

A Suitcase in the Attic

In July 2022, Chris Harrison, Chairman of The Haslemere Society, forwarded an email from Suzannah Worth in which she described a suitcase, “full of archival material, much of which relates to the Dolmetsch family and early music.” The material, which had been the property of Cyril and Mary Goldie, passed to Mary’s executors, Lloyd and Kathleen Worth, who were Suzannah’s paternal grandparents. Suzannah and her cousin, Sarah Garrett, met Marguerite Dolmetsch and me at The Georgian Hotel in Haslemere and gave us three envelopes containing sundry concert programmes, original photographs of various members of the Dolmetsch family and other Dolmetsch-related bits and pieces.

So began the search to understand how this material came to lie in Suzannah’s attic and to learn more about Cyril and Mary who, as the two concert programmes showed, were involved musically and socially with the Dolmetsch family from the early 1920s through to Cyril’s death in 1942, and Mary’s death ten years later.

I turned first to uncovering the reason why Lloyd and Kathleen had been Mary Goldie’s executors. Were they related?

I was fascinated by the strong artistic leanings within the Worth family: several of the family became artists, writers and musicians. Suzannah’s mother, Jennifer Worth (1935–2011) trained as a nurse and midwife, but later turned to music, as a piano and singing teacher.¹ She wrote the best-selling trilogy *Call the Midwife* which inspired the popular BBC TV series of the same name.² Jennifer’s painter-husband, Philip, became secretary of The Free Painters & Sculptors, formed in 1952 as the Painters Group from the ICA.³ Jennifer’s younger sister, Christine Lee, is a successful St Martin’s School of Art-trained sculptor.⁴ Suzannah has authored *Toffee Apples and Quail Feathers: New Stories From Call the Midwife* which draws on manuscripts her mother left in a folder labelled *Fifth Book*.⁵

¹ <https://www.watfordobserver.co.uk/news/14305203.watford-lit-fest-daughter-of-call-the-midwife-author-jennifer-worth-talks-about-her-mum/>

² https://en.wikipedia.org/wiki/Jennifer_Worth

³ <https://www.freepaintersandsculptors.co.uk/>

⁴ <https://www.christinelee-sculptor.co.uk/>

⁵ <https://www.waterstones.com/book/toffee-apples-and-quail-feathers/jennifer-worth/suzannah-worth/9781399601870>

Searching online resources including FreeBMD⁶ and FindMyPast⁷ I traced Suzannah back through her parents, Philip and Jennifer Worth, to her grandparents, Lloyd and Kathleen Worth. Kathleen Worth had been born Kathleen Blakeley (born in Ely in 1905; married Lloyd Worth in 1930), the daughter of Samuel Fitzgerald Blakeley.⁸ Samuel Fitzgerald, who was born in Ramsey, Isle of Man, had a sister, Mary Shepherd Blakeley, who married Cyril Goldie.⁹ So, Mary Goldie was Kathleen Worth's aunt, and a great-great aunt to Suzannah.¹⁰

In the very short biographical notes that accompany works of art by Cyril Goldie, a common refrain is that little is known of his life and career.¹¹

Looking through the concert programmes, letters and other bits and pieces, we sensed a close friendship between Cyril and Mary and members of the Dolmetsch family. These, together with other archival material, have contributed to a greater understanding of the Goldie family, and the extensive role that Cyril and Mary Goldie played in our own family's 20th-century history.¹²

Cyril's father, Bruce Goldie (1842–1897), was a manager in a brewery. Bruce's Scottish-born parents, James Goldie (born 1796) and Clarissa Murray (born 1801) are listed in the 1841 census as living at Blake Hall, Wanstead, Essex. In the 1851 census, Bruce is recorded residing at St Patrick Square, St Cuthbert's, Midlothian with two brothers and two sisters: the oldest, Mary (born 1827), is a teacher of music. All the children were born in England: in Bruce's case, in Wanstead.

Bruce's wife, Mary Agnes Morton (1844–1926), was born in Chorlton, Staffordshire. They married in 1867 and had eight children: Bruce Morton (1869–1960); Ernest Murray (1871–1951); Cyril Russell (1873–1942); Herbert Charles (1875–1941); Agnes Evelyn (1877- after 1942); Marie Winifred (1883–1943); Alice Margaret Dorothy (1885–1960); and George Morton (born 1887). In the 1891 census, their household, situated at 35 Tedworth Square, Chelsea, London, consisted of Bruce and Mary, six of their eight children

⁶ <https://www.freebmd.org.uk/>

⁷ <https://www.findmypast.co.uk/>

⁸ Samuel Fitzgerald and Mary Shepherd's father was a Yorkshire-born Wesleyan Methodist minister, the Rev. Samuel Blakeley (born 1839) (see <https://terrydrayton.wixsite.com/knighton/wesleyan-methodists>)

⁹ Samuel Fitzgerald Blakeley (born 1870) married Ida Jane Wagg (born 1873) in 1895.

¹⁰ There are disagreements between several sources about dates. As no original birth, marriage or death certificates have been consulted, it is possible some given dates may be a year early or a year late.

¹¹ <https://www.liverpoolmuseums.org.uk/artifact/scylla>

¹² The last set of UK national records currently available is the 1939 Register. Censuses up to 1921 are widely available through online sources. The next census to be released will be the 1951 census, due for release in January 2052. The 1931 census was taken in April 1931 but was completely destroyed in a fire in 1942 at the Office of Works. There was no England and Wales census in 1941 due to WW2.

(Bruce Morton and Agnes Evelyn are absent), a niece, Ellen A Bruce, and two live-in domestic servants, Minnie Larkin and Clara Clifton.¹³

Bruce Morton was educated at Westminster School and went up to Christ Church, Oxford in 1887.¹⁴

Arriving in 1915, he spent ten years teaching classics at St Edward's School, Headington, coaching cricket, and playing for the Senior Common Room cricket team.¹⁵

He was warmly remembered by a former student:¹⁶

“a man of immense integrity, a fine scholar and conscientious Housemaster. It is true that we ragged him in the Sixth, but I think we are all of us rather ashamed of doing so. He had a peculiar crablike walk and his hobby was potsherds.”

He left St Edward's to tutor 'pass-men'¹⁷ in classics¹⁸ and to continue his interest in archaeology, donating several of his finds to the Ashmolean and Pitt Rivers Museums.¹⁹ Bruce died on 6 January 1960.

Ernest Murray worked as a chemical analyst at the RAF Depot in Kidbrooke, London.²⁰ He married in 1899 and lived at 4 Everton Road, Croydon with his wife Alice Mary (*née* Hawkes) (1875–1945) and their daughter, Alice Ethel (1900–1941). Alice Ethel married Henry F Cook (born 1906) in 1926. Alice and Henry were living in Harrow, Middlesex in 1939. Ernest Murray died in 1951.

Herbert Charles won a scholarship to study the oboe at the Royal College of Music (RCM) in 1897, having previously held a scholarship at the Royal Academy of Music. Between 1902 and 1916 he held positions in the New Symphony (founded in 1903 and later known as the Royal Albert Hall

¹³ https://en.wikipedia.org/wiki/Tedworth_Square

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https://elizabethan.westminster.org.uk/Filename.ashx?tableName=ta_elizabethan&columnName=filename&recordId=637

¹⁵ <https://archive.stedwardsoxford.org/>

¹⁶ 'The Pillars on which the School Rests', *Chronicle* Vol 33 Issue 661 (2011) p. 3

<https://archive.stedwardsoxford.org/Filename.ashx?tableName=ta_publications&columnName=filename&recordId=689&page=89&end=100>

¹⁷ Students who pass their degrees without honours.

