

The Newsletter of Dalcroze Australia Inc.

hopp!

Dalcroze Australia's constitution allows considerable flexibility as regards Annual General Meetings. Because there were no Summer Schools or other "grand meets" during most of 2010, the AGM for that year was held in April of 2011. This was at the training school held in Sydney during the week 14th – 20th April. The meeting resolved to hold the next AGM later in 2011, to retain the existing committee until then, and accepted the Treasurer's Report for 2009/10 year.

What follows are Joan Pope's (President) and Sandra Nash's (Director of Studies) reports given at that meeting. Thankfully Joan and Sandra did not confine themselves to 2009/10 and their reports include more up-to-date information.

PRESIDENT'S REPORT

It is with pleasure that I provide a summary of the key matters of the past year for our small but important organisation. I was unable to be present last AGM, held in Sydney during the Summer school course. It promises to be a little easier this time, in person, rather than straining my ears to hear those present on a temporary phone-rig. However, even before launching into some remarks I wish to congratulate Sandra Nash for completing the long Doctoral journey

and submitting her Thesis to the University of Sydney.

Committee membership and Communications

We welcomed Nadia Fried, New South Wales, and were pleased that former members agreed to stand again, and continue their roles.

There have been several committee meetings and several Executive committee meetings during the year. They have been conducted by telephone, one through a paid teleconference service, some through SKYPE, a several with a bizarre and somewhat unwieldy combination of mobile phone, land-line and shared SKYPE. The various problems we have struck in these matters have made it quite difficult for Carol-ann to both contribute as well as reconstruct the minutes. We applaud her!

South Australia

It has been good to receive news from the South Australian branch about the success of the intensive weekend workshops for early childhood teachers and carers. We can only wish that such could be replicated in every state and territory of Australia.

Obituaries

We acknowledged the passing of our Canadian colleague Donald Himes, who received an Honorary Diplome from the Fondation of the Institute Jaques-Dalcroze. Several readers will recall his gentle, gracious presence and participation at Geneva Congress's.

Locally, we were saddened by sudden death of Penny Why in Perth, and trust that the remarks about her life and career in HOPP, summed up

her qualities of music, movement and dance that enriched so many.

Commiserations and Congratulations

During the year we were concerned for our colleagues in Queensland with the heavy floods and were pleased to have replies from Paula Melville-Clarke in Toowoomba which indicated no tragedies had occurred to themselves or their students; she gave us graphic news of Leann Hathway sitting in her car, with children and dogs, on a hill near a refuge centre! More recently we communicated with New Zealand music education contacts who described the earthquake affecting them in Christchurch; this was followed by most alarming reports from our Japanese colleagues, particularly Yuri Ishimaru and Eri Inoue, stoically noting their personal safety from unbelievable quake, tsunami and reactor events, but stating the lacks of consistent electricity and food shortages in supermarkets. We congratulated Helen Moffat and her husband on the safe arrival of a beautiful daughter to their home in the Gold Coast of Queensland.

Publication of HOPP

There have been here issues this year in May, September and December. Following several years of assistance to editor Sandra Nash, by former committee member Katie Blazey and her husband Simon, and their admirable preparation and layout for HOPP it became clear that their move to the snow country made it more difficult to continue. We thank them heartily for past work, and thank Peter Roberts for his kind efforts in the compilation, copying and distribution of our more recent issue. The delight that we can tell overseas colleagues that they can access it on-line on the web is alas, somewhat hampered.

Publications

During the year it has pleasing to note further sales, orders and enquiries about our publication of 'Heather Gell Lessons' book. All profits go to the HGD Foundation. A number of copies have been sold overseas as both Sandra and I carry as many as we can fit in our luggage. There was an opportunity in Thailand to have it translated and distributed to early childhood teachers, but sadly this did not come to fruition.

Sandra and I were happy that our co-authored chapter on the history of Dalcroze teacher training in Australia in *Musical Dimensions* (the festschrift for our Patron, Dr Doreen Bridges) received a fine review in ASME; and that my

chapter, in *Journeying; an account of doctoral journeys in music education* was well reviewed in the ASME journal. A further article on Dalcroze teaching in New Zealand in the 1920s and 30s has been published in a NZ on-line Journal, and the most recent AJME is now on-line with another substantial paper on the 1920s and 30s when it appears that physical educators were more ready than music educators to engage with Dalcroze Eurhythmics in Australia.

Web-Site

We have been grateful for the contribution made to the establishment of this site by Andrew Pritchard, on the recommendation of Peter Roberts. However, in the past year both Andrew, and his computer service, has encountered a number of difficulties, which have resulted in several months of 'blank' space. No recent copies of Hopp were up-loaded and no advance notice of courses and news was entered. It is now urgent that the organisation considers a working and effective alternative route to capturing our 'cyber' colleagues and potential participants.

