



Practical Idealists
Founders of the London
School of Dalcroze Eurhythmics

A Centenary Essay
by Selma Landen Odom and Joan Pope



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Cover illustration:

Eurhythmics Demonstration at Queenswood School, Clapham Park, 1921
Queenswood School moved from Clapham Park, London to Hatfield in 1925
(Photo courtesy Queenswood Archives, Hatfield)

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Foreword

This essay is offered as a 'birthday souvenir' as we celebrate the centenary of the opening of the London School of Dalcroze Eurhythmics, as well as 100 years of continuous Dalcroze training in the UK. It is written by two of the foremost authorities on the history of Dalcroze Eurhythmics. Selma Landen Odom's Dalcroze research story stretches back to 1965, when she began her MA at Tufts University. For Joan Pope, many years would pass as she developed an international career as a Dalcroze teacher, before she began her award-winning research into the method in the early 1990s. Thus this publication is an outgrowth of a combined total of 70 years of research experience.

Both Selma and Joan have made an invaluable contribution to the documentation and interpretation of the history of Dalcroze Eurhythmics, including its development outside Europe. Indeed, that it should fall to researchers from Australia and America (though Selma has long been resident in Canada), to write an account of a school that opened in London in 1913 is testament to the impact that the experience of Dalcroze Eurhythmics had on those who studied it in Europe in the early twentieth century; from its beginnings it led to an impressive diaspora that continues to spread today.

Any anniversary is an opportunity for looking forward as well as back. The circles that Selma identifies in the third part of the essay continue to ripple outwards. The First International Conference of Dalcroze Studies (24-26 July 2013) at Coventry University, for which I commissioned this essay, is one such ripple and each ripple, like each generation of practitioners, animates the next. However, historians – and those who combine practice with historical research – have their place too! Theirs is a significant role, which helps to inspire others by uncovering in detail the work, lives and contexts of those whose efforts have provided the foundation for contemporary developments.

It is my great pleasure to publish this essay and to provide, in our conference, the opportunity for Selma and Joan to meet in person for the first time as well as to share a unique keynote presentation. It is also my hope that this story and The First International Conference of Dalcroze Studies will create waves as well as ripples, and that the living history of Dalcroze Eurhythmics, which is embodied in its practitioners and students, will continue to breathe and move and renew itself.

Dr John Habron

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July 2013

Preface

We imagined the Centenary Essay by sending messages back and forth from our vantage points on opposite sides of the world, both far from the UK. We are an insider and an outsider, in that Joan is a Dalcroze practitioner and Selma is a dance historian. And though we have not yet met in person, we found it exhilarating to write in tandem while revisiting our PhD theses: Selma Landen Odom, 'Dalcroze Eurhythmics in England: History of an Innovation in Music and Movement Education' (University of Surrey, Guildford, 1991) and Joan Pope, 'Dalcroze Eurhythmics in Australasia – The first generation from 1918' (Monash University, Melbourne, 2008). What a gift to be able to exchange sources and new insights about the people and the distinctive musical practices, nurturing relationships and working conditions that have compelled us for so long.

Here we present Practical Idealists: Founders of the London School of Dalcroze Eurhythmics in two main sections, Part 1: The Beginnings through 1930 and Part 2: 1930 and Beyond. Illustrations bridge the two sections, and we end with a short coda, Circles Rippling outward through Time.

For both of us, the two most important research collections were the Dalcroze Society Archive UK (National Resource Centre for Dance Archives, University of Surrey, Guildford) and the Institut Jaques-Dalcroze Archive (Centre International de Documentation, Institut Jaques-Dalcroze, Geneva). We also carried out extensive research in many other archives, libraries and private collections in Europe, Australia and North America.

The Dalcroze method has generated vast documentation, ranging from newspaper and journal articles to pedagogical works, musical scores, memoirs, biographies and histories. Particularly valuable to us have been the riches tucked away in the pages of the Journal of the Dalcroze Society and *Le Rythme*, as well as photographs, scrapbooks and ephemera such as programmes, information sheets and flyers. Teachers' notes (for example, Émile Jaques-Dalcroze's handwritten lesson plans from 1908 to 1948), other Dalcroze teachers' notes, students' notes and papers, correspondence, minutes and a host of other unpublished records – these are the highly individual traces we found that helped us move closer to the learning and teaching of the past.

We built on previous key work on Jaques-Dalcroze including Hélène Brunet-Lecomte's biography of her brother, Jaques-Dalcroze. *Sa vie, son oeuvre* (Geneva, 1950); Frank Martin et al, *Émile Jaques-Dalcroze: l'homme, le compositeur, le créateur de la rythmique* (Neuchâtel, 1965); Irwin Spector, *Rhythm and Life: The Work of Émile Jaques-Dalcroze* (Stuyvesant, 1990); and Alfred Berchtold, *Émile Jaques-Dalcroze et son temps* (Lausanne, 2000).

Nathalie Tingey produced two indispensable publications: *The London School of Dalcroze Eurhythmics: The Record of Thirty Years 1913-1943* (1943) and *Émile Jaques-Dalcroze: A Record of the London School of Dalcroze Eurhythmics and Its Graduates at Home and Overseas, 1913-1973 plus a Supplement* (London, 1973). We refer to the latter simply as Tingey, *A Record*, ever grateful that she rallied so many people to contribute writing on their experiences and careers to make this evocative collection. For Moira House and the Ingham family history we relied on earlier sources and on Geraldine Beare and Cynthia L. White's excellent *Moira House: Portrait of a Progressive School 1875-2000* (Eastbourne, 2000).

Acknowledgements

We thank all who helped us during the course of our research, especially Patsy James, who cared for the Dalcroze Society Archive UK for years in her home (where Selma consulted it in the 1980s); Sharon Maxwell and her predecessor Judith Chapman (National Resource Centre for Dance Archives, University of Surrey, Guildford); and Soazig Mercier and her predecessor Isabelle Hirt (Centre International de Documentation, Institut Jaques-Dalcroze, Geneva).

We thank Dr. Sandra Nash, Director of Studies for Dalcroze Australia, not only for her historical research on Dalcroze teaching and Heather Gell, but also for her huge encouragement through the development and completion of this project. We also thank Dr. John Habron, Senior Lecturer in Music, Coventry University, for giving us the opportunity to join in the celebration of LSDE and a century of Dalcroze training by writing the Centenary Essay.

Selma Landen Odom, Toronto, Canada
Joan Pope, Perth, Australia
June 2013

Selma Landen Odom, Professor Emerita at York University in Toronto, led the MA and PhD Programmes in Dance and Dance Studies. Her research focuses on dance, music, education and gender, particularly on Dalcroze histories and practices. With background in English literature and theatre history, she has published articles and reviews since the 1960s, and she co-edited *Canadian Dance Visions and Stories* (2004).

Joan Pope OAM, President of Dalcroze Australia, as one of the few practising Dalcroze Eurhythmics teachers in Australia, is regularly invited to conduct courses in South East Asia. She is well-known for her creative approaches and voluntary service to community arts with pre-schoolers and seniors, and has served on education and arts boards nationally and internationally.