¹⁸ In a letter written to his sister-in-law Mary Goldie in December 1950, Bruce Morton, then in his eighties, mentions two of his students: Penelope Photiades (1930-1984), the first woman to gain the Gaisford Prize for Greek prose, and Ann Keir who he coached for Responsions (first year examinations). Ann's father Sir David Keir, Master of Balliol, sent a book token for two guineas: Bruce writes, 'over and above my fee – so presumably Ann gave a good account of me!'

¹⁹ https://england.prm.ox.ac.uk/noajax-individualsb045.html?i_l=G&i_id=463

²⁰ https://en.wikipedia.org/wiki/RAF_Kidbrooke

Symphony) and other orchestras.²¹ His professional performing career ended due to problems with his throat. He returned to the RCM and worked as Custodian and later Superintendent in the College Library.

In the 1901 census Herbert Charles (occupation: 'musician') was living with his widowed mother, Mary Agnes), two sisters and a younger brother at Yelland Villas, 2 Brockley Rise, Lewisham. Other family members at the same address included: Agnes Evelyn (occupation: 'musician'), Alice Margaret Dorothy, George Morton, and Matilda Morton (Mary's sister, born 1848: 'living on means') and Alice M Goldie (Mary's niece, born 1877).

By the 1911 census Mary Agnes had moved to 58 Schubert Road, Putney in the company of her sister Matilda Morton (presumably unmarried), Herbert Charles (occupation: 'orchestral musician'), Marie Winifred (occupation: 'governess'), Alice Margaret Dorothy (now married, with the surname Hobson), Alice Margaret Dorothy's son, Philip James Lee Hobson (born 1910), and George Morton (occupation: 'commercial clerk'). Alice Margaret Dorothy had married Cecil James Hobson (1875-1918) in 1905.²²

Herbert Charles is mentioned often and approvingly in issues of the *R.C.M. Magazine* particularly for his work in the college library.²³ A more alarming report recounts a mugging in January 1932 when Herbert Charles was robbed near his home (probably 30 Harcourt Terrace, West Brompton, Kensington where he was living in 1939). The injuries caused considerable damage to his eyesight which even before the attack had been cause for concern. After his recovery, Herbert returned to the library part-time and all were amazed at how, despite being almost totally blind, he could locate books and music when they were requested. His obituary in the 1941 issue comments that after his retirement, in 1935, 'he found life difficult though he was devoted to his sisters and brothers.'²⁴ Mention too is made of the loss of his collection of first editions when his sister's home was bombed.²⁵

In 1939 Marie Winifred was living at 6 Cathcart Road, West Brompton, Chelsea. It is possible that it was at Marie Winifred's home that Herbert Charles' first editions were destroyed.²⁶ Marie died in early 1943. Gordon

²¹ The New Symphony Orchestra's chief conductors were Thomas Beecham and, from 1908 until 1928, Landon Ronald.

²² Alice Margaret Dorothy died in Kent (her death is registered in Canterbury in 1960), as did Mary Goldie (whose death is registered in Dover in 1952).

²³ <https://archive.org/details/rcm-magazine-1932-28-1-images/page/4/mode/2up>

²⁴ <https://archive.org/details/rcm-magazine-1941-37-2-images/page/68/mode/2up>

²⁵ Herbert's retirement predated the arrival of Rudolph Dolmetsch at the RCM to study with Constant Lambert which occurred a year or two later. Arnold Dolmetsch, of course, had studied at the RCM in the 1880s.

²⁶ A high explosive bomb fell near Cathcart Road between Oct 1940 and Jun 1941, known as 'The Blitz' <<http://bombsight.org/bombs/15816/>> (this URL does not work with the Chrome browser) – also <http://www.westendatwar.org.uk/page_id__152_path__0p2p.aspx>

Morton, joined as a Private in the 158th Battalion of the Canadian Infantry and survived WW1.²⁷ As there is no mention of him in UK records after the war, he may have emigrated permanently to Canada.²⁸

By the 1921 census Mary Agnes Goldie had moved to 21 Coleherne Road, Kensington, where she was living with Marie Winifred and Mary's widowed daughter, Alice Margaret Dorothy Hobson, who was 'dressmaking' on her 'own account'.

Agnes Evelyn registered with the Teachers' Registration Council in 1904. She was then living in Southbourne, Bournemouth. In 1911 she was an assistant at Raven's Croft School, Warlingham, Godstone, Surrey.²⁹ In 1909 Raven's Croft moved to Seaford in Sussex. Ten years later she was music mistress at Eversley School, Cooling Lane, Folkestone.³⁰ Eversley was an exclusive private boarding school for 'young ladies.'³¹ The pupils and staff moved in 1935 from Folkestone to a school in Lymington in Hampshire. By 1939 Agnes Evelyn was living with her brother Cyril and Mary at 25 Quakers Lane, Potters Bar.

Cyril Russell Goldie may have been named for his father's older brother Russell Goldie (born 1837). Cyril began training as an architect (this is recorded in the 1891 census when he still lived in Tedworth Square), but ten years later he was boarding in the King's Road, Chelsea with Alfred R Haywood (1875–1971).³² King's Road is only a short walk from Tedworth Square. They are both described as 'artist-painters'. While one cannot be sure when Cyril turned from architecture to fine art, the appearance of a headpiece by him (see below) for the preface to *The Quarto – An Illustrated Quarterly for 1896* confirms that around this time he was a student at The Slade, for the express purpose of this publication was 'to bring to the world the work of young or unknown artists who have at some time or other received instruction at The Slade.'³³

Towards the end of the same volume, an illustration by Alfred R Haywood decorates a setting to music by Joseph S Ward of Robert Herrick's poem '*To Electra*'.³⁴ Hayward served in the Artists' Rifles before being appointed an Official War Artist (1918–9).³⁵

²⁷ <http://data2.archives.ca/e/e444/e011087766.pdf>

²⁸ There is a record of a G M Goldie who travelled by ship to Quebec in 1912.

²⁹ <http://www.tbds.org.uk/ravenscroft/page7.html>

³⁰ <https://www.folkestonehistory.org/uploads/F&DLHS%20Newsletter%2085%20Spring%202021.pdf>

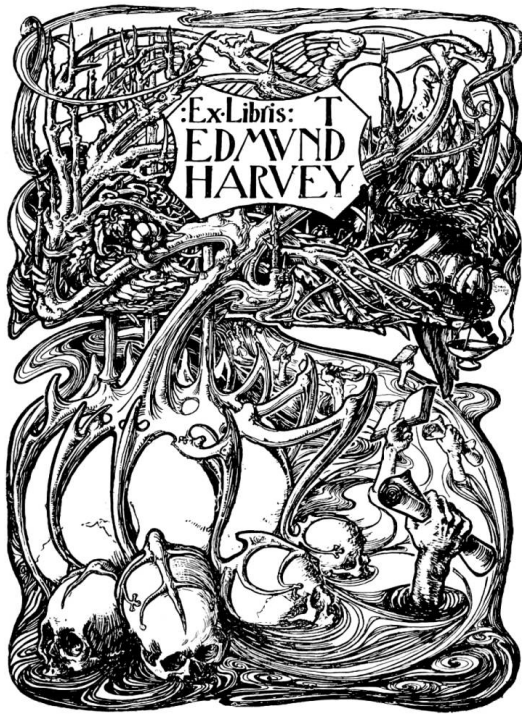
³¹ <https://www.folkestonehistory.org/index.php?page=recent-finds-at-eversley>

³² <https://artuk.org/discover/artists/hayward-alfred-robert-18751971>

³³ *The Quarto – An Illustrated Quarterly for 1896* pub. J. S. Virtue, London (1896).

