, Heather de Nevers, a cellist playing in the Leeds Philharmonic Orchestra. I have not been able to trace this person.

Appendix 1: List of HT's restorations

This list is probably incomplete.

R.1 1926: Restored a Thomas Hitchcock spinet, BMO-774: now at Packwood House, Warwickshire (National Trust).

R.2 1931: Restored a 1763 Kirkman harpsichord and sold it to Norman Wilkinson; the price was £250 and the bill was finally settled in 1931, following part-payments in 1927, 1928 and 1930 according to the accounts book. This must be No. 50 in LST's list; however, which of the five known Kirkman harpsichords of this date it was is not known. Two harpsichords from Wilkinson's estate were sold at Sotheby's on 9 July 1934: one by Jacob Kirkman dated 1762 (BMO-961) and one by Jacob and Abraham Kirkman dated 1789 (BMO-1080). It is not clear whether HT had any hand in restoring these. The meaning of the marginal note '1712' in LST's list is not known.

R.3 1934: Rebuilt a 1774 Baker Harris harpsichord. See S.3A above

R.4 1934: According to LST's list (No. 53) and the accounts book, a 'harpsichord by Gaveau, Paris' was supplied to John Henry Levy in 1934; the price was £300, 'to be paid by Jan'y 1935'. It can be assumed that some restoration was required.

R.5 c. 1935: Rebuilt a 1780 harpsichord by Baker Harris (or possibly built a new instrument incorporating some Baker Harris material) for his daughter, Sybil Stubbs. This is listed in the catalogue above as No. S.4A (BMO-641).

R.6 1935: Restored a 1791 Abraham and Joseph Kirkman double-manual harpsichord for David McKenna (BMO-927); the instrument was later owned by the late Charles West Wilson, Pennsylvania, USA.

R.7 1938: Restored the Queen's Ruckers harpsichord to playing order (now on loan to Fenton House, London: BMO-1628).

R.8 1939: Restored the Joseph Tisseran harpsichord for the Hansford family (BMO-1951: now in the Bate Collection, Oxford). LST's diary apparently refers to this restoration in the entry for 9 January 1939: 'Donks writes to say he has just finished harpsichord [...]'.
[...]

R.9 Unknown date: According to LST's list (No. 52), a Shudi harpsichord was supplied to John Henry Levy by HT, presumably after restoration; according to the accounts book, the price was £210. The particular harpsichord cannot be identified.

Appendix 2: Some of HT's clients

This list includes all the names mentioned in the catalogue, and a few other individuals who can be identified as clients from other sources. Numbers after a name refer to the instruments in the catalogue.

Bearsted: see Levy below.

Sir Alfred Beit (20, 57): Sir Alfred Lane Beit, 2nd Baronet (1903–1994). He was a Conservative MP 1931–45; in later life, he moved to Ireland and became prominent as an art collector. His collection is now at the National Gallery of Ireland, Dublin.

Brookes (46): unidentified.

Mr Burnett (24): unidentified.

Miss Casson (33): Mary Casson (1914–2009), Sybil Thorndike's daughter, a Shakespearean actress; or possibly her sister Ann Casson (1915–1990).

Chaplin: Eleanor Mary (Nellie) Chaplin (1870–1960), pianist. She possessed a 1789 Kirkman harpsichord (BMO-922) which she used in a 1920–22 production of *The Beggars' Opera*. The accounts book records several payments for tuning, including on one occasion for a broadcast by station 2LO (forerunner of the BBC), and the supply of quills and strings.

Cooper: Gerald Melbourne Cooper (1892–1947), singer, harpsichordist, and, most importantly, the promoter of a series of chamber music concerts in various London venues that ran from 1922 until 1948. These included both 'early' music and standard chamber repertoire. HT overhauled a harpsichord for him, and no fewer than five pages are required in the accounts book to record tunings for concerts and visits to regulate etc. He did not, however, own a Henry Tull instrument: he knew the Dolmetsch family, and was one of the first to order instruments from them when they moved to Haslemere.¹⁷

Cox (9): Herbert Choplin Cox (*d.* 1945), a Canadian who bought Twatley Manor near Malmesbury, Wiltshire in 1925. He is not listed in the accounts book, but his name and address appear in HT's address book.

Crawford (37): unidentified.