Part 1: The Beginnings through 1930

By Selma Landen Odom

The London School of Dalcroze Eurhythmics (LSDE) opened in hastily altered rooms above a Bloomsbury furniture store on September 30, 1913. Its purpose was to serve as a centre in England for the method of music education developed in the early 1900s by composer-teacher Émile Jaques-Dalcroze (1865-1950) at the Conservatoire de Genève. Although LSDE was small, privately owned and began as the enterprise of a family of visionary teachers, its impact in education was huge and its influences continue a century later. The School came to an end in 1955, but new strategies and contexts for Dalcroze training unfolded over the next decades, organized by graduates and their successors in London and the wider English-speaking world.

Percy Broadbent Ingham as Director was responsible for finances, promotion and organization of the teaching team; in the first year he continued to teach modern languages at Merchant Taylors' School, a prestigious boys' school in London. His co-founder and wife, Ethel Haslam Ingham, served as Class Supervisor, and his sister Gertrude Ingham, Headmistress of Moira House, the Eastbourne girls' school founded by their father, translated for Jaques-Dalcroze's public appearances. He came from Geneva regularly to teach and examine from 1915 until 1939, maintaining a closer connection with LSDE than with any other satellite school. Alice Weber, a Moira House alumna, took charge of the office, publicity and correspondence, providing administrative stability for over forty years.¹

Moira House teachers and Ingham family members pursued the Dalcroze method in Dresden, where Jaques-Dalcroze moved in October 1910 to create an advanced training institute dedicated to music as a basis for learning in the widest sense. Ethel Ingham, a gifted pianist and another Moira House 'old girl,' arrived in April 1911, and a few months later she persuaded Percy to take leave from his teaching to come and study too; soon Gertrude Ingham joined them. There they immersed themselves in the community of international students, teachers and artists who gathered to study in the garden city, Hellerau, in the stunning modern facilities which opened in 1911.

Jaques-Dalcroze and his young colleagues taught the core areas of rhythmic gymnastics, solfège and improvisation in group lessons. For rhythmic gymnastics, teachers improvised at the piano to direct students to walk and run at different tempi, to step rhythmic patterns,

¹ See Preface for general information on archival and published sources relating to Jaques-Dalcroze, LSDE, the Dalcroze Society and Moira House.

to conduct and beat time with the arms, to breathe and phrase sensitively and to control slow movement. Solfège concentrated on ear training based on special sol-fa exercises he devised, sung rhythmically, to develop the sense of pitch and tonality. Improvisation emphasized practical harmony through composing in the moment, a skill considered necessary for teaching. Lessons were the primary encounters in which experts and learners interacted at all levels of training; they integrated moving, conducting, singing and playing, giving students many dimensions of musical experience. Weekly sessions when everyone came together for an all-school lesson led by Jaques-Dalcroze were high points.

While studying at Hellerau, Ethel Ingham described how Jaques-Dalcroze 'will perhaps open a rhythmic gymnastic lesson by playing a vigorous theme of one or two bars' which the students begin 'to realize, that is, to mark the tempo with the arms, and to move the feet according to the notes.'² Then he might change to a new meter or rhythmic pattern, or to moving twice as fast or twice as slowly as the basic walking tempo. Such exercises seem 'incredibly difficult to do at first,' but the 'training of thinking to time occurs in every lesson, in improvisation and solfège, as well as in the rhythmic gymnastics lessons,' and the 'habits of concentrated thinking, of quick and definite action, and of control over mind and body, become established.' She noted that Jaques-Dalcroze 'seldom repeats himself. Every day he has new ideas, consisting of new movements, or new uses for old ones, so that there is never a dull moment.'

Through his improvisation Jaques-Dalcroze could 'conjure a whole world from the keyboard rhythms of sound and silence, storm and tranquility. Scenes and emotions flowed from his fingers with inexhaustible wealth of fancy and a simplicity of means,' according to Beryl de Zoete.³ If he played changes in speed and dynamics, students would discover how to adjust personal movement to correspond, reinforced by the group's collective response. Listening to the teacher's unfolding music and joining it by improvising movement was (and still is) the transformative activity of Dalcroze study. Teachers take the lead, directing by the artistry of their playing, aware of how participants respond. Yet often the exact reverse occurs, as when a teacher follows a student or the group, improvising music to match the moving source. As Marie Rambert recalled, 'Dalcroze was a brilliant musician; he was a genius at improvisation – that was the means by which he taught his method.'⁴

² Ethel Ingham, 'Lessons at Hellerau,' *The Eurhythmics of Jaques-Dalcroze* (London: Constable, 1912), 48-54, at 48.

³ Beryl de Zoete, 'A Tribute to My Master Jaques-Dalcroze,' *The Thunder and the Freshness: The Collected Essays of Beryl de Zoete* (New York: Theatre Arts Books, 1963), 13-26, at 15.

⁴ Marie Rambert, *Quicksilver: An Autobiography* (London: Macmillan, 1972), 49. Rambert's name was Myriam Ramberg in her early career.

At Hellerau Percy and Ethel Ingham collaborated with the family of Michael Ernest Sadler, Vice-Chancellor of the University of Leeds, to write *The Eurhythmics of Jaques-Dalcroze*, a collection of essays on the method's theory and practice, and its significance for the arts and education. The Sadlers included Michael Ernest and his son Michael (M.T.H.), who was embarking on a career in publishing. Even before they arrived, two of their relatives visited Hellerau: their cousin John W. Harvey, future philosophy professor at Leeds, and Eva Gilpin, a Quaker from another branch of the family who had taught M.T.H. and John together as children. This imaginative woman now directed the school she founded in Weybridge known as the Village Hall, or simply the Hall School, which like Moira House made Dalcroze teaching central to the curriculum. It was John Harvey who, at the beginning of the book, coined the term 'Eurhythmics,' which quickly became well known. Dissatisfied with 'rhythmic gymnastics,' he searched for a word which would address not just the physical aspect of the training but 'the principle itself' and 'the total method embodying it.' In Plato's statement which he translated as 'the whole of a man's life stands in need of a right rhythm,' Harvey found what he wanted.⁵ The small team-written book sold out five printings within a few months and went through several later editions.

The *Eurhythmics of Jaques-Dalcroze* came out in November 1912, precisely when Jaques-Dalcroze gave his first demonstrations in England. The Inghams organized the four-city tour; Sadler facilitated invitations to Leeds and Manchester; and the recently-formed Music Teachers' Association sponsored the first demonstration in London. Detailed reports, almost entirely positive, appeared in at least fifteen newspapers and journals. The *School Music Review* announced in a front-page article:

The most important educational musical event of the past month has been the visit of M. Jaques-Dalcroze to this country. On eight occasions ... he demonstrated to large and deeply-interested audiences the wonderful results of his teaching. It is safe to say that thousands of teachers and others interested in educational matters are now discussing what they have seen and heard.⁶

Ethel Driver, music teacher of an Anglican girls' school, and Edith R. Clarke, lecturer in Dance and Games at Dartford College of Physical Education, joined the large contingent of educators from England who went to study at Hellerau after attending Dalcroze demonstrations. Clarke remembered 'three eminent musicians,' including Arthur Somervell,

⁵ John W. Harvey, *The Eurhythmics of Jaques-Dalcroze*, p. 5.