Overseas News and Travels

As you will note from the Director of Studies Report, there have been several joint teaching and solo journeys to Thailand and Hong Kong this past year which has allowed Sandra and myself to share energetic Dalcroze experiences at various levels with, respectively some 35 and 45 keen participants. We are grateful to our colleagues in the Hong Kong Dalcroze Society, and to Nillawanna Eungamporn in Bangkok for the organisation and coordination required. The second trip for the year to Bangkok involved a 5 day nonstop teaching effort, by me, for Mom Dusdi (the Princess Parabatri, a major sponsor for Mahidol University's Music School) for nearly 100 selected early childhood teachers. We have had opportunity to provide coaching to Nillawanna in her progress towards a Licentiate. I was part of the team, mainly Orff teachers from Victoria, conducting an intensive course of creative music and movement in Singapore for 'Pat's School House'.

Several overseas journeys are approaching for Sandra as, following the Hong Kong intensive course and examinations in a week or so, she will represent us at the Centenary celebrations of the Jaques-Dalcroze College of Rhythmus at Hellerau near Dresden in August -September. It is hoped that an International FIER meeting will

be held to co-incide with this remarkable event. It will also allow her to visit the UK Dalcroze Society Summer School, once again in Canterbury.

The Heather Gell Dalcroze Foundation

We are grateful that the HDG Foundation is prepared to assist Sandra to attend the above seminar, an honorarium for her position as our Director of Studies; the current short training course and also financial support for the forthcoming July Workshop with our International guest, Dr Margaret Brink.

Future activities in the planning stages.

I will represent the Society at the annual conference of ANZARME (Australian and New Zealand Association of Research in Music Education) to be held at the Gold Coast in July 2011, and both Sandra and I have had Workshops accepted for the National ORFF Conference in January 2012 in Perth.

DIRECTOR OF STUDIES REPORT

Australia

Since the Summer School in January 2010 there have not been any official training workshops in Australia, but informal coaching with potential Certificate candidates has been ongoing: I have been working with Sheau Fang Low in Sydney (lesson planning and weekly follow-ups), and Joan with Virginia Norris in Perth (improvisation, readings and lesson observations).

The current series of workshops in Sydney (April, July and October) is aimed at experienced teachers who are already well on the way to reaching Certificate level. The opportunity to take exams will arise in July with the visit of our guest teacher, Dr. Margaret Brink from Seattle. Without these workshops, people would have to travel abroad and stay in the USA, the UK or Switzerland for extended periods of time to get any kind of Dalcroze qualification. I am grateful to the Heather Gell Dalcroze Foundation for financial assistance in the form of subsidies towards course fees, payment of staff, and hire of premises.

This year, I am again teaching the Dalcroze component in the Significant Methods Course to second year Music Education students at the Sydney Conservatorium of Music. We welcome Madeline Hagon (Dalcroze Cert. UK) and

husband Dan who have returned from the UK to settle in Brisbane where Madeline is taking the Pedagogy classes at the Queensland Conservatorium of Music. She is also teaching part-time at a girls' school.

International

FIER

As delegate for Australia, many communications have been received through the year from Madeleine Duret, president of the FIER. The main issue has been the cancellation of the Congress in Geneva in July 2011, due to lack of funds. The changes occurring in Geneva over the last two years as a result of the integration of the Institut Jaques-Dalcroze within the Geneva Hautes Ecoles de Musique (HEM), have affected the Institut both in its functioning and mission. The Institut has had to reduce staff and curtail many services and must now seek sponsorship to assist its funding.

While accepting that the Institut is principally concerned with local issues, such as providing teachers for Swiss schools, its international mandate is significant. This is all the more so when students from other countries go to Geneva to study. Some who are currently studying there have achieved that through workshops conducted by Joan and me. We therefore feel a responsibility for their situation. This overlaps with my role as a member of the Collège (see below).

The Centenary of Jaques-Dalcroze's teaching at Hellerau in 1911 will be celebrated there with special events from August 27 – September 5, 2011. Many Dalcroze teachers and students will be attending this event. Registration is due before July 1st 2011.

<http://www.rhythmikwerkstatt-hellerau.de/de/>

(You will see 'de/en.' For the English translation, click on 'en').

Collège de l'Institut Jaques-Dalcroze (IJD)

The College is charged with protecting the use of the name 'Dalcroze.' The use of the internet presents many problems, not the least of which is the broadcasting of some so-called 'Dalcroze' classes which are of a poor standard. Another problem is the automatic 'Translate this Page' result for the official website of the IJD which produces misleading and incorrect information.

Students wishing to study in Geneva are often dependent on information available in English, so this must be correct. The Institut's Bachelor degree (3 years), which is something like our Certificate, trains teachers for infants and primary school. The Masters degree, another two years, leads to what was called the Licence (5 years). Discussions have been held to try and clarify what these degrees entitle a person to do and also compare these with awards issued in other countries.

As the shortage of Diplomates around the world is becoming a matter of serious concern, the regulations for the Diploma have been revised with a view to encouraging people to prepare in their own countries and then spend a short period of time in Geneva as part of their exam preparation. People who prepare for the Diploma in Geneva will be encouraged to study also with teachers outside Switzerland. Diploma candidates will in future be allowed to teach in English.