³⁴ https://englishverse.com/poems/to_electra

³⁵ <https://www.forces-war-records.co.uk/units/4375/21-artist-rifles>



In his 1904 book entitled 'Bookplates', Edward Almack, describes an *Ex Libris* "T. Edmund Harvey" bookplate by Cyril Goldie, that appeared in Gleeson White's *Modern Book-Plates & Their Designers - Winter Number of the Studio 1898-9*. He calls it 'a gruesome jumble of sticks and bones.'³⁶

The copy below lies in the Wellcome Library, London.³⁷ Joseph Pennell's classic *Pen Drawing and Draughtsmanship* (1889) includes an example of Cyril's penmanship and talks about Goldie's curious mysticism which was a feature of his work from that period.

In the summer of 1904, Cyril married Mary Shepherd Blakeley (1873–1952).³⁸ Quite how Mary, born in Cheadle, Staffordshire, came to meet Cyril remains a mystery. However, in

1901 when Mary was a school mistress living in Downham Market, that year's census return records that Cyril's younger sister, Marie Winifred, was working as a governess and as Mary's assistant.³⁹

Mary's widowed mother, Elizabeth Ann Blakeley (*née* Greener) (1844–1913), who was born in Merthyr Tydfil, was living there too.⁴⁰ Ten years earlier, in 1891, Mary had been a teacher of English at a school in Holbeach, Lincolnshire.

By the 1911 census Cyril and Mary were living at 33 Washington Street, Liverpool, with Mary's mother. Cyril was working as an art instructor at the Liverpool School of Art, but by 1921 he was working 'on his own account' as an 'artist' at 8a Canning Chambers, 2 South John Street, Liverpool.⁴¹

³⁶ <https://www.gutenberg.org/files/60858/60858-h/60858-h.htm>

³⁷ <https://victorianweb.org/art/design/bookplates/1.html>

³⁸ The marriage was registered in Downham, Norfolk.

³⁹ In the 1911 census, Marie Winifred is living back with her family in Putney. Her occupation is governess.

⁴⁰ Samuel Blakeley and Elizabeth Ann Greener married in 1865. Mary Goldie's occupation, in the census returns, is given as 'home duties.' One is reminded of Jennifer Morag Henderson's 2015 biography of Josephine Tey, as summarised by Tessa Hadley in the *London Review of Books* (1 Dec 2022) pp. 11-12: 'Keeping a house in the 1920s meant something different than it does today ... washing, cooking, cleaning ... food had to be bought or ordered every day ... fires had to be laid and maintained ... there was some help with cleaning and washing went out to a laundry.' In Mary's case, this was even without having to care for a widowed mother who lived with them until her death in 1913.

⁴¹ The Liverpool School of Art was also known unofficially as the Mount Street School of Art or Liverpool Institute and School of Art <<https://www.artbiogs.co.uk/2/schools/liverpool-school-art>>. When funds were short, it was not unknown for instructors to be let go and for them to keep studios in Liverpool where they could work on their own account. It may have been what led to Goldie taking up membership of The Sandon

Liverpool had long been and continued to be a prosperous port city

.⁴² It competed with London to be a centre for the arts.⁴³

Painters Augustus John and Anning Bell were working there, but there was tension between what was seen as the dead hand of South Kensington in the exhibitions organised by the Liverpool Academy (which tried to ape the Royal Academy in London) and the more modernist approach which was a feature of work exhibited by the Sandon Studio Society.

The Liverpool of this period was subject to mass social unrest and strike action which led, in the summer of 1911, to British troops being despatched by Winston Churchill to face protestors on the streets, with a warship stationed in the Mersey.⁴⁴

Grace Wyndham Goldie, in her history of The Liverpool Repertory Theatre (1911–1934), reported that some protesters had thrown bricks taken from a stack being used to rebuild the theatre.⁴⁵ These artists, many of them members of the Sandon Studios Society, had been radicalised by the 4 March–1 April 1911 exhibition of works by European Post-Impressionists.⁴⁶ A mass demonstration took place close to the Walker Art Gallery.⁴⁷ There, in response, a group of artists ‘committed themselves to question authority’.⁴⁸

Cyril’s work was included in exhibitions organized by the Sandon Studios Society during this period, and a retrospective exhibition organized in 1950, entitled *Fifty Year of Merseyside Art*, also displayed his work.^{49 50}

Studios Society in April 1914 -

https://www.thebluecoat.org.uk/cms/legacy/archive/Bluecoat_Arts/Sandon_Studios_Society/Bulletin_367_san_4_2/1914_apr_Sandon_bulletin367SAN4_2_6.pdf/

⁴² For periods during the 19th century, the wealth of Liverpool exceeded that of London.

⁴³ The Liverpool Philharmonic Society was founded in 1840

⁴⁴ <https://artdaily.cc/news/48604/City-of-Radicals-Exhibition-Features-Work-by-Van-Gogh--Matisse--Gauguin-and-Signac#.Y4oxSnBP1hE>

⁴⁵ G W Goldie, *The Liverpool Repertory Theatre 1911-1934*. Hodder & Stoughton, London (1935) p. 60.

⁴⁶ Roger Fry (1866–1934) had organized a similarly ground-breaking exhibition, *Manet and the Post-Impressionists*, at the Grafton Galleries, 8 Grafton Street, London, 8 Nov 1910–11 Jan 1911. The Liverpool exhibition sought to replicate the impact that Fry’s exhibition had made in London. Further exhibitions took place in London: the *Second Post-Impressionist Exhibition*, staged at the Grafton Galleries between 5 Oct–31 Dec 1912; and the *Third Post-Impressionist Exhibition*, presented at 8 Grafton Street in Jan 1913.

⁴⁷ The Walker Art Gallery houses one of the largest art collections in England outside London.

⁴⁸ A comment made by Xanthe Brooke, curator of European Fine Art at the Walker Art Gallery.

⁴⁹ The Sandon Studios Society was founded by former Liverpool School of Art students. The Studios remained open at all hours and the resident artists provided critique for the students. The society maintained close links to the Liverpool School of Architecture and for a time shared the same premises, the Blue Coat Chambers. Described as the Bloomsbury Group of Liverpool, the society was the centre of cultural life in the city and hosted a programme of dances, dinners, exhibitions, and lectures. <<http://s3.amazonaws.com/arena-attachments/1268696/1b725e7926e859326a4b7ec62d0d99cc.pdf?1505723056>>

⁵⁰ https://www.thebluecoat.org.uk/cms/legacy/Bluecoat-Exhibitions-History-1908-to-the-present_2021-09-08-151140_gvgv.pdf

Bisson, in his history of The Sandon Studio Society, records that gentle, absent-minded Cyril Goldie, someone that everybody liked and made welcome, 'was seen, one day, walking up Bold Street during a shower of rain with his umbrella held erect but unopened ...'⁵¹

Cyril's period in Liverpool allowed him to indulge another of his passions, music.

He was a fine amateur cellist and involved himself in the musical life of Liverpool. *The Musical Times*, dated 1 April 1911, reported on a 27 Feb concert given by Miss Pauline Fischer (soprano), Mrs Charles Leggatt (solo pianoforte), Mr A E Thomas (violin) and Mr Cyril Goldie (violoncello) which included two movements of a Sonata for Violoncello by Arnold Clibborn who was then studying with Iwan Knorr at *Dr Hoch's Konservatorium – Musikakademie* in Frankfurt.⁵²

Clibborn later married Miss A K Johnstone who was on the editorial board of the *Sandon Bulletin*, and became a Sandon member himself. Arnold's brother, the artist Ronald Clibborn, participated in the founding of the Sandon Studios Society. In 1919, Liverpool-based Marco Pallis approached the Dolmetsch family 'concerning a scheme for the formation of a society in Liverpool, devoted to the revival of early music'.⁵³

Mabel described Marco as 'a friend of Cyril Goldie'.⁵⁴ It was clear that Cyril already knew the Dolmetsch family, for Mabel writes:

'[Cyril] was already an accomplished cellist who, in the past, had several times collaborated with us.'⁵⁵

Unfortunately, she is not specific about where or when they had collaborated and, the archives now being in Cambridge, a check through the extensive press cuttings has not been possible.

