**The Newsletter of Dalcroze Australia Inc**

# Hopp!

Students at the July winter workshop at St Scholasticas, Glebe, in Sydney, experimenting with balance.

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## July Winter Workshop

*From 11th to 15th July at St Scholastica's College in Sydney's Glebe, Dalcroze Australia held an intensive workshop. The guest teacher was Dr Margaret Brink from Seattle, USA.Our own Joan Pope and Sandra Nash were also on the faculty and we were particularly grateful for Dr Christine Mearing to be able to re-schedule her working day and give some wonderful movement classes.*

*Following are some participant responses:*

## A newbie in Dalcroze-land

On July 10 I left Perth by plane and landed in Dalcroze-Land...

As a freelance clarinettist and instrumental teacher of ten years, I had recently begun hunting for a new musical pathway, and stumbled upon Dalcroze Eurhythmics. Finding Joan Pope's name on the Dalcroze Australia website and remembering having met her once in Perth, I got in touch and was soon leaving Joan's house armed with a borrowed stack of her books and materials. I spent the next few months reading! Wanting to check this 'Dalcroze thing' out further, I was encouraged to come to the Winter Workshop. This was to be my first real hands-on experience – and it didn't disappoint.

Arriving in Glebe on a dark and stormy night, I was relieved to find a welcoming Dalcrozian waiting for me outside the gates of my new home – St Scholastica's College. This warm welcome was to continue throughout the week as teachers and fellow students alike proved to be friendly, helpful and very good fun.

By day one I was hooked. My first rhythmics class was a delight for mind and body. Immediately I saw the benefit that this approach to music could have on my clarinet playing. I was learning new ways to think about tone, articulation and breath – all so important to wind playing - through movement. It was immediate, practical and *fun* learning. I wrote in my notes, "I have discovered the joy of skipping"!

On day two I was thrilling from my first simple experience of improvisation. Having had a very straight-laced classical music training, it was a relief to be taught by Sandra that there actually are simple tools and skills with which I can *learn* to improvise.

By day three I was conducting in the hallways and beating two against three as I walked with graded steps to the cafe for lunch – or at least attempting to! (This had to be done with a relative degree of subtlety so as not to alarm the Glebites out on their work-day coffee break).

On day four I was not sure I was necessarily even *in* Sydney – as far as I was concerned I had parachuted into a place called Glebe where everyone spoke in solfa and moved in canon. I went to see the Harbour Bridge just to reassure myself.

By day five I was sold. What a fabulous method of teaching! What an enlightening approach for performance! Why hadn't I discovered Dalcroze before?

Sandra Nash, Joan Pope, Margaret Brink and Christine Mearing were inspiring teachers adept at communicating to both the experienced and new-comers amongst us. I left Sydney with a wealth of new ideas (and many more questions), knowing that I'd just scratched the surface of this fascinating world of Dalcroze... and looking forward to all the rest there is to learn.

**Katherine Smith**

*[PS from Joan: Katherine and Virginia have arranged to have some lessons and discussions with me in Perth, although we live East, West*

*and South of the city, and are prepared for Homework as they want to continue the "D" adventure]*

## Thoughts from Margaret Brink

**A teaching reunion in Sydney:**

In October of 2008 Joan Pope, Sandra Nash and I taught at Mahidol University, Bangkok, to eager Thai students and teachers. I was delighted to be asked to join them for their Winter Workshop July 11-15 at St. Scholastica's College in Glebe, Sydney, NSW. All the participants I found to be wonderful in their warm welcome, many of them experienced with the Dalcroze work and accomplished as musicians, and all open to new ways of learning in a co-operative manner. Several were preparing and taking exams toward Certification.

Coming from summer here in the USA, Sandra Nash warned me of the cold snap so I brought all layers from my winter attire, shedding it when the sun at midday thawed us all out. Movement actually was invigorating in that environment and probably close to how it would have been when Mr. Dalcroze himself was teaching! There are differences in the certification process here in the USA. Australian standards are closer to United Kingdom's where a Certificate enables one to teach both children and adults. Here in USA the process for certification is mainly preparation to teach children. Christine Mearing was outstanding in encouraging our bodies to shift and give weight in ways new to some of us.

Very fond memories of all of you at the Winter Workshop, stellar memories of the flora and moreover, the unique bird sounds in Sandra's neighbourhood!

Reminding us all to hear and feel music deeply.

Fondly,

**Margaret**

## Reverend Geoffrey Usher

Earlier this year, we were delighted to learn that Geoffrey had written to Sandra Nash offering his support to Dalcroze in Australia.

Geoffrey's interest in Dalcroze started from an early age, when his aunt, Lesley Cox in Adelaide, introduced him to Dalcroze Eurhythmics, which gave him a good foundation for his later involvement in the acting profession. For many productions of Rhythmic Drama and student recitals he was a stalwart and welcome member of both cast and crew! He taught English and Drama in high schools and Business Communication at TAFE, before becoming the Minister of the Sydney Unitarian Church.

