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# Nathalie Dolmetsch (1905–1989)

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Anne Daye

Except for two short obituaries in the newsletter and journal of the Viola da Gamba Society and one in the newsletter of the Dolmetsch Historical Dance Society, there has been no coherent record of Nathalie's life and work to date, although traces of it are scattered throughout the various sources relating to her father Arnold Dolmetsch. The official website for The Dolmetsch Foundation deals primarily with the music side of the Dolmetsch enterprise, with very little on the dance.<sup>1</sup> The biography of Mabel Dolmetsch by Brian Blood essentially stops at 1925, with the briefest of references to her dance research and performance.<sup>2</sup> The following biography draws on the obituaries, traces of Nathalie's life in sources related to Arnold Dolmetsch and his associates and a variety of other scattered items. It has been greatly enriched through conversations with Nathalie's two daughters Marie-Louise Bailey and Marie-Thérèse Budd.<sup>3</sup> I have been able to consult concert programmes, mainly those of the Haslemere Festivals, in the archive of Jeanne-Marie Dolmetsch deposited with the Cambridge University Library<sup>4</sup> and a selection in the Royal College of Music Library.<sup>5</sup> I can also draw on my own memories of Nathalie at the early summer schools from which she founded the Historical Dance Society (formerly Dolmetsch Historical Dance Society). The two published biographies of Arnold Dolmetsch and his mission to revive the music and dances of the past provide an informative context.<sup>6</sup> This account is divided into an overview of Nathalie's life, then provides more detail on the three areas of her achievement: music, dance and writing.

## The Life

Louise Nathalie Dolmetsch was born in Chicago on 31<sup>st</sup> July 1905, a second daughter to Arnold and Mabel Dolmetsch (his third wife), during a seven-year tour of America. Concerts and instrument-making had begun in England, but at that time Arnold was considering settling in the USA. Her mother was delighted with a 'a sweet little yellow-haired girl with sea-blue eyes' (which later turned green) and that her name was soon shortened to 'Lili'.<sup>7</sup> Cécile (1904) was the first-born with Rudolph (1906) and Carl (1911) to follow. Mabel records a happy-go-lucky family life alongside concerts, lectures and instrument-making until, with regret, the American recession of 1910 prompted a move to France in 1911. From a new home in Fontenay-sous-Bois outside Paris, Arnold undertook a three-year contract with the instrument-makers Gaveau, to make harpsichords and clavichords. Delighted with the evident musicality of his four children, Arnold soon formed a family consort. Nathalie (age seven) played the tenor viol alongside Cécile on treble viol and Rudolph on virginals for a concert at Clifford's Inn<sup>8</sup> on a visit to England in 1912. This concert typifies Arnold's philosophy of consort music in intimate settings, and a lifelong practice of making music in the family and taking every opportunity to share his discoveries of musical sources and instruments with the public. A reviewer noted that the



**Nathalie Dolmetsch**  
(by kind permission of Marie-Thérèse Budd)

children were exceptionally gifted but lacked the maturity of adult players.<sup>9</sup> With the Gaveau contract completed in 1914, Arnold decided to make his home in England once more, and the family fortuitously got back before the outbreak of war.

After some years living in Hampstead, the family sought the sanctuary of a more rural life away from the stress of zeppelin-targeted London, finding a permanent home and workshop at Jesses in Haslemere, Surrey by Christmas Day 1917. By the New Year, Nathalie and Rudolph, dressed as angels in white and gold, were playing tenor viol and recorder for the Nativity tableau organised by the local artistic community. While Arnold was a traditionally autocratic husband and father, Mabel's strength as a well-educated and intelligent woman balanced this to create a calm and happy family life while supporting Arnold's mission to spread understanding of music before the nineteenth century. The family were bilingual: having spoken French at home in America and English in France, Mabel insisted on English in England. Easy alternation between English and French remains a family trait. Nathalie's formal education had started at a Quaker school in Hampstead, then continued at



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the school run by Margaret Kemp near Jesses, in exchange for concerts and talks on ancient music. She was only allowed to attend lessons that her father considered worthwhile. Nathalie was naturally left-handed but was made to write with her right hand at school. This led her to be ambidextrous: she could write music quickly with one hand doing the treble part and the other doing the bass line. She was partially self-taught, becoming an avid reader when she could escape her tasks.