In order to discuss all these matters, four Skype meetings have been held involving K. Greenhead (UK), L. Mathieu (CA) and myself. Once we were joined by Silvia del Bianco (Director, IJD, Geneva). These meetings are usually in the early morning for me (one was at 5.30am!) and last for up to 2 hours. In November 2010, Karin and Louise visited Geneva for a week to speak with key people at the IJD to talk through these issues. It has led to more action and awareness, and the Collège now meets more frequently. With improvements in technology, overseas members of the College can more easily participate via Skype. New sources of funding need to be sought out such as from the ministries of culture, heritage and Swiss patrimony. Recently, there have been two large donations made to the IJD. The task of communicating the importance of international connections to the HEM and other funding bodies is ongoing.

International Joint Dalcroze Examinations Board

The International Examinations Board now includes: Australia, UK, Italy, and the latest new arrival, Canada. Diplomates from these countries have been teaching and examining in countries such as Thailand, Hong Kong and Singapore.

The Course requirements for Foundation, Intermediate and Certificate have been revised, and the wording on the awards has been discussed. It is hoped that by having clear guidelines for exams and transparent assessment and reporting procedures that the standard of Dalcroze training can be ensured in all the countries involved. The new president of the Dalcroze Society of Canada, Laura Ono, has written to Karin and me asking permission to use our materials for a new teachers' course to be run in Toronto. Their Director of Studies is Dr Louise Mathieu of Quebec.

The idea of a 'Flying Team' has attracted attention as a way of delivering Dalcroze courses. Silvia del Bianco, (Geneva) is most interested as she needs to convince the funding authorities in Geneva of the importance of the international wing. There is the possibility of now extending this work to Spain and South America.

The Dalcroze Society of Hong Kong has been exemplary in organizing workshops three times a year and inviting teachers. Joan and I were there in April 2010, Louise went in July, and Karin in December. With this level of continuity and communication between teachers, Louise and I will conduct examinations in Hong Kong on April 29 2011 for Foundation and Intermediate candidates. Visiting participants will attend from Thailand, Singapore and Australia.

In conclusion, I express my thanks to the Heather Gell Dalcroze Foundation for my annual honorarium which goes some way to reimbursing me for the time spent in promoting and working for the continuation of Dalcroze in Australia and beyond. Special thanks also to Carol-ann Bentley for her continuing loyalty, and administrative and moral support.

Sandra Nash

Director Studies for Dalcroze Australia

April 14, 2011.

THE HEATHER GELL



BOOKS AND DVDS FOR SALE

There is a good quantity of books available, and limited numbers of the Vanderspar book and dvds.

For prices and details please contact Carol-ann Bentley [see details below].

1. **BOOK:** “Dalcroze Eurhythmics – Music Through Movement”
[100 lessons and many ideas for Early Childhood Education]
Edited and annotated by J. Pope.
2. **BOOK:** “Dalcroze Eurhythmics from a Distance”
[A miscellany of current research]
Edited by J. Southcott.
3. **BOOK:** “Teaching Rhythmics”
By Elizabeth Vanerspar.
4. **DVD:** “Teaching Dalcroze Eurhythmics – Music Through Movement”
[Demonstration classes of Rhythmics for children – 2 disc set]
5. **DVD:** “Dalcroze International Congress”
[Demonstration lessons in Geneva 2007]

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Two English Ladies: an Australian Adventure in the 1920s.

Continuing our series of historical articles on early teachers of Dalcroze Eurhythmics in Australia: excerpts from Joan Pope's Doctoral Thesis (Monash University 2008). As noted previously, in the interests of space no references have been included but should a reader be interested to obtain further information please contact Joan in Perth on popejoan@westnet.com.au

This is the story of two colleagues, Phyllis Crawhall-Wilson and Katharine ‘Kitty’ Haynes, who presented Dalcroze Eurhythmics on visits to Perth (1924) and Melbourne (1925) and resided in Sydney (1925-1928) before returning to England and Scotland to continue their careers.

In 1924 Ethel Driver, accompanied by Heather Gell and Cecilia John, two recent Australian graduates of the London School of Dalcroze Eurhythmics, spent six months on tour, presenting lectures, demonstrations and intensive courses in various Australian and New Zealand cities. Cecilia John wrote in the London-based Dalcroze Teachers' Union (DTU) *News-Letter* that Australia offered ‘a splendid field of work for graduates if they are moved to go so far away. The ground has been well prepared by Miss Driver and work there should prove most interesting from every point of view.’ Stimulated by these encouraging remarks Phyllis Crawhall-Wilson and ‘Kitty’ Haynes, her younger colleague, set off for Australia. Who were these two adventurous teachers?