Geoffrey has recently returned from the United Kingdom, where he has been holding the post of Minister of the Unitarian Church in Sheffield since 1991.

Before going to the U.K. Geoffrey gave many years to the Dalcroze Society of NSW in the role of Treasurer, and we are most grateful that he has agreed to become a Trustee on The Heather Gell Dalcroze Foundation, as well as a member of the Dalcroze Australia committee.

A big thank you and welcome to Reverend Geoffrey Usher.

The participants at the July winter workshop

Julie Tan, Assoc. Professor Jane Southcott & Joan Pope (see next page)

## Julie Tan, one of our life members

Julie Tan from Singapore shared the Student Award for her research paper on Singapore's Music Examination situation, at the Annual Conference of the Australian New Zealand Association for Research in Music Education. On the previous page she is pictured with the President, Dr Jane Southcott, and colleague Dr Joan Pope. The Conference was held at Surfers' Paradise, Queensland, where it was EXTREMELY cold!

## Sandra Nash, our Director of Studies

Sandra is currently in Europe, teaching, visiting important Dalcroze centres (e.g. Geneva, Hellerau) and consulting with colleagues. When she returns to Australia she will, doubtless, have much to tell us.

Members will be pleased to learn – if they did not already know – that Sydney University has accepted her Ph.D. thesis. Graduation will come later in the year.

## Dr Jane Southcott

Another of our distinguished academic members, Dr Jane Southcott of Monash University's Education School, has recently been named an Associate Professor. With Arts education struggling to make headway in academia, it is good to see such a brilliant advocate for music education placed in such a significant academic position.

## Orff National Conference

The 17th Biennial Conference of the Australian National Orff Association will be held in Perth, WA from 8th – 13th January 2012.

Further details from the conference website:

waosa.org.au

## Joanne Callinan-Robertson

*We are pleased that Joanne Callinan-Robertson who was recently awarded Honorary Life Membership of Dalcroze Australia agreed to write a personal article for us. Carol-ann Bentley kindly provided helpful 'prompting' questions.*

**What is your musical training?**

This has remained a life long adventure and cannot be answered within a sentence or two. I hope you will find my journey interesting.

I displayed a gift for piano playing from the age of 3-4 years and went on to my first lessons at aged 9, winning my first Trophy at the Wollongong Eisteddfod, and later, many prizes at The City of Sydney Eisteddfod.

I continued my studies whilst at O.L.M.C Parramatta with Sisters Mary Pascal, Theophane and Patrick, gaining Honours and, achieving my A.Mus A. at 14yrs of age, along with an offer of a scholarship by the late Frank Hutchens. These junior years established strong foundations for me, whilst supplying me the learning ideals of the Matthay method of Relaxed Body weight, accompaniment, and orchestral experience, whilst in singing the foundations of the Garcia method of teaching voice.

After secondary school I was teaching my own students at Keynote College and was approached to become the Cruise Director aboard the passenger liner MS Wanganella. It was a wonderful venture into live performance, entertainment and life skills!

My return to the Conservatorium came via another Scholarship and when leaving I found my niche in teaching in the various Colleges attached to the Mercy Order (Irish Foundations) where Piano, Singing, Accompaniment, Extemporisation, and Performance - each had

their role to play.During this period I met Werner Baer, then Head of Music for the ABC, who taught me the Hammond organ at the Jewish Synagogue at Woollahra. He introduced me to Alexander Sverjenski who had produced 18 winners within 21 years in the ABC Instrumental Competition. Having attended these competitions in Sydney, I had already decided that he was the teacher with whom I would like to study.

Having studied with Alexander Sverjensky I graduated DSCM (Syd). During my studies, half of which were done working and studying full time, I then received a Commonwealth Scholarship and was able to complete the course. Singing studies were with Elizabeth Todd (later OAM), gaining honours in all examinations and the A.Mus.A. I was also the Repetiteur for the Conservatorium Opera. Added to this I re-started the then defunct Students' Association and with the permission of Sir Bernard Heinze and Cardinal Gilroy together with Marta Mykes, we commenced the First Lay apostolate group, prior to Vatican 11, at The Sydney Conservatorium. We also requested of His Eminence Cardinal Gilroy that we have a Catholic University in this State; many years prior to one initiated in NSW.

Terence Hunt, NSW Director of Schools, interviewed me as, together with a few peers, we had pointed out the necessity of having Music as a Subject in the High School System. Having given (minus an actual class) at his invitation a "lesson to Yr 9" followed by a "lesson to the Leaving Certificate class"; both of which were prepared within a matter of minutes and observed by him, I was advised that I could go into the classroom as soon as possible! My father who was a Headmaster was delighted. My first appointment was to Blacktown High School where I taught both before and after school hours, lunchtime as well and discovered it was a most rewarding experience.