The education of all four children was enriched through making music, attending the concerts and performances of Shakespeare in which her parents and other artistes played, and meeting the many visitors to the house. The children helped in the kitchen and garden; one task was to gather slugs which Arnold then cut in half with the same knife he used to prepare the salad to the children's disgust. Arnold established a workshop for making historical instruments at Jesses, in which all the family worked, alongside other skilled craftsmen. As a child, Nathalie had to do repetitive tasks, such as cutting jacks for harpsichords on a bandsaw with no guard and counting out bow hairs in lots of a hundred. Nathalie became a skilled craftswoman, able to carve viol heads in the style of Grinling Gibbons. However, her life was not solely confined to the rarified atmosphere

of the Dolmetsch household, as she also enjoyed the outdoor activities of Surrey between the wars. As well as being a competent horsewoman, she became (according to her daughters) a motorbike fiend. Nathalie was the only female racer in the Whitley and District Motorcycle Club and won several races. As she entered adult life, Nathalie took on many of her father's local teaching posts, such as the junior school at Bedales and Dunshurst School, travelling on her motor bike. Like her mother, Nathalie was noted for her calm response to any crisis, developing great tact and sympathy in dealing with difficult people and problems, with a great sense of humour.

In 1925 Arnold, now in his seventies, founded the first Haslemere Festival of Chamber Music. It was a great musical and critical success stimulating fresh interest in the instruments and music of the past. Audiences valued the family playing in ensemble, thus bringing alive the domestic setting of this little-known music. On two mornings each week of the two-week series of concerts, the family was available in the hall for two hours, playing and answering questions about the instruments and the music. Mabel introduced dancing from the third festival of 1927, and from 1929 to 1939 a dance programme was presented on both Saturdays, also acting as the finale of the whole series of concerts. Nathalie



**Nathalie Dolmetsch (centre) with Arnold and Cécile Dolmetsch working outside the instrument workshop (Trinity Mirror / Mirrorpix / Alamy Stock Photo)**

participated in all the performances, with very few exceptions, and helped with local administration. A rare solo performance by Nathalie of unaccompanied pieces by Simon Ives in 1932 earned the praise of the highly-regarded music critic of *The Musical Times*, Edmund van der Straeten.<sup>10</sup>

Nathalie had married George Carley in 1929, a valued instrument maker in the workshop. From 1930 Arnold put the couple in charge of the viol and violin department. Their first daughter Marie-Louise was born in 1935 (now the only family member to have known her grandfather personally); they adopted a son Martin in 1942, then a second daughter Marie-Thérèse was born in 1945. The Second World War inevitably brought changes in the family. Arnold died on 28<sup>th</sup> February 1940. Rudolph first joined the Home Guard, then signed up with the Royal Artillery; having been posted overseas as a bandmaster, his ship was torpedoed with all on board lost in December 1942, survivors having been shot in the water. Nathalie and Rudolph had been particularly close as siblings: the personal loss was intensified by knowledge that he had been exceptionally gifted musically. Meanwhile Nathalie, Cécile and Mabel maintained the instrument making in the workshop while Carl and the male employees transferred their skills to the aircraft industry. Two million precision parts were made for the Air Ministry and Admiralty radios.<sup>11</sup> The work introduced new materials to Carl, including plastic, leading to the cheap, and now ubiquitous, plastic recorder.<sup>12</sup>