Crawley (1, 28): George Abraham Crawley (1864–1926), architect and designer, friend and disciple of Arnold Dolmetsch. His wife, Mary Alice née Brotherhood (1870–1964), was the keyboard player of the family; she acquired an eighteenth-century double-manual harpsichord by Jean Goermans from Arnold Dolmetsch around 1920.¹⁸ Numerous visits to tune the harpsichord and virginal for 'Mrs Crawley' are recorded in the accounts book. The harpsichord is presumably the Goermans double-manual; the virginal presumably No. 28 in the catalogue.¹⁹

Dartington: An entry in LST's diary (6 March 1939) records that HT was asked to supply 'instruments' (no details) to 'Dartington Hall'. This must refer to the Dartington Music Summer School & Festival, established around 1935 to run courses and concerts at the Dartington Estate near Totnes, Devon. Millicent Silver (see 'Francis' below) is thought to have played the harpsichord for the first time there.

¹⁷ See Mabel Dolmetsch, *op. cit.*, p. 128.

¹⁸ BMO-567, now in the Edinburgh University collection, No. MIMEd 4329.

¹⁹ For more about the Crawley family, see Brian Blood, 'Arnold Dolmetsch, Violet Gordon Woodhouse, Mrs Crawley and their harpsichords', *The Dolmetsch Foundation Bulletin*, new series No. 33 (Spring 2018).

Filmer (51): Beatrice L. Filmer, who lived at 16 Pembroke Square, Kensington.²⁰ She was an actress, and appeared in a number of stage productions between 1918 and 1923.²¹

Francis/John Francis (27, 43, 49, 56): Probably John Francis (1908–1992), husband of the harpsichordist Millicent [Irene] Silver (1905–1986). John and Millicent bought a clavichord, a triangular spinet ('virginal'), a bentside spinet and a harpsichord from HT. Some of these may have been acquired before the Second World War, but Millicent's career as a harpsichordist did not begin till 1945, when her London Harpsichord Ensemble gave its first performance at the National Gallery in London. In the years that followed, she was a frequent performer with the Ensemble and as a soloist.

Leslie French (47): Leslie Richard French (1904–1999), actor, noted for his interpretations of Puck in *A Midsummer Night's Dream* and Ariel in *The Tempest*.

Noel Gabriel (48): Probably Noel Earle Gabriel (1915–1994), solicitor and musical amateur. His father-in-law (Stanton Rees, 1876–1959) was a professional violinist, and his own father had studied at the Guildhall School of Music and Drama, though he did not take up music professionally.

Dr Gibbons (17): unidentified. The name does not appear in the accounts book or the address book.

Mr Goff (16, 54): Thomas Robert Charles Goff (1898–1975), harpsichord and clavichord maker, and friend of HT.

Miss Hammond (35): unidentified.

Miss Hipkins (4): Edith Jane Hipkins (1854–1945), daughter of the organologist Alfred James Hipkins (1826–1903) and herself a distinguished artist. She was almost certainly responsible for producing the posthumous 1929 edition of her father's work on the history of the piano: in this, she added a footnote crediting HT alongside Dolmetsch for the revival of clavichord making.²²

Mr Holden (21): unidentified.

Humphreys/Miss Humphreys (10, 14, 31): The accounts book shows that an octavina (presumably No. 31) was supplied to Miss Humphreys of 8 Welbeck Court, Addison Bridge Place, W.14, in 1932, price £28, paid in instalments. Margaret Humphreys of 35 Holland Park Avenue appears in the address book: this is nearby and the two people may be related or even one and the same.

Mrs Hunter (25): unidentified.

Mrs Ionides: see Levy.

Miss Jackson (19, 34): unidentified.

Mr McKnight Kauffer (22): Edward McKnight Kauffer (1890–1954), American artist and partner of Marion Dorn (1896–1964). They bought Arnold Dolmetsch's clavichord No. 1, made in 1894, some time after 1937.

²⁰ Curiously, the accounts book gives the address as 27 Pembroke Square; but contemporary electoral registers make it clear that Mrs Filmer lived at No. 16, and no-one of a similar name lived at No. 27.

²¹ See <https://theatricalia.com/person/1pr/beatrice-filmer> (accessed 30 September 2023).