Phyllis Mary Crawhall-Wilson (1893 – 1963)
Born in Hertfordshire on 7 March 1893, Crawhall-Wilson gained her LRAM in 1915, and was a Silver Medallist for Pianoforte in 1917. She was a full-time student in the training course of the London School of Dalcroze Eurhythmics (LSDE) throughout the war years of 1916, 1917 and 1918. Previously she had studied at the Watford School of Music where Ernest Read was the Director. Before graduation her teaching experience had been limited to private piano pupils and conducting classes in Aural Culture, but she was soon teaching in London at the Chelsea Physical Training College, and at the

LSDE for the Amateurs class. She then went to Edinburgh, Glasgow and Aberdeen, Scotland, where the work quickly became too much for one teacher, and in 1919 Kitty Haynes joined her. Jaques-Dalcroze visited Edinburgh and gave a well-received demonstration at the Usher Hall with their pupils. In 1920 the Aeschylus works, *Choephoroe* and *Agamemnon*, were staged in Aberdeen, and Grace McLearn, another graduate of the LSDE and former student of the Granville-Barker Drama Academy, designed and taught the choric movement with immense success. She used the students of the Glasgow School of Art where her colleagues Crawhall-Wilson and Haynes were teaching. One description of the movement work stated that 'the choric movement fashioned a soundless poem of movement and gesture that fitted the changing passion of the drama as a glove to the hand.' In February 1922, a production of *Antigone* in Glasgow, and in December of the same year, Sophocles' *Oedipus Tyrannus* in Aberdeen, with music by Charles Villiers Stanford, continued the momentum. On each occasion, although she was in poor health, the team of Dalcroze Eurhythmics students was led by McLearn, assisted by Crawhall-Wilson and Haynes. The artistic resources of the Scottish School of Arts were placed at their disposal, and the results were regarded as 'wonderful spectacles of colour, beauty and movement.' Crawhall-Wilson, along with Ethel Driver, Gladys Wells and Sylvia Meyrick, was on the staff of the Dalcroze Summer School, held at Oxford, in 1922, which the Australians Cecilia John and Heather Gell attended. Demonstrations were given by Crawhall-Wilson and Haynes in Kilmarnock, Perth (Scotland) and Glasgow. They presented piano recitals, and gained First Place in the Duet section of the Edinburgh Music Festival. Crawhall-Wilson, was Hon. Secretary-Treasurer of the DTU for several years, and noting that they were probably the smallest Union in Great Britain 'implored all to send in their Subs. of 2/6 without delay!' Crawhall-Wilson also served for several years, on the Council of the Dalcroze Society of Great Britain from which her resignation was accepted, with regret, prior to her departure for Australia.

Margaret Katherine Haynes (1897 – 1988) English-born 'Kitty' shared the same birth date, 7 March, with Crawhall-Wilson. Having been introduced to the Dalcroze method as a school

girl at Cheltenham Ladies College in 1913, she took Rhythmics as a single subject at the LSDE then began the Training Course from 1915 to 1917. This was interrupted and during the next two years she did lessons part-time during 1918 and 1919 and for one term was a teaching assistant for Crawhall-Wilson in Edinburgh. She graduated in 1920 and was invited to be one of the four demonstrators for Jaques-Dalcroze's tour of England. The other three were English girl Joan Ward-Higgs (later Mme. Bottard), younger sister of Nathalie Tingey (née Ward Higgs) and two Swiss women, Edit Naef and Germaine Pasche ('Paschette'). Haynes, who had gone to Scotland in the role of an apprentice, became the colleague of Crawhall-Wilson and they decided to try their luck in Australia.

Where did they go?

They travelled to Fremantle on the MALOJA and arrived on 28 October 1924, after a 'pleasant voyage, excepting a trying passage of the Red Sea.' The women stayed a fortnight in Perth before proceeding by the ORSOVA to Sydney where they intended to spend some years. As 'the system of Dalcroze Eurhythmics is well and favourably known in Perth', classes were conducted twice daily for a week, and Haynes also gave tuition in 'the latest London ballroom dancing.' The *Western Mail* mentioned that Haynes had been one of four demonstrators in tours personally conducted by Monsieur Dalcroze, and that Crawhall-Wilson had presented demonstrations at the New Education movement at the British Empire Exhibition at Wembley, a significant educational platform. Various papers noted that both women had given many demonstrations with their pupils in Scotland and they would be glad to get in touch with all in Perth who were interested in 'this wonderful educational movement.' The amount of news coverage generated about this second wave of demonstrations, almost exactly one year after Driver, John and Gell had first visited WA, speaks volumes for the continuing interest of the women of the Perth press.

A column in the *West Australian*, is devoted to a full report of the First AGM of the WA Dalcroze Society, at which Crawhall-Wilson and Haynes were made welcome as special guests. The meeting was chaired by Sir Edward Wittencoom and there was a strong representation of educational and musical personalities of the city

in attendance. Haynes wrote to their colleagues at home that

The members are very keen to have a teacher. There is plenty of work in Perth for a certified teacher and if anyone cared to go there I am sure she would receive a very hearty welcome.

Haynes and Crawhall-Wilson were in touch with the Dalcroze Society in NSW as soon as they arrived in Sydney in December 1924, and remarked in a letter to their colleagues in England that it had done extraordinarily good work in a short time. Haynes continued

we have a great deal to contend with as all the physical culture and dancing schools have so called eurhythmics teachers and what they teach is a form of dancing, and has no relation to Dalcroze Eurhythmics though the general public think that are one and the same thing. This conception is so deep seated that we have to battle quite tactfully and firmly against it. We always call ours Dalcroze Eurhythmics.