After the war, Nathalie combined the creation of a happy family life with touring with her brother Carl and the keyboard player Joseph Saxby, a trio formed in 1932, alongside performing in the annual Haslemere Festivals. Her daughters have fond memories of family holidays sailing on the Norfolk Broads and a caravan for weekends at Pagham, near Bognor Regis. Mabel regularly looked after the house and children, while Nathalie was away from home on concert tours. She continued to teach locally, including the recorder and dancing at Keffolds Dr Barnardo's Home in Haslemere, where the boys loved Arbeau's sword dance *Les Bouffons*. A major concern of the post-war years was the establishment of the Viola da Gamba Society in 1948, of which Nathalie was the principal mover and Mabel Dolmetsch acted as President. Layton Ring had fond memories of Jesses when he arrived there to study early music with the family in 1950. Nathalie taught him the viol and insisted on his participation in Wednesday evening dancing sessions. Returning from his home in New Zealand with wife Christine in 1954, they performed at Fenton House with Nathalie and Kenneth Skeaping. Layton and Christine always promoted the dancing in music courses, as learnt from Nathalie. Delayed by the war and perhaps lacking the driving force of the master, the Haslemere Festivals did not recommence until 1951, with all the work that entailed. The workshop was also flourishing again, as reported by Charles Stuart in *The Musical Times* of July 1951.<sup>13</sup>

Nathalie had also taken on the dance research in collaboration with her mother, teaching her own two daughters, Marie-Louise and Marie-Thérèse, in line with the family's practice.<sup>14</sup> With the death of Mabel in 1963, Nathalie continued as the prime mover for dance within the family. She felt the need to consolidate and share understanding more widely. In 1968, with Louise (now married to John Bailey and with her own family), Nathalie introduced a



**Nathalie Dolmetsch and Layton Ring**  
(by kind permission of Marie-Thérèse Budd)

summer school at York University in conjunction with the Lute Society. Louise's love of dancing had led to a professional training and experience of dancing with Sadler's Wells ballet. I attended the second summer school of 1969 on Medieval Dances, at the close of which Nathalie and Louise proposed the founding of a historical dance society. Pressed by one individual to include the family name, the Dolmetsch Historical Dance Society was formed during 1970 and formally launched in 1971 with Marie Rambert as the first President. With Louise as the principal teacher and Nathalie as director, the summer schools ran under their aegis until 1976 after which the DHDS took on that responsibility. The background to this change was Nathalie's withdrawal from active participation in music and dance as Parkinson's Disease restricted her life, while Louise continued teaching on the summer schools until 1978. Increasingly infirm, Nathalie was cared for in Somerset by Marie-Thérèse, who notes that she was an early guinea pig for dopamine in the treatment of Parkinson's, as the consultant could rely on an informative and intelligent response concerning its effect. If frozen in immobility, the singing or playing of a pavan would get her moving again. Nathalie died on 14<sup>th</sup> February 1989. Affectionate tributes captured the character that drew so many in to dance and music. Sheila Marshall recorded her versatility as a craftswoman and player, her encouraging skill in teaching, adding:

'The strength of character which lay behind the graceful manners and the soft voice not only stood her in good stead in her active life, dealing with all those difficulties and problems which a professional musician meets with...but also enabled her to stand up to the pain and disablement of the illness which beset the last years of her life, carrying on with her work of scholarship when she could no longer play or teach'.<sup>15</sup>

Layton Ring followed this to emphasise her role in expanding understanding and participation in playing the viols, alongside the continuation of her mother's work on the dances. He remembered that Mabel Dolmetsch had told him that 'Lili had the brains of the family'.<sup>16</sup>

### **Nathalie Dolmetsch: the musician**

As we have seen, Nathalie was not only playing an instrument from childhood, but participating in concerts



**Nathalie Dolmetsch playing the bass viol  
(by kind permission of Marie-Thérèse Budd)**

from the age of seven. We can partially trace her playing career through the programmes of the Haslemere Festivals from 1925 onwards. When instruments and their players are listed, her competence in the strings is apparent from the viols (alto, treble, tenor and bass) and lyra viol, to the tenor violin, viola, violoncello piccolo and rebec, plus the treble recorder. The music repertoire followed Arnold's new discoveries, ranging from Elizabethan consort music to Bach and Telemann. With twelve concerts during the festival fortnight and playing a variety of scores and on different instruments, the challenge was immense, and the reception by the musical experts who rushed to the concerts was generally appreciative of the quality of playing.