My second appointment was to Randwick Boys' High School. It was here that I first decided that it was a necessity to allow the boys to MOVE to the music; having not the slightest idea that there was such a movement as the Dalcroze system at that time. Music became FUN for those students and their enjoyment was obvious. I simply improvised as I went along. It worked, I may add, with the Headmaster's approval, as he came to observe and requested that I continue this approach as well as a couple of other innovative ideas I shared.

I became querulous when as a student at the Conservatorium I discovered that Music had helped me so much then perhaps, it may help others less fortunate? So I wrote to many people around the world asking questions. The World Health Organization assured me of their interest; stating that at the last statistical results taken by them at least 8o per cent of people who had suffered mental problems had been returned to the world as normal. Encouraged by this Information I became the First Australian to become a member of the NAMTA (National Association of Music Therapists) in the USA, allowing me to make contact with many Certified and Foundational members there; especially Dr Donald Michele from Florida State University. I also received their publications.

I had the privilege of corresponding with UK Music therapist Juliette Alvin, the first person to bring the European based Music Therapy to England, well before any course was set up at the Guildhall School of Music. BOTH of these people as well as other contacts allowed me extra ideas. As a result, I was the first person in Australia to work voluntarily as a Music Therapist, a half-day per week at The Gladesville Hospital and report back the State Director of Medical Services Dr. Barclay.

Sir Joseph Post requested I give an annual lecture to the Post-Graduate students of the

Conservatorium, introducing them to Music Therapy and bringing them up-to-date on the latest research, which I did for several years. Regrettably the Government at the time did not have enough money for a school of Music Therapy. A pleasing result of this meeting with the new Board of Directors was that the following year the subject of Accompaniment was, at my suggestion, made available to all students.

At the same time as all of the above, I was still continuing my vocal studies with the late Marjorie Walker (Garcia technique) with whom I achieved the Teachers' Licentiate Diploma. This led me to return to the Conservatorium for graduation with Prof. Leo Demant.

I played for the students of Dame Sr. Mary Leo from New Zealand and her finalists in the 'Sun Aria' contest in Melbourne. This led me to study singing with her. Further study was with Lucy Manėn, Elizabeth Schwarzkopf, and Dame Joan Sutherland.

During these years I obtained a Distinction in gaining the post Graduate Dip. Ed (Syd.) and Masters Degree (UNSW) specializing in French Opera. I accepted an invitation to join the International Biographical Society (London) LFIBA. The American Biographical Association. ABIRA and The Australian College of Education. MACE.

This past decade, I obtained a Masters Research Degree from Sydney University Conservatorium of Music.

**What do you remember as your first experience of Dalcroze Eurhythmics?**

My introduction to Dalcroze Eurhythmics was when Elizabeth Vanderspar gave a Lecture at the Sydney Conservatorium in the early 70s. I went around asking questions of all concerned. The result was a meeting with Heather Gell. As far as I was concerned this meeting was intended by me to be purely for 'historical purposes', but as anyone who knew her realizes, one does not 'escape' from Heather having made her acquaintance! The result was initial weekly studies in her classes of Dalcroze Eurhythmics. Weekly classes were held at St. Peters Church Hall at Cremorne for a number of years, from Easter until Christmas. Classes quickly became 2 to 3 times per week. Despite my hurried attempts to put pen to paper during initial lessons I was quickly corrected; advised "We don't DO that!" "It takes 12 months of practical lessons to understand this Method FIRST." Then came the advice to wear Black Leotards and Tights. Goodness! Knowing me, at that time, this was a complete shock! Heather Gell had been a trained kindergarten teacher of the Montessori method and when we gathered together to write our notes these stages certainly helped.

For the final Licentiate Teachers' Examination, much was required. Subjects such as Improvisation at the Keyboard, Aural tests et al were all required as per the syllabus that had been recognized by Geneva. Heather observed my Adult Classes at Queenwood School, Mosman, and continually assessed my progress before and after the examination process. The late Patricia Holmes was also a visitor with Miss Gell on a few occasions. These classes consisted of the development of subjects as well as my class interpreting ideas in a corporeal manner. Finally, both the late Robyn Ewing and I wererequired to perform in front of a large audience at the Rocks Theatre in Sydney. Initially Robyn improvised at the grand piano using all parts of the instrument whilst I in the traditional black leotards and tights, 'realized' her musical performance, in movement, in complete unison. Then our roles were reversed. We were the only two required to complete this

aspect and as a result were granted the Licentiate of Dalcroze Eurhythmics.

**How have you used Dalcroze in your teaching, and what have you taught?**

I have used the Dalcroze method in teaching Piano, Singing, Accompaniment, Extemporisation, both to my own students and when requested to do so by individual teachers at the Conservatorium to their individual students. I noticed this was especially so when a large examination was looming!