⁶ 'The Eurhythmics of Jaques-Dalcroze,' *The School Music Review* 21:247 (1 Dec. 1912), 145-48, at 145. Eurhythmics is a frequent variant spelling of Eurhythmics. This monthly journal published articles, notices and advertisements about LSDE more frequently than any other, right up to its last issue in 1930 shortly before Percy Ingham's death.

Chief Inspector of Music at the Ministry of Education, among those who participated actively: 'It was an exhilarating experience, and showed me clearly what Monsieur Jaques' methods of teaching had to offer from the musical and educational angles in the development of listening powers, concentration, accuracy in performance and self-control.'⁷ There were many life-changing stories, such as that of Beryl de Zoete, who a few years earlier completed her studies at Oxford and later would teach the method in England before launching her career in dance research and criticism. She more than any other captured the essence of Hellerau when she called it 'a huge school of mixed talent, varied ambitions and a babel of tongues.'⁸

The First Years at Store Street

Building on their experiences in the creative atmosphere of Hellerau, the founders of LSDE took the bold step of establishing 'a centre whence authoritative information relative to the method may be obtained and where teaching of the highest standard and under the most favourable conditions may be observed.'⁹ Their venture at 23 Store Street, a short walk from the British Museum, began at the end of a remarkable summer. Londoners had witnessed not only what *The Times* called the 'fusion of music and dancing' in *Le Sacre du printemps*, but also the 'great pilgrimage' of the suffragists Ray Strachey described in her history of the women's movement.¹⁰ Thousands of women 'set out on foot from the far corners of the kingdom, and, marching with banners and bands along eight main routes, they converged upon London; for a meeting in Hyde Park 'of a size and nature hardly ever seen there before.'

The Inghams' timing was astute. In 1913 the Dalcroze method had considerable appeal for active women who hoped to become teachers. Jaques-Dalcroze visited in mid-November with a group of Hellerau students whose demonstrations stirred public and press interest throughout England and Scotland. In its first year LSDE offered a one-year preparatory course for entry to the Hellerau institute, as well as evening courses for elementary school teachers and classes for children and interested adults. In addition, the Swiss and Hellerau-trained staff

⁷ Edith R. Clarke, 'The Dalcroze College at Hellerau, Dresden,' in *Émile Jaques-Dalcroze: A Record of the London School of Dalcroze Eurhythmics and Its Graduates at Home and Overseas, 1913-1973 plus a Supplement*, compiled by Nathalie Tingey (London: A Dalcroze Book, 1973), 4-8, at 5. Subsequent references to writings in this collection are cited as Tingey, *A Record*.

⁸ Beryl de Zoete, 'A Tribute,' 21.

⁹ 'The Dalcroze Movement in England,' *The Dalcroze College Journal* (Special English number of *Berichte der Dalcroze-Schule*, Nov. 1913), 18.

¹⁰ 'The Fusion of Music and Dancing,' *The Times* (26 July 1913), 8; Ray Strachey, *The Cause: A Short History of the Women's Movement in Great Britain* (London: G. Bell & Sons, 1928), 334. *The Times* published two reviews of the new work by Stravinsky and Nijinsky, and both explicitly referred to Jaques-Dalcroze. Ray Strachey's sister-in-law Marjorie Strachey was one of the first three graduates of LSDE in 1914.

taught over 440 pupils in classes held elsewhere, mostly in girls' schools. The School began to function as a central bureau, making arrangements for teachers to work in many 'outside' situations, with fees per pupil charged 'varying with the neighbourhood, social position of the school, etc.' or by a 'fixed sum' paid by schools which incorporated the method in their general teaching.¹¹ The sliding fee scale reveals that Percy Ingham was guided more by social conscience than by financial gain; he often operated classes at a loss in order to introduce the method in a new setting.

When World War I began in the summer of 1914, Jaques-Dalcroze was in Switzerland and chose not to return to Hellerau. Within a few months he granted LSDE the right to train and certify professional students for the duration of the war, an arrangement that was later renegotiated. Jaques-Dalcroze agreed to visit England at least once a year to teach, examine and give demonstrations. Major changes occurred when several Swiss teachers decided to leave London because of the war. Ethel Driver, who had completed an intensive year at Hellerau, now became 'Mistress of Method,' the most senior position of LSDE, and began the distinguished Dalcroze career that lasted until her death in 1963. At the same time, former Hellerau faculty members Annie Beck and Marie Rambert joined the staff, bringing exceptional strengths in plastique and movement. Rambert's sojourn with the Ballets Russes as Nijinsky's assistant when he choreographed *Le Sacre du printemps* had ended late in 1913.

Percy Ingham and Ethel Driver developed an efficient partnership for leading the School, while Ethel Ingham gradually had to withdraw because of ill health. As Director Percy Ingham, kind and diplomatic, did not dominate, preferring to work co-operatively with colleagues and students. He oversaw all financial matters, putting large sums of his own money into operating the School and providing scholarships and subsidies to teachers' salaries. In 1914 he left his teaching position to direct LSDE full-time, and when additional funds were needed in 1917 he entered the insurance business. A few years later an article identified him as 'that strange Lloyd's underwriter who has given up half his life for the past twelve years to the study and support of Jaques-Dalcroze's method of teaching peace of mind by music.' The journalist wondered how many other 'City men would be so devoted to an ideal which has no money in it, that they would spend the other half of their life earning the money to keep the ideal going.'¹² Ingham succeeded and the Dalcroze method benefited.

¹¹ Percy Ingham, 'Outside Classes' Memorandum, 2 Feb. 1916. English Box, Institut Jaques-Dalcroze.

¹² Quoted by Mona K. Swann in 'The Ingham Family and the Foundation of the London School,' in Tingey, *A Record*, 9-12, at 11. Concerned about the long-term future, Percy Ingham urged the Dalcroze Society gradually to take responsibility for LSDE.