We can gain a few insights into Nathalie's busy concert schedule outside the Haslemere Festival. Joseph Saxby changed from the piano to the harpsichord after playing with Carl and Nathalie for a Shakespeare production at the Oxford Playhouse in 1932. They formed a trio that undertook many concert tours during the war and afterwards. Joseph was admired as a very fine musician and considered himself a member of the family.<sup>17</sup> The journal of Dorothy Swainson, clavichordist, provides a snapshot of other engagements. She accompanied Nathalie playing a Bach sonata (1947 at the Penn Club, a Quaker establishment); Nathalie's concert at the Art Workers' Guild (March 1948); Telemann (early 1949 at the Art Workers' Guild); Daniel Norcombe's Divisions on the Bass Viol, Handel's Sonata for the Viola da Gamba and a Sarabande and Fanatique (February 1950 at the Art Workers' Guild) and rehearsed with her for the Haslemere Festival and another concert at Cowdray Hall in 1952.<sup>18</sup>

Nathalie played in and directed a series of concerts from 1955 at Fenton House, Hampstead, the seventeenth century house owned by the National Trust. As the programme for the four weekly concerts of 1964 states: 'The series will present a variety of Chamber Music that is not commonly heard under the conditions of its original performance'. This concert included the Cunningham singers (also in 1962), who had combined with the Nathalie Dolmetsch Consort of Viols for the Ashwell Festival of Music in 1963.<sup>19</sup> Nathalie played the treble viol with Marie-Thérèse at Ashwell. This was probably her last public performance as she was not listed as a player at Fenton House in 1964 although still the director.

As mentioned above, Nathalie led the foundation and growth of the Viola da Gamba Society from 1948. With Layton Ring, a summer school was started from 1956. Her extensive understanding of playing the viol and its history were conveyed in nine articles and two books on the viola da gamba.<sup>20</sup> She paid frequent visits to the British Library, the Bodleian and private collections in search of forgotten music of the golden age of the viol, bringing numerous viol pieces to modern players in edited editions.<sup>21</sup> Nathalie also participated in several gramophone recordings.<sup>22</sup> The whole family had played for films in the mid-1930s to augment their income.<sup>23</sup> The society's journal *Chelys* first appeared in 1969. Nathalie's article 'Bridges and Fingerboards' in volume 5 provides an insight into her practical knowledge of making and playing viols.<sup>24</sup> She wrote nine articles for music journals on the viol, while Arnold and her sister Cécile wrote one each.<sup>25</sup> Her work included a translation of a French viol treatise. Furthermore, she took every opportunity to introduce the viol to new players, by, for example, offering viol lessons at the Historical Dance summer schools and those of the Society for Recorder Players. No doubt teaching the recorder to children also led Nathalie to publish at least one useful primer.<sup>26</sup>

Sheila Marshall recorded that Nathalie was an excellent player on the viol and taught it with expertise. Her skill in playing the viol 'lyra-way' was unparalleled, producing a particularly sweet and delicate tone and competently embellishing spare tablatures. Her bowing on the viol was accurate and possessed a flowing elegance. She was also skilled as a continuo player, being both supportive and restrained.<sup>27</sup>

### **Nathalie Dolmetsch: the dancer**

Nathalie was part of the research into dance from its beginning. While Arnold had played and lectured on the dances of the past throughout his career, it was (apparently) only while resident in Hampstead during World War One that Mabel embarked on serious research into the dance treatises. She records the start of the enterprise:

'One day, as I chanced to witness some light-hearted frolicking and dancing among the children, it suddenly occurred to me that here was my opportunity to realize for Arnold a long-cherished dream: namely an ardent desire on his part to actually see the dances which once were in partnership with the enchanting music of the Renaissance period and onward for another hundred and fifty years or more'.<sup>28</sup>

On advice from Arnold, she commenced with Feuillet and worked backwards. Rather than commencing in 1914,