In *Personal Recollections* Mabel recounts how, in the summer of 1920, Pallis was spending a considerable time in Haslemere, accompanied by a Liverpool

⁵¹ R F Bisson, *The Sandon Studios Society and the Arts* pub. Parry:Books Ltd. (1965) p. 33.

⁵² Others who studied at *Dr Hoch's Konservatorium* included: Balfour Gardiner, Percy Grainger, Norman O'Neill, Roger Quilter, and Cyril Scott. In 1939, Clibborn was among a group of composers who had written new music for recorders (or, in some cases, bamboo pipes): also included were Cyril Scott, York Bowen, Harold Samuel, Imogen Holst and Stuart Rhodes – see Alexandra Williams, *'The Dodo was Really a Phoenix: the Renaissance and Revival of the Recorder 1879-1941'*, PhD Thesis, University of Melbourne p. 249.

⁵³ https://en.wikipedia.org/wiki/Marco_Pallis

⁵⁴ Mabel Dolmetsch, *Personal Recollections* p. 133. Arnold Dolmetsch and Cyril Goldie may have met before Cyril's move to Liverpool, and that although Dolmetsch had interested him in the viola da gamba, he was then too poor to acquire one. The Dolmetsches first performed in Liverpool in 1913.

⁵⁵ Marco Pallis makes a similar comment in his article 'The rebirth of early music' in *Early Music*, Jan 1978, Vol. 6, No.1 pp. 41–45.

friend, William Doran⁵⁶ upon whom Pallis bestowed a viola da gamba.⁵⁷ A similar gift was made to Maurice Kruger (a violinist in the Liverpool Philharmonic Orchestra), all part of Marco's dream to have an active viol consort based in Liverpool.^{58 59}

This was more than a decade before he established a fully professional group, The English Consort of Viols, among whose members was Elizabeth Brown,⁶⁰ by then Elizabeth Goble and the wife of the harpsichord maker Robert Goble (1903–1991) who had worked in the Dolmetsch workshops in the 1920s and 30s before setting up in Headington, Oxford with financial support from Marco.⁶¹

Cyril too craved a viola da gamba but having little money this was something he could only dream of. Following one of Dolmetsch's Liverpool concerts, in 1920, Cyril was presented with a fine Barak Norman instrument which Mabel had just played. While Cyril was remarking on its wonderful tone, Mabel handed him the instrument, and Marco Pallis said: "It is yours." Mabel wrote that the following day Cyril confessed that he had spent a sleepless night, during which he got out of bed every so often to touch the instrument and reassure himself that it was not a dream.

During the same visit, a concert was arranged under the auspices of the Sandon Studios Society. A copy of the programme survives, on the back of which George Harris had drawn Arnold's daughter Cécile, then quite young.⁶²

⁵⁶ William Doran (1891–1992) became a chemistry lecturer at The University of Liverpool.

⁵⁷ Although Pallis came to Haslemere to study early music with Arnold Dolmetsch, Dolmetsch's broader influence on the younger man was to foster an awareness of the writings of metaphysicians René Guénon and Ananda K Coomaraswamy.

⁵⁸ Kruger appears in *The Musical Times*, Vol. 30, No. 560 (Oct 1889).

⁵⁹ The Dolmetsch family had been performing on viols in consort since the end of the nineteenth century. Hélène Dolmetsch (1878–1924), Arnold's daughter from his first marriage, was a noted performer on the viola da gamba from her teens <<https://www.sophie-drinker-institut.de/dolmetsch-familie>>.

⁶⁰ Elizabeth (Betty) Brown (1907–1981) was the daughter of the headmaster of Liverpool Collegiate School and had been torn between a career in painting or in music (see Mary Bennett, 'Robert Goble', pub. *The Thursley Chronicle* (1991)). She was awarded a Dolmetsch Foundation Scholarship to study with Arnold Dolmetsch – see *Early Music*, Vol. 4, No. 2 (April 1976) pp. 227–a–227. She was one of the soloists in the 1930 Haslemere Festival in the Bach Concerto in C major for three harpsichords. A second Dolmetsch Foundation Scholarship was awarded to John Challis (1907–1974), the first American-born harpsichord maker of the early-music revival, which enabled him to continue his apprenticeship in harpsichord making begun Haslemere in 1926. He returned to Ypsilanti, Michigan in 1930 and in 1966 he moved to New York City <<https://aadl.org/ypsicleanings/270797>>. Elizabeth Goble coached the *London Consort of Viols* founded in 1948 by Harry Danks (1912–2001) <<https://www.semibrevery.com/2016/06/the-london-consort-of-viols-a-semi-official-bbc-team/>>.

⁶¹ Paul Goble, Robert and Elizabeth's son, records some memories of Marco Pallis in an appreciation published in *The Way and the Mountain: Tibet, Buddhism, & Tradition*, a selection of Marco's writings.

⁶² George Harris (1878–1929) had a successful career in Liverpool and London as a theatre designer, as well as working in New York. Always returning to his beloved Bluecoat studio, he designed sets and costumes for Sandon parties and cabarets and was a prolific caricaturist – see <<https://museumcrush.org/the-bluecoat-liverpool-where-the-avante-garde-meets-the-village-hall/>>

It was on this occasion too that, accosted by a woman music teacher who said she preferred the pianoforte above the virginals, an irate Dolmetsch enquired: "Can it [the virginals] not be heard in a room?": "Is it not adequate to accompany the human voice?": rounding off with: "Then why annoy the neighbours?"⁶³

A *Festival of Music of the 16th, 17th & 18th Centuries* was held between 8–18 May 1922 to promote the instruments coming from the workshops in Haslemere. It was to support Marco's plan to modernise the Dolmetsch workshops, boost production and stimulate demand. The performers included Cyril and Mary Goldie, Marco Pallis and members of the Dolmetsch family.⁶⁴ The performance of six-part works for viol consort must have been quite novel in Liverpool at that time.

A concert in 1924, this time without the Dolmetsch family, saw how Marco's work to establish a centre of early music in Liverpool had borne fruit. A soirée organised by the Committee and Members of the German Circle of the Liverpool School of Commerce took place on 5 April at the Rushworth Hall. The instrumentalists included Cyril and Mary Goldie, Lucy Graham, Dorothy Ravenscroft, William Doran and Marco Pallis. The evening included music by Telemann, Bach, Mozart and Hassler, two *Volkslieder*, a recitation of poetry by Heine and the English premiere of a short *Lustspiel* by Roderich Benedix entitled "*Eigensinn*".

The spread of Dolmetsch's work was mentioned in an article by Christopher Mayson in the *R.C.M. Magazine* of 1928.⁶⁵ He admitted that he had only met Arnold Dolmetsch once, and describes how when, in the company of Georg Götsch (1895–1956) and Rolf Gardiner (1902–1971),⁶⁶ the three of them travelled to Haslemere in 1926 to visit the Dolmetsch home, 'Jesses'.⁶⁷ Mayson acknowledged that the promotion of early music as a way to

⁶³ R F Bisson, *The Sandon Studios Society and the Arts* pub. Parry:Books Ltd. (1965) p. 109.