Ethel Driver directed the professional training. To one of her students she was the epitome of the method: 'No one else possessed such a unified and crystal-clear grasp of all its aspects—music, movement, solfège, improvisation, movement design and, above all, the teaching of children....'¹³ The 'Examination Regulations' dated 1915 indicate what she emphasized for those wishing to qualify for the 'Certificate of ability as teacher of Elementary Dalcroze Rhythmic Gymnastics.' The syllabus included a term of 'teaching-practice' classes; 'a public lesson in Rhythmic Gymnastics' for first year students or children; and tests in rhythmic gymnastics, ear training, improvisation and harmonizing at sight. The surviving notes of Beryl de Zoete, who after Hellerau completed her certification at LSDE in 1915, with Ethel Driver's written comments give evidence of the thoroughness and rigour of the programme.¹⁴

Ann Driver, Ethel Driver's gifted younger sister who completed in 1918, remembered other LSDE teachers, especially Annie Beck for her 'delightfully free improvisation' and 'the grace, the poetry, and mobility of her dancing – the exquisite phrasing, and cantabile-like quality of her moving, her flowing gestures.' Rambert she described as a 'small, vibrant being, so witty of mind, and so full of dynamic energy.' Douglas van Schnell, the first male teacher at the School, joined the staff in 1915 to teach piano improvisation and later also physical training; he inspired Ann Driver by his ability to relate the method to painting and sculpture.¹⁵ A visitor evoked the atmosphere in the spacious studio: 'The walls and floor of this room are of a cool, soft neutral colour; all the rest is white. A grand piano on a raised platform, a blackboard, and some chairs are the only furniture. A class was about to begin. [The students] were all very simply clad in close-fitting blue costumes which left the arms entirely free.'¹⁶

In 1915 Marie Eckhard of Manchester, mother of student Beatrice Eckhard (later Paish), coordinated a group of influential supporters and educators to welcome Jaques-Dalcroze officially on his first visit to England since the war began. A new organization emerged, with over 230 people joining the Dalcroze Society of Great Britain and Northern Ireland during its first year. Their goal was to provide lectures and demonstrations in schools 'all over the country.' In addition the Society published papers and pamphlets such as 'The Body as a Musical Instrument' by Professor J. J. Findlay, whose Hellerau-trained daughter Elsa was now teaching the method and giving dance performances in Manchester. Twice a year beginning in 1924, the *Journal of the Dalcroze Society* chronicled activities and articulated the method's

¹³ Tingey, *A Record*, 85-86. See also Beryl de Zoete's Introduction to Ethel Driver's *A Pathway to Dalcroze Eurhythmics* (London: Thomas Nelson, 1951), 2-4.

¹⁴ Arthur Waley-Beryl de Zoete Papers, Rutgers University Library.

¹⁵ 'Anne [sic] Driver Blakemore à Annie Beck,' *Le Rythme*, Dec. 1983, 14; Ann Driver, 'Marie Rambert,' *Le Rythme*, Dec. 1983, 14; Ann Driver in Tingey, *A Record*, 98.

¹⁶ Josephine Ransom, *Schools of To-morrow in England* (London: G. Bell, 1919), vi.

potential, connecting the names of highly respected members of the organization with the aims of the work. In 1926 the Society incorporated as a voluntary body 'to promote in the British Empire' the method and Dalcroze teachers.

In 1916 around twenty qualified teachers led by Winifred Houghton formed the Dalcroze Teachers' Union in order to maintain the standard of work and to protect the interests of Dalcroze teachers. Although the records of the Union's first meetings were lost during World War II, several of their publications from the 1920s included registers of members and reports charting the growth of the profession. Ingham and Jaques-Dalcroze fully endorsed the Union, the first such organization in the world. By 1929 the Union had seventy members and was the largest national section of the international union of Dalcroze teachers. In the few years since the School opened in 1913, a widening circle of teachers and supporters shared the responsibility for promoting the Dalcroze method.

War did not prevent Jaques-Dalcroze from traveling to England five times between 1915 and 1918. When he demonstrated with Moira House girls and advanced LSDE students in 1916, The Daily Telegraph reported that 'the results were amazing and the most astonishing thing was the instantaneous response of the pupils to almost every command.... It was a matter for regret that the pupils were all girls. For no one who was present could doubt for a moment that the methods employed would be highly beneficial if applied also to the other sex.'¹⁷ For meetings of the Musical Association in 1918, Jaques-Dalcroze presented two lectures with musical illustrations and lantern-slides in English. One prescient extract stated,

In my second lecture I shall speak in detail of rests. I shall point out that the rest, although deprived of movement, is not deprived of life. I shall show that the ambition of most music up till now has been to overwhelm silence with sound, and that a regeneration of musical art will depend on the higher part which men of genius of the future make silence play in the architecture of rhythms.¹⁸

Once the war ended, the major question was whether LSDE should continue to offer professional training. The original decision to do so was an emergency measure, and for one year, before the Institut Jaques-Dalcroze opened in Geneva in 1915, it was the only training

¹⁷ 'Strand Theatre,' The Daily Telegraph, 26 Feb. 1916.

¹⁸ Émile Jaques-Dalcroze, 'The Influence of Eurhythmics upon the Development of Movement in Music,' Proceedings of the Musical Association (44th Session, 1917-1918), 193-198, at 193. Doris Suckling (later Dennison), a 1934 LSDE graduate, was one of the original members of the John Cage Percussion Ensemble and a lifelong friend of Cage. She taught in the USA at the Cornish School, which had a long history of Dalcroze teaching, and for decades at Mills College.

programme 'approved' by Jaques-Dalcroze in existence. During the war years the School, with Jaques-Dalcroze visiting to teach and examine, succeeded in producing a modest force of English-speaking teachers, yet not enough to meet the demand. Knowing that too few British students could afford to train in Geneva, Percy Ingham negotiated an extension of his contract with Jaques-Dalcroze. In 1919 the School secured the right to train and grant certificates to British subjects and foreigners who had lived in Britain for at least three years.

Expansion and Optimism

Dalcroze teaching flourished in Great Britain. Percy Ingham could report in 1919 that 19 teachers and 2,263 pupils were connected with LSDE. By 1927 the figures had increased to 30 teachers and 5,246 adults and children. The totals grew even larger as more and more teachers found work independently. Those invited to join the LSDE staff upon certification taught children and adult amateurs for two years on a probationary basis. In 1921 a full-time teacher was expected to give twenty-two lessons per week with 'suitable deduction in teaching time to balance travel when excessive.'¹⁹

For those involved with training and the profession, the 1920s were a decade of growing stronger as well as larger. The LSDE had a very highly-qualified staff, with Ethel Driver and Annie Beck holding diplomas from Hellerau, and Ann Driver and the Ward-Higgs sisters (later Joan Bottard and Nathalie Tingey) earning this distinction after periods of intensive study with Jaques-Dalcroze in Geneva.²⁰ Equally strategic was that Percy Ingham appointed Ernest Read to serve as Director of Musical Studies. A teacher of wide experience, Read divided his time between LSDE and his positions at the Royal Academy of Music and Queenswood School. With Stewart Macpherson he had published *Aural Culture* based upon *Musical Appreciation* (1912). Read believed that everyone can build good listening habits, and he recommended rhythmic movement as a first step in this process. He pioneered the creation of children's concerts and the youth orchestras for which he became famous during his long-term association with LSDE.

By enlisting Read to teach harmony, conducting and choral singing, Ingham not only enriched the School's offerings but also strengthened the links between Dalcroze Eurhythmics, existing British music education and the 'appreciation' movement. In 1921 Ingham further enhanced the curriculum by adding two outside lecturers' courses: 'The History of Music,' taught to

¹⁹ [Percy Ingham], 'Salaries' letter to the staff, Jan. 1921. English Box, Institut Jaques-Dalcroze.