Mabel's research must have started earlier through the dance manuals collected by Arnold, as she presented a concert of court dances in December 1914. A *Programme of Old Dances* at the new building of the Art Workers' Guild in Queen Square, London WC1 mixed branle, galliard, canaries, coranto and jig with rigaudon, sarabande, La Forlana and The Favourite. The dancers were Mabel, Nathalie (age 9) and Cécile, while Nathalie also sang and played the tenor viol.<sup>29</sup> The programme for a second concert in February 1915 printed good reviews of the first as the rationale for a repeat. The review from *The Queen* (the society magazine and precursor to *Harper's Bazaar*) noted the low standards of ballroom dancing, and the erroneous attempts by others to revive old dances, adding:

'These were danced with much deftness and skill by the two little girls, the precision and cleanness of whose steps made their exhibition of all the dances which they gave just what was wanted by those who came in the spirit of inquiry, or animated by technical interest in the art'.

This time the programme was entirely of eighteenth-century notated dances: quite a challenge for young girls. Concerts in March 1916 included two Caroso balletti when, due to 'these troubled times', the programme started at six in the evening. Three more dance concerts were presented in 1919 and 1920. Mabel's dance reconstructions and performances were deeply admired, and she attracted many influential pupils such as Marie Rambert. Among many members of the mainstream artistic and literary world drawn to the Dolmetsch enterprise was Ezra Pound who introduced his friend T.S. Eliot to the family. In a letter to Pound, Eliot recorded his visit:

I must thank you again for your introduction to the Dolmetsch family – I passed one of the most delightful afternoons I have ever spent in one of the most delightful households I have ever visited. You were quite right – there was no difficulty about the conversation, and I made friends with the extraordinary children in no time, and am wild to see them again. As for the dancing, they all danced (except for the head of the family) for about an hour, I think, while I sat rapt.<sup>30</sup>

Eliot has captured the atmosphere of that exceptional household and the quality of the performance of the children.

In her twenties Nathalie and her siblings participated in two programmes of dance each year during the Haslemere Festival fortnight from 1927. Equal numbers of men and women generally formed the dance team: men clearly recruited from the current craftsmen and instrumentalists, in an era when dancing was still a regular activity for men. The programmes of the Haslemere Festivals record a variety of dances accompanied by family and colleagues on relevant instruments, interspersed with music pieces.<sup>31</sup> The first one of 27<sup>th</sup> August 1927 featured sixteenth century dances and was called 'Dances and Popular Music'. Edmund van der Straeten wrote an appreciative review noting a full audience for dances in costume and in accordance with the instructions of Arbeau and Negri, picking out Mabel's Saltarello with castanets to Arnold on solo lute and La Caccia d'Amore.<sup>32</sup> A paragraph 'Concerning Old Dances' by Arnold was

included, while Mabel gave a note on each dance form plus her translation of a quotation from Negri:

'Princes dance, and in dancing, more than in any other thing, display their gravity; Cavaliers dance and thus exhibit their nimbleness: Ladies dance, and herein is the true way to discover the grace inherent in all their movements. Finally all the World dances.'<sup>33</sup>

Thus she declared the primacy of dancing in Renaissance culture.

From 1928 to 1936 two different concerts of dance were presented at each festival, remaining a popular part of the music festival. Nathalie was always involved as dancer and instrumentalist, while Mabel acted as narrator from the side of the stage. Only one dance concert was offered from 1937 to 1939, perhaps because they were now far more ambitious in presentation, with a lighting director among the team. All the dance concerts were imaginatively presented with a theme. In his annual report on the Haslemere Festival, Edmund van der Straeten had warm praise for the well-attended dance concerts 1928–33, impressed by the driving force of Mabel as researcher, occasional soloist, designer and maker of costumes and scenery. The last one before the war was called *A Masque on 'La Roman de la Rose'* with a narrator and several scenes listed in the programme. Among the cast list we find Louise Dolmetsch (i.e. Louise Carley, Nathalie's daughter age 4) as one of Two Infant Loves, who had also played the tabor accompanying other children on recorders. The Haslemere Festival with its popular dance concerts resumed in 1952. Mabel continued to organise the programmes and narrate them until 1962 when the casts included Nathalie, her now adult daughters and their husbands.