⁶⁴ Dr Tom Goodey (1885–1953), known as the Father of Nematology in Britain, also sang at the Haslemere Festival and recorded with members of the Dolmetsch family <<https://www.jstor.org/stable/769203>>

⁶⁵ <https://archive.org/details/rcm-magazine-1928-24-3-images/page/88/mode/2up>

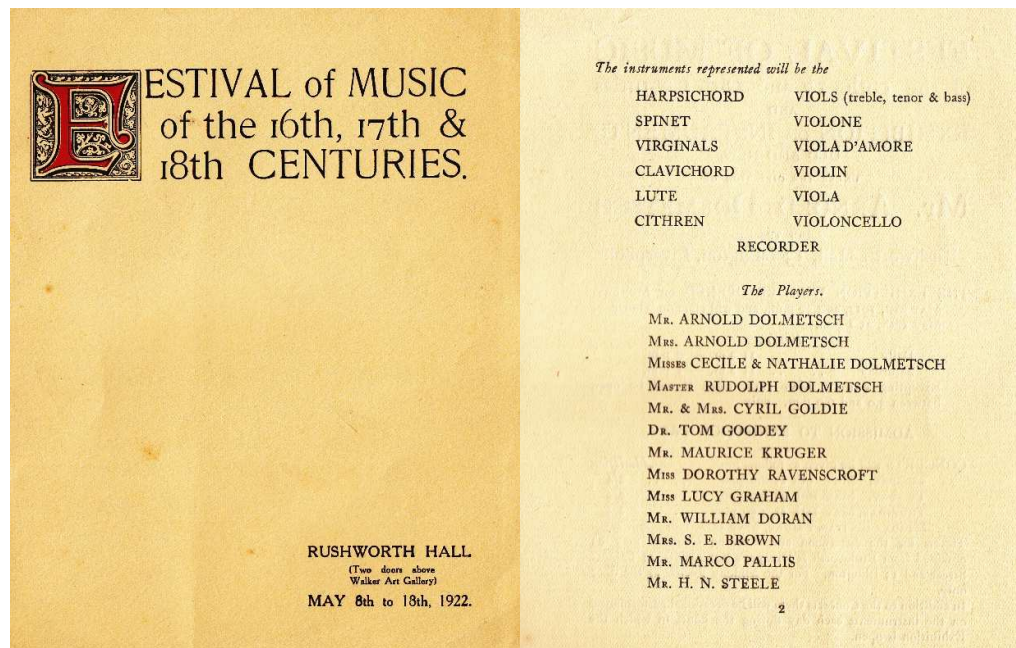
⁶⁶ In an article, published in *The Agricultural History Review* (2001) entitled 'Rolf Gardner, English patriot and the Council for the Church and Countryside' the author, R J Moore-Colyer, includes a footnote: "Writing of Chopin and Schumann in his diary on 7 Aug 1927, Gardiner noted that it was '... odd how I instinctively reject this romantic music now. It plays with our emotional machinery and stirs up sentiment; but I feel the process to be somehow indecent' (CUL microfilm 9631). Gardiner's friend, the professional musician Christopher Mayson, reckoned that his knowledge and appreciation of music ended with Bach and upbraided him for the dogmatic way in which he dismissed music post-Beethoven. (CUL, Rolf Gardiner MSS, CS/1/1, Mayson to Gardiner, 30 Jun 1927) <<https://bahs.org.uk/AGHR/ARTICLES/49n2a4.pdf>>.

⁶⁷ Georg Götsch was an important figure in *der deutschen Jugendbewegung* (the German youth movement) and *der Jugendmusikbewegung* (the youth music movement); Rolf Gardiner was a folk dancer, a founder member of The Soil Association and the father of conductor John Eliot Gardiner. Rolf and Georg jointly edited *Alte Kontra-Tänze*.

encourage amateur music-making, what Dolmetsch called '*Home Music*', was well underway:

'... The Dolmetsch Circle has formed centres for the performance of music which is considered exclusive to the amateur. Mr Cyril Goldie (brother of our own Mr [Herbert Charles] Goldie) formed the first centre some years ago in Liverpool and has now formed another in London; there are good beginnings in Oxford and Cambridge.'⁶⁸

The 'good beginnings in Oxford' centred around Robert Donington (1907–1990) who with fellow Queen's College, Oxford friend Richard Nicholson travelled to Haslemere in the mid-1920s for viol lessons with Rudolph, Mabel and Arnold Dolmetsch.⁶⁹ Their work in Oxford gained the support and encouragement of Marco Pallis. In turn, Richard Nicholson, Robert Donington and Robert's sister Margaret Donington⁷⁰ made visits to Liverpool to play in viol consorts with Marco and Elizabeth Goble.⁷¹



It was Robert Donington, remembering the late 1920s, who wrote:

⁶⁸ In '*Home Music*', Bulletin, Autumn 2017, Jeanne Dolmetsch reproduced Arnold Dolmetsch's analysis of the causes for its decay and how it might be re-established, an article originally hand-written on 5 Feb 1926.

⁶⁹ In 1932 when The Dolmetsch Foundation published *The Work and Ideas of Arnold Dolmetsch: The Renaissance of Early Music* its author, Robert Donington, wrote: 'It had long been felt that one of the most valuable contributions that could be made to the preservation of Dolmetsch's work, would be to secure a series of recordings representative of his playing.'

⁷⁰ Margaret Donington (1909–1979), dancer and teacher of music, married Oswald B Powell (1867–1967), a Bedales schoolmaster and writer, in 1938. They lived in Headington, Oxford.

⁷¹ Richard Nicholson, 'Robert Donington (1907-1990)', *Chelys* Vol. 19 (1990).

'I recall from the days of my schoolboy apprenticeship in Haslemere a party of his talented family (AD [Arnold Dolmetsch], Mabel, Rudolph and Carl, Cécile and Nathalie) and eager disciples (Marco Pallis and Richard Nicholson, [Elizabeth] Betty Goble *née* Brown, Miles Tomalin,⁷² John Guthrie,⁷³ Tom and Diana Poulton,⁷⁴ my sister Margaret and the rest of us). If the roof had come down, I thought, this would have been the end of the early music movement.'⁷⁵

Diana studied the lute with Arnold Dolmetsch and became a fine player and an authority on its repertoire. Tom Poulton provided the illustrations for Rudolph Dolmetsch's *The Art of Orchestral Conducting* Bosworth & Co (1942).⁷⁶

The 'Dolmetsch Circle' in 1920s Cambridge remains obscure. Edmund J Dent, Professor of Music from 1926 to 1941, was an active promoter of early English music. The harpsichordist Mary Potts (*née* Crighton) (1905–1982), who was born in Wallasey (over the River Mersey from Liverpool), studied with Arnold and Rudolph Dolmetsch in the 1920s and 30s.⁷⁷ Mary Crighton married Leonard J Potts (1897–1960), a fellow of Queen's College, Cambridge, in 1930.⁷⁸

Sometime later, in the mid- to late 1940s, viols were being played at the home of Alexis (1915–2000) and Jill Vlasto (*née* Medway). Alexis arrived in Cambridge as an undergraduate in 1937 to study modern and medieval languages. Jill Vlasto (1916–1968) was a musicologist at Girton College, Cambridge.⁷⁹ Both had worked at Bletchley Park during WW2 and they married in 1945. Thurston Dart, newly arrived in the Department of Music at

⁷² Brian Blood, 'Govern these ventages', *The Bulletin*, Dolmetsch Foundation (Spring 2022).

⁷³ John Guthrie met the Dolmetsches whilst a teacher at Bedales, an acquaintance that had been the catalyst for his interest in early music and dance

<<https://www.blackwell.co.uk/rarebooks/catalogues/MusicList57.pdf>>.