²⁰ See Tingey, *A Record*, for extensive information about and memoirs of these five key teachers. The highest qualification is usually called the *Diplôme* or *Diplôme Supérieur*.

the whole school by Henry Cope Colles of the Royal College of Music, who was also lead music critic for The Times, and 'Methods of Study' for the first year students taught by Frank Roscoe, Secretary of the Royal Society of Teachers.²¹ Ingham was incredibly adept at connecting LSDE students and staff with people from education, music and the press.

In 1921-1922 forty-five professional students were studying in a full-time course consisting of eighteen to twenty lessons per week. Ethel Driver and Ernest Read taught at all three levels, and Driver supervised advanced students in Teaching Practice. The LSDE staff developed an effective team approach for teaching the 'Dalcroze subjects,' core principles emphasized in practice and theory throughout the training such as time, space and energy; accentuation; anacrusis-crusis-metacrusis; association and dissociation; rests, silences, contrasts; simple and compound time; phrase and period; form and development, and so on. A student of the late 1920s, reflected on 'how splendid and individual all our teachers were and how they treated each one of us as a complete individual and were tirelessly helpful in every respect.'²² The School tightened entry standards in 1927 to ensure that only those who could be expected to earn their certificates in three years would be admitted. The result of this change was gradually to reduce the total in the professional training course to around twenty-five students, which it remained through the 1930s.

Summer Schools and Holiday Courses were popular with teachers and administrators interested in new teaching methods, and they recruited students for the training programme. Staff from LSDE led forty-eight participants in the first Summer School at Edinburgh in August 1918, and from 1919 to 1922 around twice that number attended summer courses each year at Oxford. Guest lectures were given by leaders in education such as W. H. Hadow and Frank Roscoe, both prominent in the Dalcroze Society, and by Hugh Allen, Director of the Royal College of Music and Professor of Music at Oxford. Well over 100 attended when Jaques-Dalcroze led the Summer School at University College of North Wales in Bangor in 1923. Recent LSDE graduate Kitty Haines (later Webster) noted how effectively he used the outside grounds there, organizing patterns of changing movement on the wide terraces with steps leading from one level to another. Every two or three summers thereafter he taught in Brighton or at Moira House, Eastbourne – offering 'Eurhythmics by the sea,' as illustrated circulars announced.

²¹ [Percy Ingham], 'Report from the London School of Dalcroze Eurhythmics,' Nov. 1921. English Box, Institut Jaques-Dalcroze.

²² Elizabeth Billaux (Ruegg) in Tingey, A Record, 76. She thought Ann Driver was 'the perfect example of all we hoped to achieve.'

Graduates began making their ways out into the world, to places far away such as Perth, Australia, where Irene Wittenoom returned home to teach in 1917. To take the word across the Atlantic, Percy Ingham organized a six-week demonstration tour for Jaques-Dalcroze in the United States and Canada for 1920, but the plan did not come to fruition.²³ In 1923, however, the School and the Dalcroze Society sponsored an ambitious six-month promotional tour to Australia and New Zealand led by the team of Ethel Driver and the two LSDE 1923 graduates from Australia, Cecilia John and Heather Gell. John, a mature student who had been an active feminist, and Gell, a kindergarten leader, would both become major figures in Dalcroze history, John at the helm of LSDE and Gell in Australia. Demonstrations and short courses were presented in several cities, and a two-week Summer School was held at Melbourne. Scholarships were offered to attract new students to LSDE for professional training.

Demonstrations continued to be crucial for reaching the public throughout Great Britain. Teachers presented their pupils in numerous school demonstrations, and Jaques-Dalcroze regularly toured with groups of children and professional students. Gertrude Ingham would temporarily leave her duties at Moira House to translate for him; as mediator she was a 'beautiful and very stately figure in long blue robe, standing to one side of the stage – unassuming yet inevitably very much involved in the performance.'²⁴ Nathalie Tingey's report gives a vivid snapshot of what viewers saw at the Scala Theatre in 1929:

Saturday's Demonstration consisted of a general review of the elementary aspects of the Method, and was marked by the excellent work of English children, with whom M. Jaques appeared perfectly at home, and who responded to everything they were called upon to do with an ease and naturalness most invigorating to watch. M. Jaques was obviously pleased with his class, and congratulated their teacher, Miss Cecilia John, on the standard of their performance. This Demonstration began and ended with work shown by students from the Training School at Store Street, the children appearing in the middle.

Tuesday's Demonstration continued the work begun on Saturday by showing more advanced work, culminating in several very interesting examples of group studies, notably a movement from a Rhythmic Ballet composed and produced by Miss Ethel Driver, an interpretation of Debussy's 'Nuages,' also by Miss Ethel Driver, and a Sarabande 'in modern style' composed and produced by Miss Ann Driver, which

²³ Marguerite Heaton began to teach in New York in 1915 after completing her studies at LSDE, and her classmate Gladys Wells worked for many years at the Cleveland Institute of Music.

²⁴ Margaret Nicolls in La Rythmique Jaques-Dalcroze: Stories Yesterday and Today, compiled by Hettie van Maanen (Geneva: FIER, 1981), 94.

was enthusiastically received. Many exercises, altogether new in their manner of execution, were shown at these two Demonstrations, use being made of elastics, tambourines, bamboo rods, balls, and, for the children, air-balloons.²⁵

People introduced Dalcroze work in drama and dance, and several productions of Greek tragedy involved LSDE staff in unusual collaborations. Grace McLearn, who had recently completed her training, went to the University of Aberdeen in 1920 to create movement for the Choephoroe of Aeschylus staged by Glasgow producer Parry Gunn. According to one observer her choruses ‘fashioned a soundless poem of movement and gesture that fitted the changing passion of the drama as a glove to the hand.’²⁶ Among the productions she later worked on with Gunn was Sophocles’ *Antigone*, performed in 1922 by students from the Glasgow School of Art and the University of Glasgow, who played to standing-room-only houses for a week in the 2,000-seat Hengler’s Circus. The same year Ethel Driver composed the score for Euripides’ *Electra* given by students of the Royal Academy of Dramatic Art in London. Driver and Annie Beck trained the choruses while the students also had an introduction to Dalcroze basics. The Dalcroze Society underwrote the publication of Driver’s score for voice, harp, flute and drum.²⁷ Around this time theatre director Harley Granville-Barker addressed the Society on the potential of the method for actors.

The *Dancing Times* published articles about Dalcroze study, including an informative one by Alice Weber, and in 1923 the Editor, P. J. S. Richardson, invited the School to present a demonstration for the Dancers’ Circle. Chairing the session which featured Ethel and Ann Driver with two students, ballerina Adeline Genée commented that ‘the concentration needed for all the work impressed her very much, and she felt sure that the art of dancing could be materially helped by Eurhythmics, and that the dancers on the other hand, could give much to students of Eurhythmics.’²⁸ The cross-fertilization she foresaw was already underway at Marie Rambert’s school of dance, which offered Dalcroze lessons in tandem with classical ballet training. After leaving LSDE around 1918, Rambert went on to form generations of British dancers, mentor major choreographers and in 1926 found the dance company that still bears her name.