Following the death of Mabel in 1963, Nathalie took over the direction of the dance concerts.<sup>34</sup> Each programme from 1964 to 1972 had an organising theme and Nathalie included an extensive essay on the dances and their historical context. By 1966, Marie-Louise (listed as Carley but now Mrs. Bailey) was the ballet mistress. Joseph Saxby played for all rehearsals and was a reliable master of all the speeds. Carl took over the direction for performances, having only attended the dress rehearsal. He was less secure on speeds so caused problems to the dancers in this key matter. By 1971, my new interest in the dancing led me to see the programme *Dances from Shakespeare's Plays* on Saturday, 25<sup>th</sup> June. The natural ease and skill with courteous rapport between the dancers (notably Louise and her husband John Bailey) went hand-in-hand with an informative programme. Six couples formed The Dolmetsch Dancers, with four speakers and a troupe of children as fairies, elves and attendants including Nathalie's three grandsons, in the family tradition. Following Nathalie's retirement from involvement in the Haslemere Festival, Carl as Director omitted dance from the concert series. When his daughter took over direction in her turn, she found ways to add a dance programme once more.<sup>35</sup>

As with the viol and consort music, Nathalie endeavoured to present the dances outside the festival concerts. One venture was to present a programme of French and Italian music and dance on Sunday 10<sup>th</sup> October 1953 at the Kasseler Musiktage, founded by Bärenreiter in 1933. It was the only concert to feature dance. The programme for their

concert shows the thoughtful inclusion of several German sources of dance music, alongside the usual informative notes on each dance, in German.<sup>36</sup>

On a lighter note, Nathalie devised entertaining programmes for children incorporating the dances for local fund-raising events. One example was 'A Fishy Ballet' of fourteen items, including Dance to Your Daddy, hornpipes, a rigaudon and a fishmonger's dance and song. Another was called 'The Magic Ring' and a third 'Children's Cabaret' which included the Hermits Branle

I was fortunate to meet Nathalie each year at the summer schools from 1969 and at the early committee meetings of the society. She was the fount of knowledge at summer schools, while Louise did the practical teaching. We always had music accompaniment: first, Joan Hassall, family friend and famous engraver, on the harp, then Tony Woodford on the triang (a form of spinet) and once, magically, a full band of lutes. Until talking to Louise and her sister, I had never considered the reality of the journey by train with the triang, viols, costumes and teaching materials from home to York, Cheltenham or Walsall. We try to keep the same model of summer school: a well-researched and coherent programme, stimulating extra activities, good quality music, a friendly and unpretentious atmosphere and sociable evening events. Nathalie's dry sense of humour enlivened many an evening gathering.

Her intentions with the dance society were undoubtedly to found a broad-based and inclusive organisation, along the lines of the Viola da Gamba, the Recorder and the Lute Societies. She wrote to other interested parties in 1970, such as Belinda Quirey and her associates, but they held back from supporting the new venture. In planning the society, her common-sense led to a straightforward constitution, to avoid wrangling over procedures, a journal and a programme of dance meetings. By agreeing to call it The Dolmetsch Historical Dance Society, some problems ensued, particularly in the face of the explosion of a youthful and highly professional Early Music movement with David Munrow as its charismatic leader. At that time, things 'Dolmetsch' smacked of elderly amateurism and the DHDS was probably thought of as promoting a particular approach to the dances of the past. One attempt at an AGM to drop the prefix was thwarted by the Dolmetsch Foundation who were then members. We are only now back to the identity valued by Nathalie Dolmetsch as the Historical Dance Society, having always pursued source-based research, revising interpretation as new light is shone on the dances.

### Nathalie Dolmetsch the writer

Communicating knowledge and love of the music of the past and their dances was a continuing thread in the Dolmetsch family, exemplified very clearly in Nathalie's writings and publications of music. An early collaboration with Mabel resulted in a small paperback on Tudor dances, intended to be the first of a series.<sup>37</sup> Nathalie wrote a book *Shakespeare and Dancing* as a practical guide for schools, amateurs and professionals in using the original dances in order to create an authentic atmosphere to productions. This offered dances for each play with instructions and music scores. It has remained unpublished as her health declined before she could finalise it and no-one else was confident enough at that time to complete the project: a copy is preserved in the HDS

Archive. Nathalie went on to contribute short pieces to the first issues of the DHDS Journal, in addition to supplying dance instructions by Mabel Dolmetsch, from a third unpublished book intended to follow *Dances of England and France* and *Dances of Spain and Italy*.