Dalcroze principles were shared in Music Therapy and most rewarding when I was a nationally accredited Judge and Coach in Rhythmic Sportive Gymnastics. Having taught the Gymnasts of NSW, one of these competitors won the National Titles for the very first time.

I have been involved for several years with Liturgical Movement and used Dalcroze Principles and gestures as a basis on which to corporeally realize the Gospel Stories.

**What has Eurhythmics meant to you and your life?**

This has meant MORE than I am able to express really. As a 4 year old I had two ambitions; one of which was to 'be a Ballerina when I grow up.' Some movement was achieved when studying Rhythmic Sportive Gymnastics only to be more completely realized when preparing for the Dalcroze Licentiate.

I had prepared to go to Geneva in 1985 and study for the Diplôme armed with letters of recommendation from both Miss Gell and Sandra Nash, however I lost both my parents that year. Several years later, in 1992, I attended the Dalcroze Institut when Joan Pope was in residence. So, much fun was had by all!

**I believe that you have been a member of the Dalcroze Society/Dalcroze Australia since 1972. Is this correct?**

Yes. My association with the Dalcroze Society commenced when I first met Miss Gell in the early 70s. I am delighted to have seen and observed the gradual steady development of the Dalcroze work in Australia. I wish to heartily congratulate those responsible: directors, committee members, teachers and students alike. I wish them all the very best in their future endeavours, and look forward to the continued expansion of Dalcroze Eurhythmics in Australia.

I thank the present committee for their correspondence and for the chance to express my passion for the purposes of making this Method known as far afield as possible.

Joanne Callinan-Robertson

## Our Next Workshops

The tentative dates for a FOUR DAY intensive workshop course in Sydney are Wednesday October 5 until the close of Saturday October 8.

The venue will be the Music Practice, near Central Railway Station. Once more we are pleased that Gillian Bonham has agreed to let us hire her rooms for our get-together. Sandra Nash will be the main tutor, Christine Mearing will take classes on the Saturday, Carol-ann Bentley will offer some vocal assessments and 'good practice' to assist with ear-training, sight singing and related topics. We are now awaiting a response from Andrew Davidson whom we have also invited to participate.

{Joan is unavailable to travel to Sydney for this course)

Sandra will be personally contacting a number of people to gauge their availability for these classes and, depending on answers will arrange group, or groups, accordingly. PLEASE CONTACT her on sjnash@ihug.com.au or Carol-ann at Carolannbentley@bigpond.com , or Joan at popejoan@westnet.com.au if you wish to be added to the list. It is proposed that the fees will be similar to previous short courses.

NOTE. Due to the National Orff Conference in Perth in January 2012, at which both Joan and Sandra are presenting, there will no extensive Summer Course for the Dalcroze Association. Joan and Sandra will offer a short (probably 2-day) intensive immediately after that conference. Please enquire if you are interested in it.

## Examinations

During the Winter Workshop we were thrilled to be able to conduct a number of examinations. The presence of Dr Margaret Brink was of considerable assistance to us as her 'new' eyes and ears were ready to offer perceptive comments. She was especially interested to sit in on the variety of exams undertaken for the Certificate. We are delighted to announce that Nadia Fried, Ruth Saffir and Tanya Davies were successful in Rhythmics; Nadia also in Improvisation. All three presented a 'sample' of a potential lesson to the rest of the group. Now for the Ear training elements of the Certificate, and then the task of arranging the written work and the practical teaching sections. On the way indeed!

Three participants took the Foundation Ear training exam and we were delighted that Frances Hu, Virginia Norris and Katherine Smith were successful. Frances sat the Improvisation test and Frances and Katherine also passed Rhythmics (noting that Virginia has accomplished hers in the April workshop held in Hong Kong). We look forward to their written work and othere elements to complete this level of Award.

Congratulations all! Especially,to Sandra who always carries the exacting task of setting the exams as well as being part of the assessment team. Not easy when one is teaching and administering the course also!

## Website

Our thanks to Naomi Vear who is going to superintend our website. It is:

www.dalcroze.org.au

## Dalcroze in West Australia

*A continuation of Joan Pope's history of the development of Eurhythmics education in Australia*

Irene Wittenoom, first Australian graduate of London school of Dalcroze Eurhythmics; her study during World War I, exams in 1917 and return to WA, where she taught part-time at the Kindergarten Training College and several from 1918-1923. The visits by Ethel Driver from the LSDE, with recent Australian graduates, Cecilia John and Heather Gell, were significant to the development of the work in Perth This article about Dalcroze Eurhythmics in Australia features Western Australia. Earlier I wrote about. There were practical sessions and demonstrations in November 1923 and March 1924. A Dalcroze Society was formed, a student went to do the 3-year course in London, plans made to encourage a qualified teacher to come to WA, and Heather Gell was approached to make a visit from Adelaide.