²⁵ ‘Monsieur Dalcroze’s January Visit and the Demonstrations,’ *Journal of the Dalcroze Society* 11 (May 1929), 27-28, at 27.

²⁶ Professor Harrower of Aberdeen quoted by G. Goldie Killin in ‘Grace McLearn,’ *Journal of the Dalcroze Society* 12 (Nov. 1929), 10.

²⁷ T. J., ‘*Electra*,’ *The London Dalcroze Teachers’ Union Annual News Sheet*, 1922-23, 2.

²⁸ Counterpoint, ‘*Demonstration to Dancers’ Circle*,’ *The London Dalcroze Teachers’ Union Annual News Sheet*, 1922-23, 8. See also Alice Weber, ‘What is Eurhythmics,’ *The Dancing Times* (Feb, 1921), 440-41. Ninette de Valois, founder of the Royal Ballet, felt her two years of childhood Dalcroze study (probably with Kathleen O’Dowd, one of the first graduates of LSDE) made a difference in her development as a dancer. Later Dalcroze teachers such as Désirée Martin and Karin Greenhead taught for long periods at the Royal Ballet School.

Progressive Experiments

Percy Ingham’s two main goals were to endow the School as a permanent training centre, and to see the work become ‘an intrinsic part of every school curriculum.’²⁹ Like missionaries, Ingham and his colleagues set out to spread the method. It became part of what Alice Woods and others called the ‘new spirit’ of experiment in education, which stressed freedom and play in the child’s learning experience. Eurhythmics also contributed to ‘a wonderful widening of musical activity in British schools,’ according to writer Percy Scholes, another proponent of music appreciation.³⁰

Winifred Houghton, who completed her LSDE training in 1916, led the campaign to adapt the method for use in state-run elementary schools, but the sphere in which the majority of Dalcroze teachers flourished was private education.³¹ Rising middle-class incomes and liberal progressive thinking contributed to the founding of innovative schools, and during the 1920s and 1930s Dalcroze specialists taught at many leading girls’ schools and new coeducational schools including Frensham Heights School, Dartington Hall, the Caldecott Community and Malting House School. These schools had what teachers needed: small responsive classes, flexible curriculum, excellent facilities, enlightened administrators and parents. A look at two examples provides a microcosm of this world of idealism and reform.

Moira House, the girls’ school which thrives in Eastbourne to this day, was a precursor of progressivism from its beginnings in 1875 under Charles Barlow Ingham. He went to Geneva in 1910 to observe Jaques-Dalcroze teaching and wrote one of the first articles in English about the new approach.³² The School already had a strong programme of music, arts, crafts, games, dancing and drill when Kathleen O’Dowd introduced the Dalcroze method in 1910-1911. Once adopted, Dalcroze study became an integral part of a Moira House education. The Inghams were convinced it went beyond offering a foundation in music to provide a means of leading the child to self-realization and conscious control of her abilities. Teachers saw three benefits: ‘the body moves, the mind thinks, and an idea is being expressed.’

²⁹ ‘A Brief Story of the London School of Dalcroze Eurhythmics,’ *Journal of the Dalcroze Society* 14 (Nov. 1930), 5.

³⁰ Percy Scholes, ‘Education and Music,’ *The Oxford Companion to Music* 4th ed. (London: Oxford University Press, 1942), 282.

³¹ Percy Ingham subsidized Houghton and several other LSDE graduates to introduce Dalcroze teaching in teacher training colleges such as Gipsy Hill Training College for Teachers of Young Children, where Houghton worked from 1917 to 1949. LSDE published her *First Lessons in Rhythmic Movement* in 1917.

³² Charles B. Ingham, ‘Music and Physical Grace: The New Rhythmic Gymnastics,’ *Good Housekeeping* 52 (Jan. 1911), 14-17; also published in *The School Music Review* 20 (Aug. 1, 1911), 46-47.

Dalcroze Eurhythmics was considered not a special subject in the curriculum but ‘a foundational method of education.’³³

Mona Swann, who studied Eurhythmics as a girl at Moira House and later became Headmistress, developed an experimental class in ‘Language Eurhythmics,’ which was an attempt to use ‘the Mother-tongue, the speaking voice and the body as media for work on Eurhythmic lines.’ Her approach was taken up by many teachers interested in verse-speaking choirs.³⁴ Jaques-Dalcroze supported her venture, often inviting Moira House girls to present both Dalcroze Eurhythmics and Language Eurhythmics in his public appearances. One such occasion was a demonstration for over a thousand people attending a New Ideals in Education Conference, held in conjunction with the British Empire Exhibition in 1924. In the first Congress of Rhythm, a four-day gathering of interdisciplinary experts held in 1926 at the Institut Jaques-Dalcroze in Geneva, the English were represented by Gertrude Ingham, who spoke on Eurhythmics at Moira House, and Mona Swann, who discussed experiments in applying the Dalcroze method to language.

At the coeducational Hall School in Weybridge, which was active from 1898 to 1934, founder Eva Gilpin was an enthralling educator who helped children learn ‘how to move, how to draw, how to make things and how to think,’ as one boy remembered.³⁵ Gilpin first engaged a Dalcroze teacher in 1913. By attending the lessons herself, she realized that Eurhythmics could serve as the medium to combine school subjects in the making of plays, or original works of music and movement. Twelve Hall School productions from *The Wakefield Nativity Play* (1916) to *Mary, Queen of Scots* (1933), were created by Gilpin and Dalcroze teachers Annie Beck and Mary MacNair. The children recorded these experiences in unique books of etchings, lithographs and woodcuts which attest to the genius of Gilpin’s focus on Dalcroze work.³⁶

The plays evolved from a song, poem or story, with the children collectively working out ideas for movement. Produced without fanfare at the School itself, they were much admired by members of the British Drama League. E. M. Forster described the production of *The Ballad*

of Sir Patrick Spens (1920) as ‘a fantasia, or rather a meditation, on the ballad’ in his review in *The Times Literary Supplement*. With Scottish folk songs and selections from Grieg, Elgar and McDowell, the story unfolded in movement. Forster wrote that in the final scene

a mass of children—but they were waves really—overwhelmed Sir Patrick ... and set up a violent swaying movement that filled the stage from side to side and they slowly sank back to peace. It was a wonderful performance and showed that education and beauty are not necessarily opposed.³⁷

Publication of two collections of essays by Jaques-Dalcroze helped LSDE to interest people from different fields in the possibilities of the work. *Rhythm, Music and Education* (1921), the most widely-read and oft-quoted of all his books, explains the evolution of his teaching methods and then turns to music drama and dance. He sees both as socially significant art forms in which music has a central place. These themes recur in *Eurhythmics, Art and Education* (1930), and he broadens the scope to write on topics such as music and cinema, folk song, criticism and education for the blind. Percy Ingham wrote in his last letter to LSDE students: ‘Try and think of Dalcroze Eurhythmics as being not so much a method as a principle. If you read M. Jaques’s new book carefully you will, I think, get to understand what I mean and will be much helped in all your work.’³⁸

The death of Percy Ingham at the age of sixty on September 7, 1930 ended his heroic effort to build a strong centre for the Dalcroze method in England. For LSDE it was a terrible loss, not only of administrative expertise and benevolent leadership but also of financial stability. It came amidst the world financial crisis. Jaques-Dalcroze wrote in a tribute to his friend that thanks to him ‘the Method has developed more quickly and under far better conditions in England than in other countries.’ He was profoundly grateful to Percy Ingham, who he said ‘knew how to help others so unobtrusively that, with him, giving appeared to be the most simple and natural thing in the world. His very presence was a gift of himself which brought confidence, security and joy.’³⁹ Percy Ingham’s ability to connect vision with reality enabled him to inspire many circles of colleagues, students and supporters – the first practical idealists who laid the groundwork for the future of Dalcroze study.