⁷⁴ Tom (1897–1963) and Diana Poulton (*née* Kibblewhite) (1903–1995) were both students at The Slade.

Diana's family were neighbours of Annette Henderson, one of Mabel Dolmetsch's sisters, in Rustington – see Brian Blood, Mabel Dolmetsch 1874-1963, *The Bulletin*, Dolmetsch Foundation (Spring 2021).

⁷⁵ Robert Donington, 'Why early music?' *Early Music* 11.1 (1983) p. 42.

⁷⁶ Rudolph received a letter from the publishers, dated 30 Dec 1942: 'Dear Sir, We think it might interest you to know that Sir Henry J Wood wrote for a copy of your book *The Art of Orchestral Conducting*.'

⁷⁷ Gerald Gifford, 'An Influential Harpsichord', *The Bulletin*, Dolmetsch Foundation (Autumn 2017)

⁷⁸ Christopher Hogwood wrote: 'I even lived in her [Mary's] house for a while and particularly enjoyed playing her Schudi-Broadwood harpsichord of c.1775, which had formerly belonged to Arnold Dolmetsch whose son Rudolph had been her teacher.' *Early Music* (2012). Paul Thwaites, who studied with Mary Potts, wrote: 'Arnold Dolmetsch taught Mary the harpsichord from 1927, while she was still at the Royal College of Music. And Mary kept in touch with Arnold until at least 1938, when she wrote him a note – in perfect French – regretting that he had had to cancel a lesson with her due to illness.' <

<https://www.semibrevery.com/2011/08/arnold-dolmetsch-%E2%80%93-the-greatest-early-music-pioneer-of-the-20th-century/> >

⁷⁹ <https://www.agelastos.com/genealogy/getperson.php?personID=I689&tree=agelasto>

Cambridge, joined the Vlastos for viol consort sessions and later acquired a Jaye treble viol.⁸⁰

Alexis Vlasto's uncle was Marco Pallis, and it was to Marco that they turned to help establish their Cambridge-based consort.⁸¹

About Dart, Alexis remembers that:⁸²

'[v]iol-playing with his friends, fallible amateurs or beginners though they might be, remained one of his great pleasures.'

What is missing is evidence of any similar activity between the wars to support Mayson's contention that a 'Dolmetsch Circle' had been established in Cambridge by 1928.

Another subscriber, Gerald R Hayes (1889-1955), writing in the *Musical Times* in Oct 1925, suggested that:⁸³

'[t]he time is ripening for a return of chamber music to its proper sphere in domestic life, and the viols and their music offer the ideal inspiration to a generation which is getting rather tired of the tempest of Scriabin and Gustav Mahler.'⁸⁴

It is fascinating to find that in the early 1920s the medium for promoting domestic early music making was the viol consort.⁸⁵ The Dolmetsch family planned to publish editions of consorts for viols in collaboration with Percy Grainger who believed that 'music is always perfect amongst all races, at all times and in all places.' However, by the time this project had come to fruition, market conditions had changed. Publishers reasoned that the market

⁸⁰ A Vlasto, 'Robert Thurston Dart', *Chelys* Vol. 2 (1970).

⁸¹ Alexis Vlasto's mother was Aziza Katherine Pallis (1884–1986). Aziza's siblings were Marco Pallis, the politician and historian Alexandros Pallis (1883–1975), the ecologist Marietta Pallis (1882–1963) and the metalworker and painter Andreas Pallis (1888–1977).

⁸² *ibid.*

⁸³ Gerald R Hayes, The Haslemere Festival of Chamber Music, *The Musical Times* Vol. 66 (1 Oct 1925) p. 937.

⁸⁴ A campaign to place the work of the newly established Dolmetsch Foundation on a sounder footing included a letter to the editor of *The Musical Times*, published in Jan 1930, and signed by Robert Bridges, Selwyn Image, Percy Buck, David Lloyd George, Walford Davies, Richard Terry, Henry Hadow, and W G Whitaker.

⁸⁵ There are several letters from Gerald R Hayes to Cyril Goldie indicating that Cyril helped Hayes assemble material for his book *The Viols & Other Bowed Instruments*. Pub. Oxford, London (1930). Hayes was the son of the noted landscape artist Frederick William Hayes (1848-1918) who like Cyril had initially trained as an architect and like Cyril spent many years working in Liverpool. Gerald worked as a civil servant at the Admiralty, was a gifted pianist and learned to play the viol. His wife, Mary Winifred Yule Hayes (1891-1980) was a fine painter and sculptor. It was Gerald (David Pinto calls him a neglected pioneer – see *Chelys* (1992) Vol. 21) who introduced Ezra Pound to the music of John Jenkins. Gerald was also one of those instrumental in establishing The Dolmetsch Foundation, and later became the first editor of *The Consort*. Writing in Jan 1939, Gerald thinks Cyril will be amused to learn that Gerald's son Colin Hayes (1919-2003), who attended Westminster School before going up to Christ Church, had been recommended by Jim Thompson, a former fellow of Magdalen College, Oxford, to approach Bruce Morton, Cyril's brother, for coaching. Colin would become a noted and influential painter in oils and watercolours.

for stringed instruments would be small and unprofitable. The increasing interest in recorders in consort saw them take on an equivalent role supported by national recorder societies: e.g., in the UK, in 1937, and in the US, in 1939. National societies promoting the viol did not appear until later: e.g., in the UK, in 1948, and in the US, in 1962. The UK's Lute Society was founded in 1956 by Diana Poulton and Ian Harwood, while the Lute Society of America was formed in 1966.

Cyril and Mary moved to London in 1925. Friction between Cyril and the Principal of the Liverpool School of Art, George Marples, led Cyril to approach J V Burridge, a former Principal in Liverpool and now Principal of the Central School of Arts and Crafts (CSAC) in London.⁸⁶ Cyril was offered a post as Librarian and left Liverpool for a less harassed life.⁸⁷ He also taught etching at CSAC.

In Dec 1928 Cyril exhibited at Old Bond Street Patterson Gallery as a member of The Central Group.

In Feb 1930, Cyril was elected a Fellow of The British Institute of Industrial Art.

The Belgian soprano Juliette Matton-Painparé (1880–1951) founded the *London Consort of Singers and Viol Players* and the *Casa d'Arte* Music Circle which operated from her London home. Both Juliette and her husband, the Belgian violinist Carlo Matton (1878–1917), had studied with Ysaÿe at the *Conservatoire de Bruxelles*.⁸⁸

After fleeing Belgium, they organised the annual *Carlo Matton-Painparé Concerts* during WW1 to support their Belgian compatriots. She had a successful opera career including at The Royal Opera House in London. She was involved in performances of Shakespeare's plays in the 1920s and 30s: e.g., a production of Shakespeare's *Twelfth Night* by the Old Vic Company, 18 Sep–7 Oct 1933, which included two other members of the Dolmetsch circle, Diana Poulton and Miles Tomalin.⁸⁹

Among the papers in the suitcase there is the programme for a concert on 29 October given by Juliette Matton-Painparé, who sang and played the viola da gamba, Rudolph Dolmetsch (virginals, viola da gamba, recorder),⁹⁰ Miles

⁸⁶ Central School of Arts and Crafts, a school of fine and applied arts and known from 1968 as the Central School of Art and Design, was merged to form Central Saint Martins.

⁸⁷ R F Bisson, *The Sandon Studios Society and the Arts* pub. Parry:Books Ltd. (1965) p. 147.