Final year KTC student Jean Wilson travelled to London by ship in August 1924, under the chaperoning eye of Mrs Whitfeld and Professor Whitfeld, Vice-Chancellor of the University of WA. She completed in July 1927. Fortunately her personal notebooks, snap shots, and a book in which she drafted all the letters she wrote, were made available by her daughter, Angela Vincent. They are a splendid account of the course, staff and student activities, theatre and social scene of the mid twenties.

Emily Ware, Physical Instructress for the WA Education Department had been interested in Dalcroze work through Wittenoom's classes. She went to England in late 1925, interviewed Driver at the LSDE, and passed on her experience, conducting sessions for teachers at country schools, mainly devoted to Rhythmic work. On several occasions Ware was joined by Lillian Mills, her predecessor, and Ethel Venus (Joan Pope's mother) who had assumed Ware's role at the Teachers' College. Visits to isolated towns were made by train, and as branch-line connections were often at early hours of the morning, local teachers appreciated the Herculean efforts made by advisory staff to bring them 'new ideas', latest developments in musical appreciation, including the use of the gramophone for rhythmic movement. Ware stated her conviction that the new system was most beneficial. She pointed out that the demonstrations incorporated some of the principles of Dalcroze Eurhythmics, as well as English country dance, folk dance of other countries and singing games for the infant school. These events may have a bearing on the remarks made later by Jean Wilson regarding Percy Ingham's comment that Elly Hinrichs would be sent out to Perth 'to safeguard the method.'[ Ingham was the Hon. Principal of the LSDE.] Perhaps he feared that 'the principles of Dalcroze eurhythmics', in this physical rhythmic work, worded so carefully by Ware, were being promulgated by women who were not music specialists, although with the best possible motives.

Meanwhile, Jean Wilson and other Australian students at the LSDE, helped each other with preparations for plastique exercises, lesson-plans, worried about harmony tasks and written subject papers and attended French classes in preparation for the Geneva Summer School and Congress of Rhythm. Jean noted that there was a cult of Russia, from red boots, ballet and Tchekov plays, and learnt the tango and the ukulele! She wondered if she should learn German and go to Vienna, to 'immerse herself' in music, or to the Paris Dalcroze School for part of her final year. She sought the views of Ernest Read, the School's Director of Music, as well as Ingham, and was advised that it would be wiser to stay in London where the teaching preparation was stronger. She visited Cecilia John and Ethel Driver at their weekend cottage, and talked about the requirements for the Diplôme. She wrote to her mother that Driver had done hers in three months, albeit years ago in Hellerau, but John wondered if Wilson would find it of practical advantage, and indicated that requirements were rising year by year. Over the next few months Wilson became increasingly concerned about whether she should try for it, before finally abandoning the idea.

The inaugural *Congress of Rhythm and Art, Education and Science* and Summer Course was held in August 1926 at the Institut Jaques-Dalcroze, Geneva. Jean and other LSDE students attended. Wilson's lesson books contain pages devoted to lessons she received as well as those she observed. She transcribed classes given by Paul Boepple, Edit Naef, and M'sieur Jaques and demonstration lessons by Nellie Schinz and Charlotte Blensdorf. Wilson commented that through watching the classes of Jaques-Dalcroze's early students, now leading teachers themselves, she was able to see the progress and development of his ideas. Quite different, she remarked, from trying to remember and write down one's own notes after a busy class in which one has participated!

**Back in Perth**

The WA Dalcroze Society made efforts to continue Dalcroze sessions. Heather Gell arrived at Fremantle on the DIMBOOLA, from Adelaide, to conduct a ten-day school for 50 teachers, with additional classes for KTC students. The reportage by women journalists was of high quality and rewarding for all concerned. The sponsoring bodies, the KUWA, the Kindergarten College and the WA Dalcroze Society, were lauded for arranging the valuable educational initiative, and children's demonstrations, given by Gell, were sympathetically described. (Joan Pope's mother supplied children from her class at the Teachers' College Practising School).

**The prelude to Elly Hinrichs**

An event occurred in February 1926, which Wilson had trouble coping with. In a letter to her family she drops the bombshell that Miss Hinrichs is going to Perth. She describes meeting Ingham who said 'if there is not enough work for two, then someone might have to move on', but asked that she help to look after her [Hinrichs], as she would have no friends out there. Wilson responded courteously to him and had tea with Hinrichs. Wilson revealed rather different attitudes to her friends and family expressing fury and amazement that Hinrichs was being sent. She felt it would detract from her own welcome home but acknowledged that it is no good complaining. Hinrichs departed for WA in April 1926, with a contract from Ingham for, somewhat surprisingly, an unstated period.