³³ Gertrude Ingham, ‘The Place of Dalcroze Eurhythmics in the School Curriculum,’ *Compte rendu du Congrès du rythme* (Geneva: Institut Jaques-Dalcroze, 1926), 162-68, at 164 and 167.

³⁴ Swann became well known for her books on choral speaking, her plays for children and her religious dramas, the first to be broadcast by the BBC. She was mentor to the writer Rumer Godden, who attended Moira House in her youth.

³⁵ Bryan Westwood quoted by Sally Graham, ‘Dalcroze Eurhythmics’ in Jean Henderson et al, *A Lasting Spring: Miss Gilpin and the Hall School, Weybridge, 1898-1934* (York: William Sessions, Ltd.: 1988), 29-40, at 36.

³⁶ Sally Graham, herself an ‘old scholar’ who studied Eurhythmics at the Hall School, was a relative of John Harvey, Eva Gilpin and Michael Ernest Sadler. She facilitated the meetings of a group of old scholars to produce *A Lasting Spring*. She also deposited complete sets of the original handmade Hall School books in the British Library and several major archives.

³⁷ Forster’s review is quoted by Mary Vear, ‘The Plays’ in *A Lasting Spring*, 67-68, at 68.

³⁸ ‘Mr. Ingham’s Last Letter’ (10 July 1930), *Journal of the Dalcroze Society* 14 (Nov. 1930), 3.

³⁹ Nathalie Tingey, ‘Translation of M. Jaques-Dalcroze’s Memoir,’ *Journal of the Dalcroze Society* 14 (Nov. 1930), 9-11, at 10.

Dates in the History of the London School of Dalcroze Eurhythmics (LSDE)

- 1912** First Demonstrations presented in England by Émile Jaques-Dalcroze
The Eurhythmics of Jaques-Dalcroze. London: Constable. Writings by John W. Harvey, M. E. Sadler, Émile Jaques-Dalcroze, Percy B. Ingham, Ethel Ingham and M.T.H. Sadler
- 1913** LSDE founded by Percy Broadbent Ingham and Ethel Haslam Ingham, 23 Store Street, London
First Holiday Course held
- 1914** First graduates from LSDE (former Hellerau students)
- 1915** The Dalcroze Society of Great Britain and Northern Ireland founded
Jaques-Dalcroze came during World War I to teach and examine, the first of many such visits
- 1916** The Dalcroze Teachers' Union founded
- 1918** First Summer School, Edinburgh; subsequent Summer Schools in Oxford, Bangor, London, Brighton and Eastbourne
- 1920** The Jaques-Dalcroze Method of Eurhythmics: Rhythmic Movement. London: Novello. Vol. 1, 1920; Vol. 2, 1921. Originally Méthode Jaques-Dalcroze: La Rythmique. Lausanne: Jobin. Vol. 1, 1916; Vol. 2, 1917
- 1921** Jaques-Dalcroze, Émile. Rhythm, Music and Education. Trans. Harold F. Rubinstein. London: Chatto and Windus. Originally Le rythme, la musique et l'éducation. Lausanne: Jobin, 1920
- 1923** Ethel Driver, Cecilia John and Heather Gell made promotional tour to Australia and New Zealand
- 1924** Journal of the Dalcroze Society published first issue
- 1926** First Congress of Rhythm, Geneva
- 1930** Death of Percy Ingham
Jaques-Dalcroze, Émile. Eurhythmics, Art and Education. Trans. Frederick Rothwell. Ed. Cynthia Cox. New York: A. S. Barnes
- 1934** LSDE moved to Ingham Memorial House, 37 Fitzroy Square, London
- 1935** Cecilia John appointed Warden of LSDE
- 1939** Last visit by Jaques-Dalcroze to teach and examine
LSDE evacuated because of World War II to Glassenbury Park, Cranbrook, Kent
- 1940** LSDE moved to Kibblestone Hall, Stone, Staffordshire
- 1946** LSDE moved to Milland Place, Liphook, Hampshire
- 1949** Dalcroze Training Centre opened, 10a Newton Road, London
- 1950** Death of Émile Jaques-Dalcroze
- 1955** Death of Cecilia John



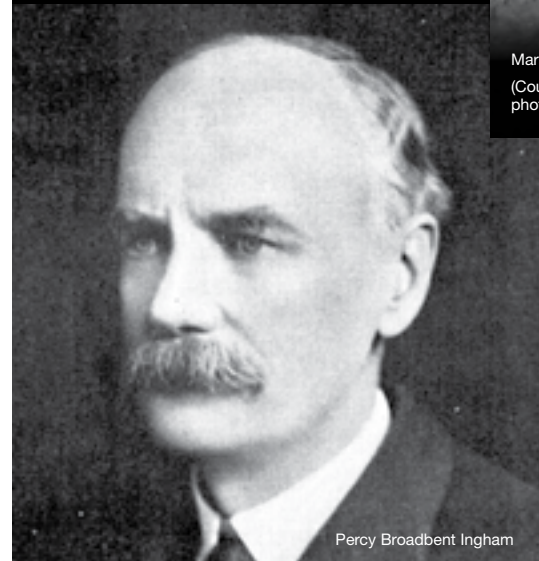
'Singing Flowers' at Hellerau, 1912
Students perform a choral work by Jaques-Dalcroze in the studio-theatre with stairs based on Adolphe Appia's 'rhythmic space' designs (Courtesy of Elsa Findlay)



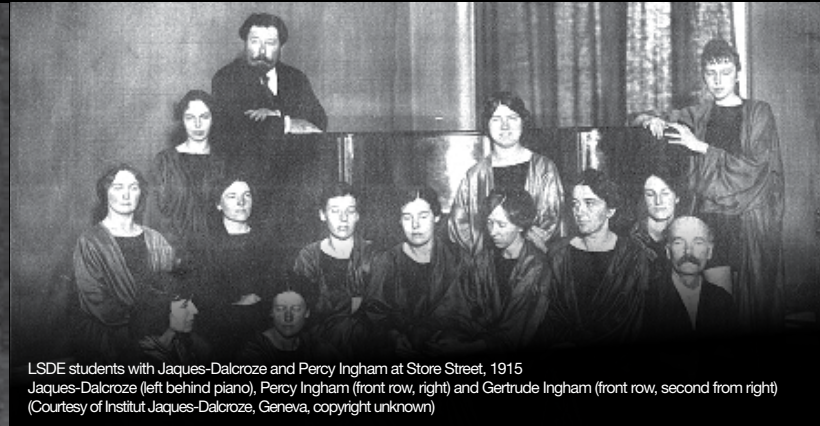
Marie Rambert at Hellerau, 1912
(Courtesy of Rambert Dance Company Archive, photographer unknown)