⁸⁸

https://fr.wikipedia.org/wiki/Liste_d%27%C3%A9l%C3%A8ves_d%27Eug%C3%A8ne_Ysa%C3%BF#Juliette_Painpar%C3%A9

⁸⁹ <https://theatricalia.com/play/f/twelfth-night/production/76h>

⁹⁰ Rudolph married his gamba pupil Millicent Wheaton (1906–1988) in 1929. He began performing with her in a trio with Diana Poulton – see Adrian Rose, 'Rudolph Dolmetsch (1906-1942): The First Modern Viola da Gamba Virtuoso', *Chelys* Vol. 21 (1992) <<https://vdgs.org.uk/chelys/21chelys1992.pdf>>.

Tomalin (recorder and viola da gamba),⁹¹ Cyril Goldie (treble and bass viol), and Mary Goldie (alto viol).⁹²

We have a description of Juliette's house from Isolde Ahlgrimm who had met her in 1930 in Frinton-on-Sea and was invited up to London:

'This was an old building with a little concert hall, on whose stage was a harpsichord (perhaps even an antique one) with two manuals. She asked me to try it. I enjoyed the unusual sound of this quaint instrument and played the *Italian Concerto* of Bach. Madame Pain-Parré (sic), when I told her that I was

playing a harpsichord for the first time, became immediately excited and, rather astonished, exclaimed that I was: "born to play this instrument", and must consider returning to London to join her professional ensemble of musicians, which performed on various early instruments.'

While no year is mentioned on the programme, we can be certain that the year lies between the summer of 1925, when the first Haslemere Festival took place (the Festival is mentioned in the concert programme), and 1936, when Miles Tomalin went off to fight on the Republican side in the Spanish Civil War. Richard Rastall points out

Juliette Matton-Painparé
announces a
CONCERT
of
15th, 16th, 17th & 18th Century Music,
of the English, French & Flemish Schools,

On Saturday, the 29th of October, at 3 p.m.,
at her Studio, CASA d' ARTE,
44a Loudoun Road, St. John's Wood
(near Marlborough Road and Carlton Hill).

PERFORMERS:

Juliette Matton-Painpare
Soprano and Viola da Gamba.

Rudolph Dolmetsch
Virginals, Viola da Gamba, Recorder.

Miles R. Tomalin
Recorder and Viola da Gamba.

Mary Goldie
Alto Viol.

Cyril Goldie
Trebel and Bass Viol.

TICKETS at the above address in advance by post,
Please enclose stamped addressed envelope.
RESERVED 8/6. UNRESERVED 5/9 STUDENTS 3/6

⁹¹ Brian Blood, 'Govern these ventages', *The Bulletin*, Dolmetsch Foundation (Spring 2022).

⁹² Marco Pallis' article 'The Instrumentation of English Viol Consort Music', *Chelys* Vol. 1 (1969) discusses the role of the alto viol in viol consort music of different periods <<https://vdgs.org.uk/chelys/01chelys1969.pdf>>.

that there is only one Saturday, 29 October between 1925 and 1936: this was in 1927.^{93 94}

A review written by the musicologist Edmund van der Straeten (1855—1934) in *The Musical Times* of Oct 1930 reported that Juliette had given one of the ‘unofficial’ morning concerts during that year’s Haslemere Festival where she sang some French songs with self-accompaniment on the bass viol (some entirely in pizzicato).⁹⁵ It was during the same festival that Edgar Hunt met and arranged to take lessons on the viol from van der Straeten and went on, in the mid-1930s, to join the Brook Green Consort led by the artists Sybil Andrews and Cyril Power.⁹⁶

Van der Straeten also taught the cellist Mabel Chaplin (1870-1960) who like her violinist sister Kate (1865—1948), an Ysaÿe student, studied at the *Conservatoire de Bruxelles*. Mabel and Kate’s pianist sister Nellie was introduced to the harpsichord by Arnold Dolmetsch.

As Nellie recounted in 1922:⁹⁷

‘One fine morning in the summer of 1904 a van drew up at our door and from it emerged Arnold Dolmetsch and a harpsichord. He had previously asked me to play in Bach’s Double Concerto in C major with Miss [Kathleen] Salmon at one of his concerts in Clifford’s Inn. As I had no knowledge of the harpsichord, it was a case of “fools rushing in”. However, all went well at the concert as far as the ensemble was concerned, and the result was that it fired me with a desire to possess an instrument of my own.’

In July 1935, Juliette presented a lecture-recital about the viol at Trinity College of Music which included works for three viols.⁹⁸ This was the same year that Edgar Hunt had begun teaching the recorder at Trinity.

In August 1932, a colleague at the Central School of Arts and Crafts, John Farleigh, made a gift to Cyril and Mary of a proof cover of his design for George Bernard Shaw’s *The Adventures of the Black Girl in her Search for God*.⁹⁹ Farleigh was a member of the committee that coordinated an exhibition of Modern British Crafts held at the Metropolitan Museum of Art, 21 May–19 July 1942, as well as other venues throughout the United States and Canada.

⁹³ Richard Rastall, private communication.

⁹⁴ The first Haslemere Festival of Early Music took place in 1925.

⁹⁵ *The Musical Times* Vol. 71 Oct 1930) p. 937

⁹⁶ Brian Blood, ‘Govern these ventages’, *The Bulletin*, Dolmetsch Foundation (Spring 2022).

⁹⁷ <https://www.semibrevery.com/2016/10/arnold-dolmetsch-a-bach-double-harpsichord-concerto-and-the-genesis-of-the-early-dance-revival/>

⁹⁸ *The Musical Times* Vol. 76 (Aug 1935) p. 740.

⁹⁹ <https://catalog.libraries.psu.edu/catalog/34866144>

Page 45 of the catalogue lists several instruments made in the Dolmetsch workshops, including a triangular harpsichord (lent by American musicologist Elna Sherman),¹⁰⁰ crwth, violin and out-curved bow, lute-shaped rebec and bow, and a treble recorder.¹⁰¹ In 1945, John Farleigh published '*Fifteen craftsmen on their crafts*',¹⁰¹ all members of The Arts and Crafts Exhibition Society.¹⁰² One of the craftsmen was Arnold Dolmetsch's son, Carl.¹⁰³



Cyril and Mary at home in Potters Bar with their viols

¹⁰⁰ https://en.wikipedia.org/wiki/Elna_Sherman

¹⁰¹ <https://wellcomecollection.org/works/fz9dey6m>

¹⁰² The Arts and Crafts Exhibition Society, founded in 1887, was responsible for the 1898 exhibition where, with William Morris' encouragement, Dolmetsch's first harpsichord, now known as the 'Green' harpsichord, was first seen. Dolmetsch's instruments were displayed again at the 1916 Exhibition and 'provoked *The Observer* into an explosion of rage' (see Peter Rose, '*It Must Be Done Now: The Arts and Crafts Exhibition at Burlington House 1916*', *The Journal of the Decorative Arts Society 1850 – the present (1993)* pp. 3-12.). After spending eight years working in the USA and France, Dolmetsch must have found it disheartening that his battle for the acceptance of early music instruments in Great Britain seemed still unwon. Clinton Gray Fisk's diatribe in *The Musical Times* of Oct 1930, only confirmed that the fight would be long and hard (see Clinton Gray Fisk, 'The Dolmetsch Foundation,' *The Musical Times* Vol 71 (1 May 1930) pp. 442-443).

¹⁰³ A case of the unreliable narrator seems to have overtaken Carl Dolmetsch's reminiscence, included in John Farleigh's '*Fifteen craftsmen on their crafts*', of his role in the loss of the recorder that prompted his father to start making recorders in 1919. Carl says that the recorder he lost on 30 April 1919 had been acquired in 1903 and was made by Stanesby. In fact, the 'lost' recorder was made by Bressan, and Arnold Dolmetsch purchased it in 1906.