Nathalie also wrote the full and eloquent notes for the dance concerts she directed from 1964. The HDS Archive contains the programmes for *A Masque by Ben Jonson (The Masque of Queens)* performed on 11<sup>th</sup> July 1972 and *Mr Pepys at the Court of Charles II* of 29<sup>th</sup> June 1973; the full set is preserved in the Jeanne-Marie Dolmetsch Collection.

Her daughters tell us that she wrote short stories, loved literature and would have chosen this as a career. In his personal memoir of Nathalie, Layton Ring commented: 'Her literary style was as chaste and impeccably clear in her correspondence as in her published writings'.

Writing this biography has inspired me to a far better appreciation of the full range of Nathalie's achievements in dance, music and writing, although her character as a modest, witty and wise woman was apparent from the first encounter.

### Notes

- <sup>1</sup> *Dolmetsch Online*. [www.dolmetsch.com](http://www.dolmetsch.com)
- <sup>2</sup> A full account of Mabel Dolmetsch's achievement in music and dance is yet to be written. Mabel Dolmetsch published *Dances of England and France* in 1949 and *Dances of Spain and Italy* in 1954. A tribute to Mabel on the 100<sup>th</sup> anniversary of her birth was included in *Chelys* by Marco Pallis, former pupil and benefactor: Pallis, M. Mabel Dolmetsch. Born 6 August 1874. *Chelys*, 1973–4, 5, 51–61. <https://vdgs.org.uk/chelys/05chelys1973-4.pdf> (accessed 02/12/2022)
- <sup>3</sup> Louise and Tesa have been very generous with their time and hospitality to Ann Hinchliffe and me in our endeavours to learn more about both Mabel and Nathalie when other records neglect the female and dance aspects of the Dolmetsch family.
- <sup>4</sup> Jeanne-Marie Dolmetsch Collection. Cambridge University Library: GBR/0012/MS Add.10371/1. Jeanne was a grand-daughter of Arnold and Mabel, one of twin daughters of Carl Dolmetsch.
- <sup>5</sup> Royal College of Music Library: English Provinces: Haslemere; Haslemere Festival of Chamber Music 1927–1998.
- <sup>6</sup> Dolmetsch, M. *Personal Recollections of Arnold Dolmetsch*. Routledge and Kegan Paul, London, 1957; Campbell, M. *Dolmetsch: the man and his work*. Hamish Hamilton, London, 1975.
- <sup>7</sup> Dolmetsch, 1957, p. 62
- <sup>8</sup> A former Inn of Court, demolished 1934, the home of the Art Workers' Guild in 1912.
- <sup>9</sup> Campbell, 1975, p.192
- <sup>10</sup> van der Straeten, E. The Haslemere Festival of Chamber Music. *The Musical Times*, 1923, 73 (1075) 843–844 <https://doi.org/10.2307/919834> (accessed 29/11/2022)
- <sup>11</sup> Stuart, C. 'Dolmetscherie' Today. *The Musical Times*, 1951, 92 (1301), 297–303. <https://doi.org/10.2307/935387>
- <sup>12</sup> *Dolmetsch Online* – Carl Dolmetsch [obituary] <https://www.dolmetsch.com/Cfdobit.htm> (accessed 30/11/2022)