An 'At Home' was presented in their honour by the NSW Dalcroze Society, and they showed several examples of their personal movement studies, a review of which in *The Australian Musical News* speaks with admiration of the graceful interpretations of *The Seabird* by Carroll and *A Witch's Dance* by MacDowell, and writes supportively of their stimulating musical work with children. Later that year they were guests at the AGM of the Society held at the Sydney Conservatorium, and showed more work, with the assistance of children from Blackfriars' Infants Practising School, Westwood School, Point Piper and St. Albans, Hunters Hill. The President of the Society, Mr. J. H. McMenamain introduced guest speakers Winifred West, principal of Frensham School, and Mr. Harkness, deputising for Mr. S. H. Smith, the Director of Education. Harkness was quoted in the press as proclaiming that he was so convinced of the value of Dalcroze Eurhythmics in teaching spontaneity and quickness of comprehension, apart from the obvious musical skills, that he would make every effort to have the system taught in every State School in NSW. It appears from their brochure that Crawhall-Wilson and Haynes shared teaching at St. Hilda's

Grammar, Abbotsleigh, Presbyterian Ladies' College, Turramurra Boys' College and the Church of England Girls' Grammar in the city. The *Post Office Directory* reveals they were living in Clan Alpine Street in Mosman. The *Telephone Directory* entries, from October 1925 until October 1927 are listed under both names. With Sydney Harbour Bridge still under construction they needed to use trams, trains and the Mosman Ferry to reach their widespread destinations. They were living near a well known private girls' school, Glen Carron, associated with theosophists, but there is no record of them working there. It was thought initially, that Crawhall-Wilson and Haynes may have been involved with the Star Amphitheatre at Balmoral, the neighbouring suburb, where 'Greek plays and eurhythmics' were often featured. Both women had been closely involved in the early 1920s with stylish productions of Greek plays in Glasgow, with the School of Arts, and were well known for their choral movement and sympathetic use of music composed or selected for such works. It seems that they did not seek such involvement in Sydney.

Only several months after their arrival they joined forces with Heather Gell to conduct a successful course in Melbourne, during the school holidays from 12 to 22 May 1925. This was an excellent opportunity for Gell to collaborate with colleagues and for the group of adults with whom she had been working, the chance to experience the approach of teachers from overseas. Gell left Adelaide by the Sunday night express train for Melbourne, with five of her advanced students Margaret Scales, Sidney Riceman, Marjorie Bonnin, Ruth West and Cora Zeven. Press reports of the display presented in the Manchester Unity Hall, Swanston Street, Melbourne at the end of the ten-day course, are complimentary about the feast of music presented, and provide considerable details of the type of exercises shown about this musical expression. It was regarded as

a positive awakening for those Melbourne students who attended. Unfortunately Melbourne is lagging behind for we have no centre for Dalcroze Eurhythmics. Eurhythmics we certainly have, but THESE are quite a different thing, and are pure antique

Grecian dance movement, and musical development and musical expression.

At the end of November 1925 Mary Whidborne resigned from Frensham School, Mittagong, in New South Wales, where she had been teaching Dalcroze Eurhythmics. She was able to leave a competent successor in Haynes, who was prepared to travel weekly from Sydney to Mittagong by train and stay overnight at the school. Haynes also taught at the Church of England Girls' Grammar School at nearby Bowral. The Frensham *Chronicle* noted her regular classes, an Open Day, several demonstrations, one in the new Gym. Crawhall-Wilson and Haynes's printed brochure for 1926 added, in handwriting, the names of several more schools, namely Burnham, Kambala and Girrawheen, in the Sydney suburbs of Longueville, Rose Bay and Hunters Hill respectively.

The NSW Dalcroze Society was active during 1926. The presidency had changed at the first AGM, held at Beaumont House, Elizabeth Street, Sydney, in May. The inaugural president J.H.McMenamin, a successful piano teacher for some years in Sydney, had served only one term of office. The incoming president, Dr Mary Booth was in the chair and a good attendance of members discussed activities for the year. It was decided to adopt some of the plans proposed to raise money to complete the Dorothea Michel Fund by the end of July. [Michel was studying at the LSDE and had been awarded a scholarship for the fees but this did not cover living expenses or fares]. Amongst various suggestions was a Social Dance to be held in June, particulars of which would be arranged by Haynes, and a card afternoon arranged by Miss F. Franks for late May at the Blue Tea Room. The address for information about these activities was The Women's Club, Sydney. Booth, a former medical practitioner was a leader in several feminist, health, welfare and peace associations, and had been a founding member of the Women's Club in 1901. She was a formidable personality who sat on numerous governmental committees, prompting the commentators in the *Bulletin* refer to her on one occasion as 'the chieftainess.'