Christmas cards sent to the Goldies in 1924 and 1932

Annual Christmas cards from Haslemere to the Goldies often included personal messages from Mabel. For example, on the reverse of a card sent for Christmas 1932, Mabel writes: ¹⁰⁴

‘Look out for a Paramount Sound Film ... 2 ½ minutes duration, including two tunes and a speech by A.D.!’

There are cards too from Arnold’s daughters, Nathalie and Cécile, with pictures of their children, which bear affectionate greetings.¹⁰⁵ Clearly, this was more than a purely professional association.

In 1937, to celebrate Arnold Dolmetsch’s 80th birthday, preparations were made for his family and friends to meet at the Art Workers’ Guild. This took place in February 1938 and Mabel records that there were several speeches including one delivered on behalf of the Art Workers’ Guild by Cyril, accompanied by a presentation. It was on this occasion that the French Ambassador in London, Roger Cambon, bestowed on Arnold the cross of *chevalier de la Légion d’honneur*, ‘in recognition of the services he had rendered to music in general and to French art in particular.’¹⁰⁶

¹⁰⁴ A copy of this short film was available online for some years but has now vanished.

¹⁰⁵ Mary Goldie was godmother to Nathalie Dolmetsch’s daughter Marie-Louise Carley (later Bailey).

¹⁰⁶ Mabel Dolmetsch, *‘Personal Recollections’* p. 159.



Arnold Dolmetsch's 80th birthday celebration at the hall of the Art Workers' Guild

Eight months later, and also in the hall of the Art Workers' Guild, the inaugural meeting of the Society of Recorder Players (SRP) took place, instigated by Max and Stephanie Champion, with enthusiastic support from Edgar Hunt and Carl Dolmetsch. Edgar Hunt and the Champions had been playing together in the Brook Green Consort, formed in 1934 by the artists Sybil Andrews and Cyril Powers. Their programmes included consorts of viols and recorders.¹⁰⁷

The committee included Carl Dolmetsch and Hunt as Honorary musical directors, the Champions as Chairman (Max) and Honorary Secretary (Stephanie), and a committee including Carl Dolmetsch's wife, Mary, Nathalie Dolmetsch, Cyril Goldie and Elizabeth Voss, who would become Edgar Hunt's wife in 1938. Arnold Dolmetsch was to be its first President.¹⁰⁸

During 1938–39, the recorder group established by Cyril in Potters Bar, which was where he and Mary now lived, was added to a steadily expanding list of Society of Recorder Players (SRP) groups throughout the United Kingdom.¹⁰⁹

¹⁰⁷ - Brian Blood, 'Govern these ventages', *The Bulletin*, Dolmetsch Foundation (Spring 2022).

¹⁰⁸ Alexandra Williams, *'The Dodo was Really a Phoenix: the Renaissance and Revival of the Recorder 1879-1941'*, PhD Thesis, University of Melbourne <<https://minerva-access.unimelb.edu.au/handle/11343/36930>>.

¹⁰⁹ Cyril Goldie was one of many recorder players who performed in the 1932 Haslemere Festival. Other players included Arnold, Carl and Rudolph Dolmetsch, Miles Tomalin, Reginald Brown, Elizabeth Brown, Oskar Dawson, Philip Cottrell, Richard Stallard, Margaret Donington, Robert Goble and Ernest Waghorn.

The SRP maintained contact too with overseas groups in the USA, South Africa, Uganda, New Zealand, and Western Australia, and an 'affiliated school' scheme had been launched to further the teaching of the recorder in the classroom.

Other group leaders from this period include the Champions (Malden – Surrey), the Hunts (Enid (Bristol and Bath), Edgar's sister, and Elizabeth (Central London), Edgar's wife), Margaret Donington (Hampshire), and Thurston Dart (Kingswear – South Devon). In 1940–41, groups led by Erich Katz (Petersham – Surrey), Freda Dinn (Mary Ward Settlement), and Walter Bergmann (Paddington) joined the list.¹¹⁰

The SRP's ethos matched well that of the 'Dolmetsch Circle': bringing early music to young and old alike and encouraging amateur music-making for its social benefits. Cyril Goldie made a significant contribution to this movement from the early 1920s through to his death in 1942.

Among Mary's effects there was a poignant letter (dated 1 May 1942) written by Marco Pallis:

'My dear Mrs Goldie

Aziza and Andrea join with me in sympathy.'

His widow distributed many of his drawings and proofs to his friends in Liverpool, preferring that they should have them rather than that they should pass through the hands of dealers. A small number she gifted to the Victoria & Albert Museum,¹¹¹ while others went to the British Museum.¹¹²

In the picture below, which is believed taken at the Goldie home in Potters Bar, we see Cyril playing his Barak Norman bass (on the right) and Mary playing her alto viol (second from the right). The other two players are unknown, although one might be Cyril's sister, Agnes Evelyn, a former music teacher, who lived with them in Potters Bar; the other player remains unidentified.

The player on the left, who bears a strong likeness to Cyril on the right and may be a sister, possibly the former music teacher Agnes who was then living with them, holds an instrument styled like a viola d'amore with five strings and

¹¹⁰ After imprisonment in Dachau concentration camp, Erich Katz fled to England. Released from internment, he taught in refugee schools from 1941 (including Bunce Court School, by then in Wem, Shropshire, and, for a few months, at Stotley Rough in Haslemere, Surrey) before arriving in the United States of America in 1943. He later became Hon. President of the American Society of Recorder Players.
<https://en.wikipedia.org/wiki/Erich_Katz>.

¹¹¹ <https://collections.vam.ac.uk/item/O726998/drawing-cyril-goldie/>

¹¹² <https://www.britishmuseum.org/collection/term/BIOG29269>

a highly arched table.¹¹³ The second on the left is playing a treble or, it has been suggested, a *pardessus de viole*.

Shortly after Cyril's death, Mary and Agnes vacated their house in Potters Bar. In the years immediately before her death Mary was living at Taverner Villa, 21 Ranelagh Road, Deal, Kent. At that time, her sister-in-law Alice Hobson was living in Walmer, Kent and it was she who arranged for an obituary notice to appear in *The Daily Telegraph*.



A final touching letter from Mabel Dolmetsch to Mary Goldie,¹¹⁴ written on 15 July 1952 and found amongst the bit-and-pieces in the suitcase, reads:

'My dearest Mary

At this time of our approaching Festival my thoughts fly back to Cyril and you & our own dear ones, Arnold & Rudolph. I shall think of you all during the coming week and those very happy days gone by. How I wish you could come; but under present circumstances I know you can't. I am so sorry to hear of your present illness and do wish you a speedy & good recovery.

¹¹³ After Mary's death and during the sorting out of her estate, a viola d'amore is mentioned. It had been loaned by Mary to a 'Miss Dolmetsch' (probably Mary's goddaughter, Marie-Louise). A letter from the solicitor handling the estate mentions that the instrument was to be auctioned on 19 Feb 1953 by Puttick and Simpson. It sold for £15. Cyril's music found its way to Miss Ruth Daniells.

¹¹⁴ By the end of the year Mary Goldie and Russian-born Artemy Raevsky (1902–1952), who sang in many Dolmetsch concerts, had both died.

Artemy Raevsky is also ill and has been for 3 months past in the French Hospital with some mysterious disease connected with the liver, which they are unable to identify. He seems however to be fighting his way through it & hopes soon to be able to leave hospital & convalesce with some friends in Cambridge. Well dearest little Mary goodbye for the present & I shall be thinking of you when we are playing the Fantasies!

Much love from your affectionate friend

Mabel'