**Hinrichs arrives in WA**

Elly Hinrichs, a British national, born in England (1883) had done high level piano studies in Leipzig and London. In1913 she was one of the first students to enrol at the LSDE, participating in the training course until July 1916. Photographs taken in 1915, with Jaques-Dalcroze and Ingham, show Hinrichs, her sister Ruth, Beryl de Zoete, Mary Whidborne, Irene Wittenoom and others. WW I prevented Hinrichs from completing the course and she volunteered at the War Office. She attended the summer schools of 1919 and 1920, completed studies in 1921, gaining the Diplôme (Paris, 1925).

Hinrichs disembarked from the BARRADINE at Fremantle, WA. A wireless message of greeting had been sent two days out which touched her very much and Sir Edward Wittenoom, the President of the WA Dalcroze Society met and escorted her from the boat. She received wonderful publicity. The *Kindergarten Union Magazine* noted that the Dalcroze Society had achieved one of its biggest aims, a 'highly qualified exponent of Dalcroze Eurhythmics in our midst ... we have taken another step forward', and announced that classes of instruction would start in June. The Women's Service Guild's *The Dawn*, carried an interview, in which she stated that she intended to make Australia her home. Acknowledging that she was the only person in Australia with the appropriate qualification, namely the Diplôme, to commence the nucleus of a Dalcroze Training College, she felt 'a larger movement would come from this small beginning.' The *Australian Woman's World* reported that Hinrichs would develop the teaching of various branches of eurhythmics in different parts of the State under the auspices of the two societies instrumental in acquiring her expert services. Hinrichs is described as having a charming personality and full of enthusiasm. Somewhat at odds with Wilson's comments!

Records of the WA Music Teachers' Association confirm that Hinrichs applied to join in 1926 but was unsuccessful as she was a 'eurhythmics' teacher, not a 'music' teacher. She reapplied and was admitted as an 'Associate'. Members had noted the 'quite new' idea of music summer schools in England, and had been told that females were not seen as having potential as Examiners. Hinrichs, having been involved in many Music Summer Schools, and having had three females on her own examination jury, may have found Perth somewhat backward!

Some years ago I contacted Leila Black and Mollie Lyons, WA KTC students of 1925-26 who, after initial protestations that they 'wouldn't be able to remember anything useful' contributed the following comments about Hinrichs.

*She was a wonderful teacher! Absolutely inspiring! But she didn't last. Her temperament wasn't, well … she could play the piano wonderfully; Beethoven, Brahms, Bach, all with no music in front of her. Just everything from memory, it was marvellous. And when she played, you just HAD to dance! Her evening classes were so inspiring and full of wonderful memories. She didn't suffer fools gladly and was often quite short and sharp with people. She would suddenly stop and shout, "Leila, do it AGAIN by yourself … that is NOT correct … LISTEN to the rhythm!" Well! One time I'd had enough of this, and got quite argumentative because I was sure that I had stepped the rhythm correctly, and after the class I jolly well went up to her and said that I HAD done exactly what she wanted the first time. She agreed that perhaps it may have been someone else who had caught her eye. Not many of us would have stood up to her like that.*

Perth newspapers enthusiastically reviewed a recital presented by Hinrichs with children and adult students and she made a good impression with her interpretation of a musical crescendo, through the idea of the statue of Galatea awakening.

**Still over in London**

Jean Wilson was in third year and had a regular weekly class at a school. With approximately forty-five children in the classes, and a class change every term, this involved a great deal of preparation, with lesson critiques and observation. There were visits to Moira House School and demonstrations in several cities in England, including one for the Froebel Society. Visits to conferences and attendance at weekend events such as Folk Dance Classes were encouraged, but they also learnt the new 'Charleston'. Concert-going was in full swing and Wilson describes 'the Proms' with delight. Although they did not know Sir Henry Woods personally, the students knew he was one of the distinguished musicians who supported the Dalcroze Society, having spoken at a recent demonstration they gave. This added a special touch to their enjoyment. They were 'ecstatic' about Honegger's *Pacific 231*, and 'adored' Stravinsky's *Firebird*.

Wilson is despondent about the Hinrichs situation in Perth. She wrote to her mother, bitter that Hinrichs was usurping the role she hoped to have in 1927. She sighs about her 'non-harmonic' brain, but reports she had already finished two of the required sixteen 'subject' papers. Driver, she says, is an inspiration to her. One must ask 'which' Driver, as both sisters, Ethel and Ann, were on staff and teaching third years and her lesson books contain excellent lessons by both. By the end of May, exams begin, and every lesson is 'the last'. On 11 July, Wilson cabled her family saying she had passed and had received ninety-five per cent for her papers. The *West Australian* newspaper announced the news and her return to Perth in September after attending a Summer School conducted by Emile Jaques-Dalcroze.