The Royal Art Society Gallery at the Education Building in Sydney was the venue for the annual 'conversazione' and musical evening of the NSW Dalcroze Society in August. Items were presented by a number of singers and pianists and it was reported that the evening was enjoyable and well attended. Crawhall-Wilson spoke on the aims of Dalcroze Eurhythmics and 'how they differed from other eurhythmics of a purely physical movement kind.' The wording is tactful but Crawhall-Wilson was well aware of the nomenclature problems.

A demonstration in Sydney at the Conservatorium of Music was held on a Saturday evening in October, 1926 when Crawhall-Wilson and Haynes again presented their work to the public. They were assisted by their pupils from various schools which included at St Alban's, Hunters Hill; Abbotsleigh, Wahroonga; CEGGS, Darlinghurst; Kambala, Rose Bay; Presbyterian Ladies' College, Pymble and Burnham Kindergarten at Longueville. A surprising number of photographs featuring 'eurhythmics' appeared in the Sydney press, but none can be specifically associated with Haynes and Crawhall-Wilson.

The situation in 1927 in Sydney has been difficult to ascertain. Sadly, this year J.H. McMenamin died. He had been the inaugural President of the NSW Dalcroze Society. Haynes returned to London, possibly in mid-year and not long afterwards married, becoming Mrs Kitty Webster, and travelled to India with her husband where they lived for some years. It would have been expected that Dorothea Michel would have returned to Sydney after her final exams in July but instead, she married and stayed permanently in England. There is no record available about how the NSW Dalcroze Society felt about this however one may assume there was great disappointment. How Crawhall-Wilson managed the round of teaching she had established with Haynes is not known and the few available records of the schools at which she and Crawhall-Wilson taught have not revealed any details.

During 1928 Ingham announced that as Crawhall-Wilson was intending to return to England, the Sydney centre would close. This news was repeated some months later in Ingham's London report for *Le Rythme*, with a

brief announcement that no graduate was available to continue the connection. The histories and annual reports of the several schools at which Crawhall-Wilson taught have been examined but little found about her departure. The Rayner sisters, Betty and Joan, are mentioned as taking eurhythmics at Kambala from 1929, but no further information has been gleaned from the other schools, such as PLC Pymble, Frensham, Bowral and Sydney CEGGS. Thus this Dalcroze interlude in Sydney came to an abrupt conclusion.

Crawhall-Wilson returned to Scotland, where she had already made a name for herself prior to the Australian venture, and the relationships she had established there were to lead to rewarding projects. She was appointed lecturer at the Academy of Arts in Glasgow where the staff was supportive of her work in the field of Eurhythmics applied to Drama and Opera productions. One can but regret that the Conservatorium of Music in Sydney had not recognized the opportunity whilst she was in NSW. What a loss it was for Australia that these two talented and energetic Dalcroze teachers, Haynes and Crawhall-Wilson, could not stay and initiate a dynamic training centre in Sydney. Regrettably, no more news of the Dalcroze Society of NSW has been located and it appears that there was no-one to mourn its passing after four busy years. No records have been found in the Defunct Associations Register in NSW, which could indicate that the association had not been officially incorporated. It would be a decade before Dalcroze Eurhythmics was again taught in Sydney, and then in an ironic twist, by two separate teachers each proceeding along independent lines.

DALCROZE AUSTRALIA COMMITTEE

Joan Pope, *President*
Peter Roberts, *Vice-President & Newsletter*
Carolann Bentley, *Secretary/Treasurer*
Sandra Nash, *Director of Studies*
Committee:
Tanya Davies, *South Australia*
Nadia Fried, *New South Wales*
Wendy Gumble, *South Australia*
Melanie Lee, *Victoria*
Helen Moffat, *Queensland*
Ruth Saffir, *South Australia*

The DSA at the Crossroads

Kathy Thomsen, President, Dalcroze Society of America (president@dalcrozeusa.org) recently wrote in their Journal to all 'members and friends' of the Dalcroze Society of America. Sandra Nash and I read her article with considerable interest and I asked if we may publish some excerpts in HOPP. She has graciously allowed us so to do. We think that YOU, our handful of 'members and friends of Dalcroze Australia' will be equally impressed with her analysis and the manner in which she has set forth suggestions of sensitive issues. How do you respond? Please let us know.

Joan Pope.

The DSA at the Crossroads

In many ways the DSA as a professional association is in great shape. In 2010 we had the largest National Conference in our history, with 108 participants from twenty-two states and nine countries. We awarded \$2600 in scholarships to students interested in serious Dalcroze study. Looking forward, the 2012 Conference in Seattle is shaping up to be a memorable event illustrating Dalcroze teaching from cradle to concert stage, a range offered by no other music teaching system. On the scholarship front, we will award \$3000 in 2011 and hope to award even more in 2012. We are financially healthy as a result of the 2010 conference, and there's a good spirit in the DSA. Now is the time for self-scrutiny.