²² A. J. Hipkins, *A Description and History of the Pianoforte and of the Older Keyboard Stringed Instruments*, London (Novello), first published 1896, third (posthumous) edition 1929, p. 64 (note).

Mr Lamb (18): Probably Henry Taylor Lamb MC RA (1883–1960), prominent painter: he was also a talented pianist, and a friend of Thomas Goff.²³

Lambert (6): Almost certainly Herbert Lambert FRPS (1881–1936), photographer and maker of clavichords and harpsichords, friend of Thomas Goff and Violet Gordon Woodhouse.

Levy (11, 52, 53, R.4, R.9): John Henry Levy (1910–1976). He was the son of Major Walter Henry Levy (1876–1923) and the Hon. Nellie Levy, née Samuel (1883–1962). After his father's death, his mother married the architect Basil Ionides (1884–1950), and the couple became important art collectors. Both John Henry Levy and the Hon. Mrs Ionides appear many times in the accounts book, where payments for tunings are recorded. Another tuning client was the Viscountess Bearsted (1856–1927), Mrs Ionides' mother.

M. (42, S.13): Could be Margaret Cecily Volkert (1895–1976), HT's second wife.

Mrs McKenna (15): Pamela Margaret McKenna née Jekyll (1889–1943), the wife of Reginald McKenna (1863–1943), First Lord of the Admiralty 1908–1911 and MP for North Monmouthshire (Liberal). She was a talented pianist and close friend of Thomas Goff; in 1934 she bought a clavichord from him (Goff's No. 4). Her second son was David McKenna (1911–2003). Mrs McKenna and David jointly made a gift of a Henry Tull clavichord to Tom Goff in 1932, which has survived (see No. S.3 in the catalogue). See also R.6.

Muirhead (38): Helen Mabel Quincy Muirhead (1861–1947). She was the wife of James Fullarton Muirhead (1853–1934), for many years editor of the Baedeker travel guides.

Lady Newall (58): Olive Tennyson Newall (née Foster, 1891–1988), the second wife of Sir Cyril Newall (1886–1963), appointed Governor General of New Zealand on 22 February 1941, a post he held until 10 April 1946.

Nyburg (36): Henry Solomon Nyburg (*b.* 1909), son of Solomon Nathan Nyburg (1866–1950), founder of S. N. Nyburg & Co., antique dealers in Grafton Street, Piccadilly, London.

Pilkington (13): Charles Vere Pilkington (1905–1983), friend and pupil of Violet Gordon Woodhouse. He had received a harpsichord as a birthday present from his father in 1926. The accounts book contains frequent entries for harpsichord and clavichord tuning at various venues in London.

Mrs Richmond (40): This is Sara Richmond, who lived in Mount Vernon Cottages, Hampstead, and who wrote to HT on 26 October 1938 asking for replacements for broken strings.²⁴

Rothenstein (45): William Rothenstein (1872–1945), artist, Principal of the Royal College of Art 1920–35, knighted in 1931 for services to art; a friend of Dolmetsch and of Violet Gordon Woodhouse. Spinnet 45 may have been intended for his daughter Rachel Mary (1903–1989), who had studied at the Royal College of Music.²⁵ She married Alan Bassett Ward in 1937.

Rummel (7): Probably Walter Morse Rummel (1887–1953), German-born French pianist of English descent, a leading proponent of Debussy's piano works. He also

²³ In the immediate post-war years, supplies of timber were rigorously controlled. Lamb assisted Goff to obtain supplies of beech and spruce he needed to resume his instrument-making.

²⁴ The letter is in Rev. Christopher Tull's possession.

²⁵ Thanks to Martin Ferguson Smith for this suggestion (private communication, October 2023).

edited several volumes of early music, and published piano arrangements of organ works by Bach and Vivaldi.

Millicent Silver: see Francis above.

Mr A. W. Soden (26, 44): Probably Armand Wilmshurst Soden FRIBA (1906–1965), architect and documentary film producer. His film production company, Trojan Film Productions Ltd, existed between 1949 and 1961, but I can only trace one film made by them, a short documentary about Rochester Castle.²⁶

Miss Stuart (55): Mrs Jane Stewart (note correct spelling) commissioned harpsichord No. 55 for her daughter Katharine. She lived in Girton Gate, Cambridge, and wrote to HT to check progress.²⁷

Mrs K. Thompson (S.3A): unidentified.