Surprisingly, given Wilson's former animosity, a joint advertisement announced classes in Dalcroze Eurhythmics in 1928: *Miss Hinrichs, Diplômee, will hold classes at Musgrove's Music shop on Wednesdays and Thursday evenings for Adult Beginners ('specially graduated exercises for the non-athletic') Intermediate and Advanced; and classes in*

*Keyboard Harmony and Improvisation.* Both women shared the use of a Hall at different times on Saturdays for their children's classes. Wilson had several more children's classes than Hinrichs, with boys and girls under seven, and girls over seven, and offered adult classes on Monday and Wednesday evenings, with classes for Infants Teachers at 5.15 on Wednesdays. She gave Improvisation classes 'by arrangement'.

In November 1928, her eurhythmics pupils gave a demonstration. It was reported that 'like a flock of elves, in leaf-green tunics and bloomers' the children responded with 'marvellous exactness and quickness to each change in the music.' The absence of self-consciousness, and the initiative shown by the older girls, ranging from six to thirteen, in the invention of rhymes and expressive movement, was particularly noted. The reviewer was 'astonished' was by a boys class, as not only were the responses immediate, but light and graceful, highlighting rhythmic movement such as ringing bells, sawing, hammering and chopping. Wilson was not, however, having much success in applying for jobs for the following year. In a handwritten draft to an un-named recipient, she writes dolefully

> *I have approached the Director of Education in regard to work in State schools with no result. The Department is in financial difficulties and cannot take on extra subjects. So, I shall have to rely on private classes for a time. I had two classes of children, and finished up with an Open Lesson for parents. The children are wonderful advertisers and want to bring along younger brothers and sisters with enthusiasm. One small girl of five asked seriously if her sister aged 2 and-a-half could come and watch 'until she was steady enough in her legs to do eurhythmics'. I immediately racked my brain for 'leg-steadying-exercises'!*

The KTC students noted in the 1929 newsletter they had added Eurhythmics to the list of their accomplishments and joked that 'it is a soul-stirring (sole?) sight to see us caper about Meerilinga.' Hinrichs reported that first year student Jean Robertson (later Mrs. Sara, Joan Pope's kindergarten teacher in 1939-40) was 'A very keen student who has made most satisfactory progress.'

There was, however, little capering about for the KTC due to their fragile financial state. As the resignation of the singing teacher had been received, Hinrichs was asked to replace her, but shortly thereafter lecturers at the KTC became 'honorary'. Hinrichs was having difficulties. Her payment per term at the KTC had been £5.5.0, and income from private classes unreliable. She moved from one inexpensive boarding house to another. The *West Australian Wireless News* announced in 1929, that Hinrichs would present an innovative series of 20-minute broadcasts. The sessions were described as 'most informative musical lecturettes illustrated with practical examples', one devoted to 'Old Masters of Music', and another 'Modern Makers of Music.' If this opportunity had been available earlier it may have assisted Hinrichs to make a name in a way which did not rely on personal interaction with a class, giving an outlet for her wide musical knowledge. By early 1930 she had decided to return to England calling at Cape Town where she broke her journey. Whilst there, she gave a series of music appreciation broadcasts, which were reported in the *Cape News* as 'along the same lines as Walford Davies on the BBC.' In London she re-joined the Dalcroze Society, and undertook private teaching and governessing. During the war Hinrich had a job in the British War Office. She died in 1944. Whatever her faults, she was clearly a talented and forthright advocate for Dalcroze Eurhythmics and that it failed to work out for her in Perth was a setback for the work which had commenced with so much promise.

In February 1930, the KTC Education Committee advised that owing to Hinrichs' departure, the position of (honorary) Lecturer in Eurhythmics and Music would be offered to Wilson noting that 'her work is a most valuable area of development of knowledge and appreciation of music.' Wilson married R.H. (Harry) Vincent, in 1930, and began a family several years later but retained her free-lance

and honorary engagements, and participated in the cultural and musical life of Perth. She regularly appeared as percussionist-tympanist with the Perth Symphony Orchestra, and accompanist with various women's clubs including the Karrakatta Club, the Myola Club and the Kylie Club. The latter initiated by Mrs W.H. Vincent, her aunt-in-law, as a platform for talented musicians to present modern music and little-known classical music. By the early 40s Jean was accompanist for Dorothy Fleming's educational Greek Dance classes, 'Let's Join In' and 'Folk Dance' ABC broadcasts and first 'Kindergarten of the Air' in 1942.

Another English music teacher arrived in WA in February 1928 by the ORMONDE, and secured a position at Kobeelya, a country boarding school for girls. She was Barbara Hardwick (later Mrs. Carroll) who had completed her music teacher training in Manchester, at the Tobias Matthay School. Matthay, an early supporter of Jaques-Dalcroze, had chaired his first lecture-demonstrations in England in 1912. Gwen Holt, a graduate of Gell's year, was teaching eurhythmics in Manchester when Hardwick was there, so although not a qualified Dalcroze teacher, she was experienced in the method. Kobeelya was one of several Church of England girls' schools in WA and by early 30s Hardwick had moved to Perth College, then to St. Hilda's, as full-time music teacher from 1933-1942. She presented the first 'Music through Movement' broadcasts in Australia over the ABC station, 6WF in 1938, predating Heather Gell's broadcasts from SA., and continued until 1942.