A look at our numbers is a good place to begin. There were 143 certified teachers in the US who were members of the DSA at some point in the last ten years. If we look at the last five years, that number dwindles to sixty-six. Among DSA members in 2010-11 we're down to forty-seven: twenty-two with Certificates, sixteen with Licenses, and nine with Diplomas – in the whole country! In ten years we've lost two-thirds of our certified teachers as members. Where have they gone? Both the trend and the numbers themselves are distressing. We cannot maintain our Society or our profession if this downward trend continues. If the Dalcroze approach is so sensible, useful, and, many would argue, powerful, why are there only forty-seven certified teachers who are members of the DSA? Something is wrong.

What's in a Name?

How important is the name Dalcroze to us? Calling ourselves the Dalcroze Society of America gives us an identifiable “brand,” but at what price? Currently, we are dues-paying members of FIER, and we align ourselves with the Dalcroze Institute in Geneva by virtue of our name. The relationship with the Institute gives us the “brand” while obligating us to follow their rules. FIER and the Dalcroze Institute in Geneva are separate entities. What if we became the American Eurhythmics Society, retaining our membership in FIER but separating ourselves from the Dalcroze Institute in Geneva? What might we gain? What might we lose? What if we stay aligned with the Dalcroze Institute in Geneva? How does this association with Geneva benefit us? How does it limit us?

What of Orthodoxy?

Our system recognizes the Diploma from the Dalcroze Institute in Geneva as the highest credential in our field. This hierarchy assumes the training in Geneva delivers something fundamentally more pure, more Dalcroze than any other school or training center in the world. Is this a reasonable assumption? Flexibility, invention, and a lack of dogma characterize the Dalcroze approach. Each Dalcroze teacher absorbs and teaches the work differently. Our discipline is at once flexible, sophisticated, and highly personal. Is it reasonable to assume that a single school, albeit one bearing the name Dalcroze, delivers the most authentic and purest version of this philosophy, described by Dalcroze's contemporaries as “an incessant invention?” Dalcroze died sixty-one years ago. Isn't it reasonable to suggest that the Institute in Geneva represents a version, rather than the one and only true embodiment of this remarkable approach?

What About Certification?

When comparing our system of certification to those of other professions, i.e. doctors, lawyers, and school teachers, there are striking differences. Most certification systems have a set of standards, and a board of professionals charged with upholding the standards. Both the professionals in the field and the standards themselves are reviewed periodically. Do these systems guarantee that only qualified people

enter and remain in the system? No. No system of certification is entirely fool-proof. But these systems remove high-stakes decisions from individuals, placing responsibility with a group of people charged with upholding agreed-upon standards.

Our American system of Dalcroze certification differs significantly in that it lacks any governing organization. Only those with the Diploma from Geneva may certify Dalcroze teachers, and each Diplomate, generally through a training center, sets his or her own standards. Oversight is provided neither by Geneva nor any other central body. The DSA has no role in the process. The result is a highly individualized certification system that is, by its very nature, unstable and virtually unregulated. Many fine musicians are initially drawn to this work, only to discover that the certification process is unclear. Time and money may be well-spent in terms of personal growth. However, because the road to certification can be long, unpredictable, and seemingly capricious, few make it to the end, and many are discouraged from even trying. While recognizing the need for high standards in our discipline, what other certification systems might we consider? Could the DSA play a role in certification, adding to the choices without replacing those that currently exist?

What of our Future?

But change is coming. Half our current Diplomates are over the age of 75. We've gained two in the last ten years; two others have died. Our system, created in Europe forty years ago, may have worked then, but it is not meeting the needs of our profession in the US today. Living in denial does not serve us well. We need to wrestle with some difficult problems. Feelings may get hurt and surely there will be strong opinions on all sides. I believe we can solve these intractable problems by working together to shape our future.

The DSA will facilitate an online discussion. These discussions have not been fruitful in the past, but maybe this time will be different. Go to <http://groups.google.com/group/dalcroze-society-of-america> to participate. We also welcome written commentary from all points of view and will publish as much as we can in the Journal. Send your written contributions to

<president@dalcrozeusa.org> The deadline for inclusion in the Spring/Summer issue is April 15, 2011. Contributions received after that date will appear in the Fall issue. We will make time during the 2012 National Conference – June 20-23, 2012 at Seattle Pacific University in case you want to reserve your seat now – for continuing discussions. And by all means, keep talking to one another. The conversations need to begin now and continue right through to Seattle and beyond. The lines are open.

Landmark Workshop in Hong Kong

The most recent workshop presented by the Dalcroze Society of Hong Kong marked an historic moment as it was the first time that Dalcroze pre-Certificate examinations were offered here. The small Society which was founded only a few years ago, has grown and attracted a steady stream of interested teachers to its workshops which are held consistently three times each year. The Society usually invite Diplomat teachers from abroad, and this time, I was working with Canadian colleague, Dr Louise Mathieu of Quebec. The Society's energetic committee under the leadership of May Tan Lai, a former lecturer at the Hong Kong Institut of Education, deserves high praise for its dedication and voluntary work in promoting Dalcroze music education in Hong Kong. Their achievement is remarkable considering there were no qualified Dalcroze teachers in Hong Kong when they started.