Sybil Thorndike (32): Dame Agnes Sybil Thorndike, Lady Casson, CH, DBE (1882–1976), actress. She was first trained as a pianist at the Guildhall School, and only took up acting when forced to do so by pianist's cramp.

Vere Laurie (39): Probably George Haliburton Foster Peel Vere-Laurie (1906–1981), landowner, of Carlton Hall, Nottinghamshire.

Fred Volkert (41): Frederick Otto Volkert (1894–1941), music publisher, the elder brother of HT's second wife, Margaret Cecily Volkert.

Ward (12): Probably Herbert Ward. Two addresses for him appear in the address book: (1) Castle House, Broadstairs, Kent; (2) 62A Leigham Court Road, Streatham Hill. I cannot find out anything more about him.

Lady Warrender (2): Lady [Ethel] Maud Warrender née Ashley-Cooper (1870–1945). She was a distinguished amateur singer who performed many times at charitable events. She was acquainted with the contralto Sybil Stubbs, Tull's daughter, who accompanied her on a tour of North America.²⁸

Spencer Watson (29): This seems to refer to Hilda Mary Watson née Gardiner (1880–1953), wife of the portrait artist George Spencer Watson RA (1869–1934). Her page in the accounts book records tuning and regulation of a virginal.²⁹ Some tuning was done at the Little Theatre, so it seems Mrs Watson was involved in theatrical performances.

Miss Wilkinson: The accounts book includes many records of tunings for 'Miss Wilkinson', including some at the Lyric Theatre. This is probably Eleanor Gertrude Wilkinson (1872–1950), pianist (no relation to Norman Wilkinson). It is clear from the accounts book that she owned both a harpsichord and a clavichord.

Norman Wilkinson (5, 50, R.2): Not the artist Norman Wilkinson CBE (1878–1971) but the stage designer Norman Wilkinson (1882–1934; no relation). His collection of keyboard instruments was sold at Sotheby's on 6 July 1934. It included two instruments that may be by Henry Tull, a clavichord³⁰ (No. 5?) and an octave

²⁶ A review in *Today's Cinema* (No. 5766, Vol. LXXII, 16 February 1949) was not very complimentary: 'Good camerawork, monotonous commentary, uneven recording. Suitable for schools.'

²⁷ Letter in Christopher Tull's possession; unfortunately undated.

²⁸ I thank Derek Adlam for this identification.

²⁹ Also recorded is payment for work on a 'dulcitone': this is a keyboard instrument in which the sound is produced by tuning forks struck with felt-covered hammers.

³⁰ Lot 91: 'A Modern Clavichord, of convenient size, in white painted case; black keys and white sharps; compass four octaves C–D, length 3 ft. 7 in. [1090 mm]'.

virginal,³¹ and two Kirkman harpsichords, one of which may be No. 50, though the date does not correspond.

Willoughby (8): unidentified; but it may be relevant that Thomas Goff's mother was Cecilie Heathcote-Drummond-Willoughby (1874–1960).

Miss Wilson (30): The accounts book has an entry for Miss Jessie Wilson, resident at 34 York Terrace, Regent's Park, and at The Grange, Harmondsworth: evidently a well-to-do amateur. The supply of various items is listed (the details are not clear), but the purchase of octavina No. 30 is not mentioned.

Miss Zoote (3): probably Beryl [Drusilla] de Zoete (1879–1962), ballet dancer, orientalist, poet and translator. She was born in London of Dutch descent.³²

Violet Gordon Woodhouse: (1870–1948), pioneer harpsichordist and clavichordist in Great Britain. She never acquired an instrument made by HT, but he was frequently called upon to tune and maintain her instruments.³³

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³¹ Lot 89: 'A small modern octave Virginals, in rectangular light green case; interior gilt; boxwood keys; compass three octaves and one note. 1 ft. 6 in., by 9 in. [450 × 230 mm]'.

³² Thanks to Christopher Nobbs for suggesting this identification.

³³ See Jessica Douglas-Home, *Violet: The Life and Loves of Violet Gordon Woodhouse*, London, Harvill Press, 1996; also Osbert Sitwell, *Noble Essences: A book of characters*, London (Macmillan), 1950, p. 285.