## Dalcroze Eurhythmics to feature in ABC radio program

*Jennifer Bowen, from ABC Radio National's history series 'Hindsight', was a visitor to the Winter School. She intends making a radio program about Dalcroze in Australia. She sent us her impressions:*

I'll be honest- I didn't have much of an idea what to expect. Well, I knew about the bare feet and loose clothing, but hoops were a surprise. Strictly speaking I wasn't interested in the sight of it at all- my concern was <u>sound</u>. But listening without seeing a Dalcroze session is to miss the magic.

My purpose was to record the sound of Dalcroze Eurhythmics for a radio feature on its introduction to Australia in the 1920s. I had come across Eurhythmics by chance, following a programme on Melbourne anti-war campaigner Vida Goldstein; she had founded the Women's Peace Army in 1915 with an energetic Tasmanian singer, Cecilia John. They had travelled to Europe in 1919 for a women's conference, and while Goldstein returned to Australia and effectively retired from public life, Cecilia John's life had taken a series of new directions.

The key feature of all the women who participated in the Women's Peace Army was their capacity for commitment and their unflagging ability to campaign. For Cecilia John, it was an ideal preparation for Dalcroze Eurhythmics. She began classes at the London School of Dalcroze Eurhythmics, and within a few years was giving it her all. In late 1923-early 1924 she participated in a Dalcroze tour of Australia, accompanying Ethel Driver, the leading teacher from the London School of Dalcroze Eurhythmics and another Australian graduate. This was Heather Gell, who went on to

inspire adults and children in Australia with the principles of Eurhythmics for another 50 years. It was one of Heather Gell's students, Joan Pope, playing the piano in the classes I saw in Sydney in July.

The students were a varied group of men and women, younger and older, old hands and novices. They held their hoops high and low, arms curved then straight. Sometimes their feet were running, then pacing or standing still; now they were in groups together, then they were solo performers. The combined effect was like the instruments of a chamber orchestra.

I gathered a variety of material: movement classes, improvisation on a selection of instruments and *solfege* singing. My radio project is concerned with the reasons for, and consequences of, a number of young Australian women travelling across the world to train in a new method of music education. I've spent the weeks since the Winter school recording interviews with Sandra Nash (Sydney), Joan Pope (Perth), Doreen Bridges (Adelaide) and Jane Southcott (Melbourne). There's more work ahead shaping their varied thoughts along with archive material into a feature that explores the specific historical context of those early years. However the engagement of the participants during those couple of days in Sydney made the case compellingly for the attraction and challenge of Dalcroze whenever the time, wherever the place.

*We will of course, endeavour to advise HOPP readers when Jennifer's radio programme will go to air.*

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**This edition of Hopp!** was assembled and edited by Joan Pope and Peter Roberts.

## Alethea Eddy Award

Virginia Norris from Perth was astonished to find her name called to receive the Alethea Eddy Award. She had travelled to the Hong Kong course presented by Sandra Nash and Dr Louise Mattieu and received 'high commendation' for Foundation Rhythmics and achieved a similar level in her Foundation Ear Training exam in Sydney. It was very special for us that one of Alethea's sons, Bernard (pictured above with Virginia) , was able to travel to Sydney to personally make the presentation. Alethea was a life-long supporter and participant in Dalcroze work in Australia.


### Dalcroze Australia

Dr Joan Pope OAM, President (WA)
Peter Roberts, Vice-President (NSW)
Carol-ann Bentley, Secretary/Treasurer/Public Officer (NSW)
Sandra Nash, Director of Studies
Committee:
Katie Blazey (NSW), Tanya Davies (SA), Nadia Fried (NSW), Wendy Gumple (SA), Melanie Lee (VIC), Helen Moffat (QLD), Ruth Saffir (SA), Rev Geoffrey Usher (NSW).

# What's Hipp?

## Third Training Workshop 2011

For experienced people who have already done at least 60 hours of Dalcroze and
Have been recommended to proceed to examinations for the Dalcroze Australia
Intermediate award (formerly Level 2) and Certificate (formerly Level 3).
Applications subject to interview and approval of the Director of Studies.

## Wed 5th – Sat 8th October (4 days)

with Carol-ann Bentley, Christine Mearing & Sandra Nash
at
The Music Practice, 80 Cooper Street, Surry Hills (Sydney)

Course fees and further details to be advised
Contact: Sandra Nash – sjnash@ihug.com.au or Carol-ann Bentley – carolannbentley@bigpond.com

Christine Mearing and Margaret Brink at the Winter Workshop in Sydney