For the Foundation award, there were seven candidates, and for the Intermediate, three. The exam results were not available to the time of printing but will be published in a future issue. Generally speaking, the results were most pleasing, particularly in Rhythmic Movement. However, special mention should be made of two participants in the workshop who completed the Foundation Award with special commendation last September: Chiat Goh from Singapore, and Yumi Hasegawa, a Japanese national living in Yangon, Myanmar. The hospitality of our Hong Kong hosts was, as usual, warm and generous. On the final night May Tan and the committee invited Louise and I to a wonderful dinner overlooking Hong Kong Harbour. A report on the workshop by Perth participant Virginia Norris appears immediately after in this issue. Sandra Nash.

Perth dance teacher reports from Hong Kong

by Virginia Norris

As a result of a conversation with Joan Pope in March I found myself in Hong Kong in April for a 5-day workshop with Sandra Nash and Louise Mathieu from Canada. It was my second Dalcroze workshop, the first being in Sydney in 2010. I was immediately taken by the friendly, welcoming atmosphere. A dedicated team from the Dalcroze Society of Hong Kong worked hard to organize everything for us. The overseas visitors were even treated to a delicious 'welcome lunch' on the first day. At the workshop there were participants from Thailand, Myanmar, Singapore, Shanghai, myself from Australia and a large group from Hong Kong. There is a core group of Dalcroze enthusiasts in Hong Kong who are eager for knowledge and have so far managed to organize several workshops with visiting teachers.

We were divided into two groups; a larger group for those new to the Dalcroze approach and a smaller group for those who have some experience. Louise and Sandra migrated between the two. I was delighted simply to be a student. Like many teachers I find it is a luxury to participate in any kind of class to observe the learning process happening within myself. And what a treat it is to move to live music! We are very lucky to have Sandra who plays so beautifully for movement.

I found the atmosphere at the workshop to be very supportive. Everyone was encouraged to 'have a go' improvising, playing, moving and singing. A few students taught a short set of rhythmic exercises to the whole group. They got a rousing applause. I really enjoyed being part of this process of helping each other to learn.

Louise gave some wonderful exercises to encourage our bodies to move economically, explore the space, respond quickly and turn our awareness to phrasing. Her ear training class exercised our abilities to hear the sound internally as well as to sing accurately. I couldn't help thinking 'I wish I had taken part in these classes years ago!' Sandra played an exquisite Dalcroze Esquisse for us to perform 'stopping

and moving' in groups. It felt beautiful to do and fascinating to watch.

From my perspective as a dance teacher, the relationship between movement and sound is a resource which holds a lot of interesting possibilities. The more I delve into Dalcroze the more complex and interesting this relationship is becoming.

My sincere thanks go to the Dalcroze Society of Hong Kong for organizing this workshop, Sandra and Louise for travelling so far to share their wealth of knowledge, and the other participants who welcomed me so warmly in Hong Kong.

An Australian Dalcroze teacher's work in northern England

On July 7th 2010, over 1000 children came together from various schools in Manchester to share, sing and play with the Halle Symphony Orchestra. This was a unique opportunity for the children as they had only been learning their instruments for ten weeks as part of the Wider Opportunities Scheme offered in British schools. The project was organised and coordinated by Madeline Hagon (nee Sangster) as part of her role at Trafford Music Service, which is based in Manchester, England.

"Wider Opportunities" is the name used to describe Whole Class Instrumental and Vocal projects, where children in the junior age range (years 3 – 6) spend an hour each week for anywhere from ten weeks to a year developing musical skills through vocal activities and tuition on a musical instrument. A variety of classical instruments are offered to schools in Trafford as well as some unusual ones, including traditional Indian instruments, Javanese Gamelan, and Brazilian and African drums.

The majority of schools in the Borough have taken the opportunity to run at least one project, thanks to a special 3-year government grant. In the summer term (May – July), the children were invited to attend this special initiative 'Come and Play with the Halle', where the children could play alongside Manchester's premier Symphony Orchestra. Two pieces of repertoire were added

to the instrumental learning throughout the ten-week project, Ran Kan Kan and Strauss' Anvil Polka, and the children also learnt the song 'Refuge' to sing accompanied by the Halle.

After completing a Masters in string pedagogy at the QLD Conservatorium of Music, Madeline took a specialist course in Dalcroze Eurhythmics at the Royal Northern College of Music in Manchester, graduating with the Dalcroze Certificate. She now teaches hundreds of children across the UK and trains and mentors instrumental, primary and secondary teachers on various subjects surrounding music and movement.

Madeline is also regularly invited back to Australia to run various workshops in Dalcroze and its application to string teaching, including the Australian Strings Academy held at the Sydney Conservatorium of Music in 2009. She is looking forward to returning to Australia in 2011.

Note from Sandra Nash: Madeline and her husband, Dan, returned to Australia in January 2011 and are now living in Brisbane. Thanks to the support of her former teacher, Elizabeth Morgan, she is teaching the Pedagogy I course at the Queensland Conservatorium of Music and teaching in a girls' school three days a week. We warmly welcome Madeline back to Australia and look forward to working with her in future Dalcroze courses and workshops.



Some of Madeline's North of England students in concert.