- 13 Stuart, 1951.
- 14 Mabel's most valued assistant according to Pallis, 1973.
- 15 Marshall, S. Nathalie Dolmetsch (1905–89). *Viola da Gamba Society Newsletter*, **65**, April 1989.
- 16 Ring, L. Louise-Nathalie Dolmetsch (1905–1989) A Personal Memoir. *Chelys*, 1989, **18**, 62.  
<https://vdgs.org.uk/chelys/18chelys.pdf>  
(accessed 27/11/2022)
- 17 Campbell, M. Obituary: Joseph Saxby. *The Independent*, 16 July 1997  
<https://www.independent.co.uk/news/people/obituary-joseph-saxby-1251068.html?r=23383>  
(accessed 25/11/2022)
- 18 Dorothy Swainson, unpublished manuscript, by permission of the Cobbett family.
- 19 Thanks to Greg Hartwell for the programmes and information on Fenton House and Ashwell. Once a significant music festival, Ashwell (Hertfordshire) continues to hold an annual festival at which Herts Early Dance regularly presents historical dances.
- 20 Dolmetsch, N. *Twelve Lessons on the Viola da Gamba*. Schott, London, 1950;  
Dolmetsch, N. *The Viola da Gamba: its origins and history, its technique and musical resources*. Hinrichsen, London, 1962.
- 21 These included *John Playford: Musick's Recreation on the Viol, Lyra-way, 1682*. Hinrichsen, London, 1965. Many of Nathalie's editions were published by Schott, listed here  
<https://www.schott-music.com/en/person/nathalie-dolmetsch>
- 22 *Dolmetsch Online – Dolmetsch Archive Recordings*.  
<https://www.dolmetsch.com/darecordings.htm>  
(accessed 26/11/2022)
- 23 Campbell 1975, p. 260
- 24 Dolmetsch, N. Of Bridges and Fingerboards. *Chelys*, 1973–4, **5**, 21–23.  
<https://vdgs.org.uk/chelys/05chelys1973-4.pdf>  
(accessed 26/11/2022)
- 25 *Dolmetsch Online – Dolmetsch Writings on the Viol*.  
<https://www.dolmetsch.com/dolviolwritings.htm>  
(accessed 05/03/2023)
- 26 *Simple Folk Duets for Descant Recorder*. Curwen, London, 1970.
- 27 Marshall, 1989.
- 28 Dolmetsch, 1957, pp. 111–112.
- 29 Jeanne-Marie Dolmetsch Collection: Concert programmes GBR/0012/MS Add. 10371/1.
- 30 'T. S. Eliot to Ezra Pound 2 February [1915] from Merton College' in Eliot, Valerie & Haughton, Hugh (editors) *The Letters of T. S. Eliot Volume 1: 1898–1922*. Faber & Faber, London, 1988 (unpaginated).
- 31 The main collection of Haslemere programmes is held in the Jeanne-Marie Dolmetsch Collection. An incomplete collection is held by the Royal College of Music Library and a few in the British Library.
- 32 van der Straeten, E. The Haslemere Festival of Ancient Chamber Music. *The Musical Times*, 1927, **68** (1016), 938–939.  
<http://www.jstor.org/stable/916560>  
(accessed 29/11/2022)
- 33 The original Italian text: Negri, Cesare. *Le Gratie d'Amore*. Milan, 1602, p.2
- 34 The Jeanne-Marie Dolmetsch Collection includes a hand-written note by Mabel of dances for France c.1700 for 1963, probably never presented.
- 35 Jeanne-Marie Dolmetsch directed three dance programmes: 1985 & 1987 two baroque programmes by The Renaissance Dance Company of London led by Lucy Graham; 1998 a programme of Cavalier and Roundheads for children by Hands on History/Danse Royale led by Jackie Marshall-Ward. The Haslemere Festival ceased after she died in 2018.
- 36 Programme owned by Marie-Thérèse Budd; can also be found here:  
Kasseler Musiktage, Programmhefte 1933–2018  
<https://www.kasseler-musiktage.de/programmhefte.html> (accessed 04/03/2023)
- 37 Dolmetsch, M. & N. *The Dances of our Ancestors: Volume 1 Seven Tudor Dances, Steps of the Dances*. 'Under the auspices of the Dolmetsch Foundation. Originally prepared in 1934';  
Dolmetsch M. & N. *The Dances of our Ancestors: Volume 1 Seven Tudor Dances, Music of the Dances*. Printed from a handwritten original, dated July 1934. No publisher.