Dalcroze Demonstration at King's Hall, 1913
Drawings by Balliol Salmon for 'The Fourth "R." Reading, 'Riting, 'Rithmetic - and Rhythm' by Philip Gibbs, The Graphic, 22 Nov. 1913
'Solfège - conducting melodies by body movements' (top); 'A plastic exercise' (lower left); 'Mons. Jaques-Dalcroze holds forth' (lower right)



Percy Broadbent Ingham



LSDE students with Jaques-Dalcroze and Percy Ingham at Store Street, 1915
Jaques-Dalcroze (left behind piano), Percy Ingham (front row, right) and Gertrude Ingham (front row, second from right)
(Courtesy of Institut Jaques-Dalcroze, Geneva, copyright unknown)



Jaques-Dalcroze with colleagues and students at Kew Gardens, 1920
Marie Rambert (back row, second from left), Annie Beck (second row, left) Ethel Driver (front row, centre) and Beryl de Zoete (front row, right)
(Courtesy of Rambert Dance Company Archive, photographer unknown)



showed by rhythmical movements of the crotchet, which is divisions of the steps. Longer not foot, and a move foot. Thus, when there is a correspo
 "All the exerci the power of acc and, above all, de One marked res is improved memo and self-control, b increased efficiency Jaques-Dalcroze at rhythm we develo play, and thus b highest state of ef

MISS ETHEL DRIVER, Exponent of Eurhythmics, says to the girl who thinks of taking up the study as a career: "There are far more openings waiting for qualified teachers than there are candidates to fill the vacancies."

Ethel Driver, 1920

Detail from 'Women Who Have Made Good' by Winifred Hurlstone-Jones, The Lady's Pictorial, 4 Sept. 1920

'Miss Ethel Driver, Exponent of Eurhythmics, says to the girl who thinks of taking up the study as a career: "There are far more openings waiting for qualified teachers than there are candidates to fill the vacancies."'



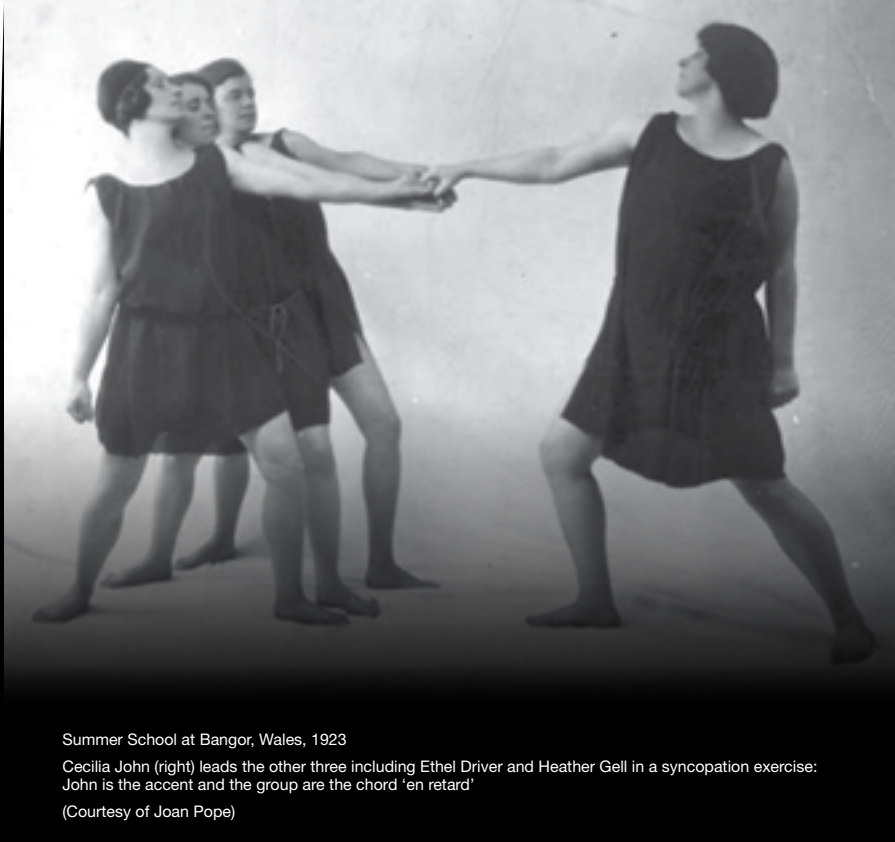
Winifred Houghton teaching at Gipsy Hill College, circa 1922
 The children appear to be working with elastics



THE POETRY OF MOTION



Oxford Vacation Course, circa 1921
 "The "opening flower." Students begin the exercise with bowed heads, rising gradually, as the music increases in volume."



Summer School at Bangor, Wales, 1923
 Cecilia John (right) leads the other three including Ethel Driver and Heather Gell in a syncopation exercise: John is the accent and the group are the chord 'en retard' (Courtesy of Joan Pope)

Language Eurhythmics, 1927
 Detail from 'An Experiment in Education' by Mona Swann, Teachers World, 31 Aug. 1927
 Moira House School students demonstrate Mona Swann's Language Eurhythmics



Demonstration in London, 1928
 Ann Driver (centre) with Edith Naef (far left), Joan Ward-Higgs (second from left) and colleagues (Courtesy of Institut Jaques-Dalcroze, Geneva, copyright unknown)



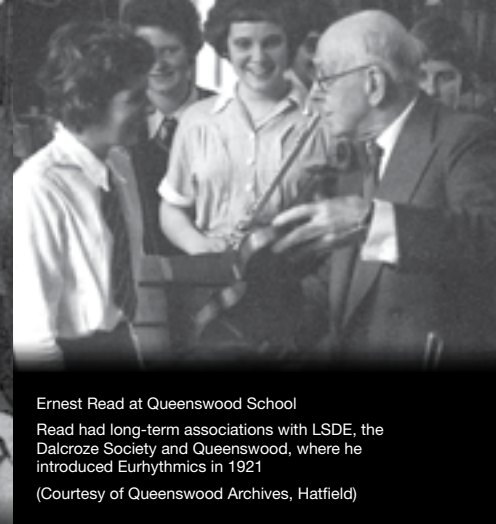
Plastique Study at Bangor, Wales, 1923
 (Courtesy of Institut Jaques-Dalcroze, Geneva, copyright unknown)



Ingham Memorial House, Fitzroy Square, 1934



Institut Jaques-Dalcroze, 1947
British teachers including Nathalie Tingey (front row, centre) attend a meeting in Geneva



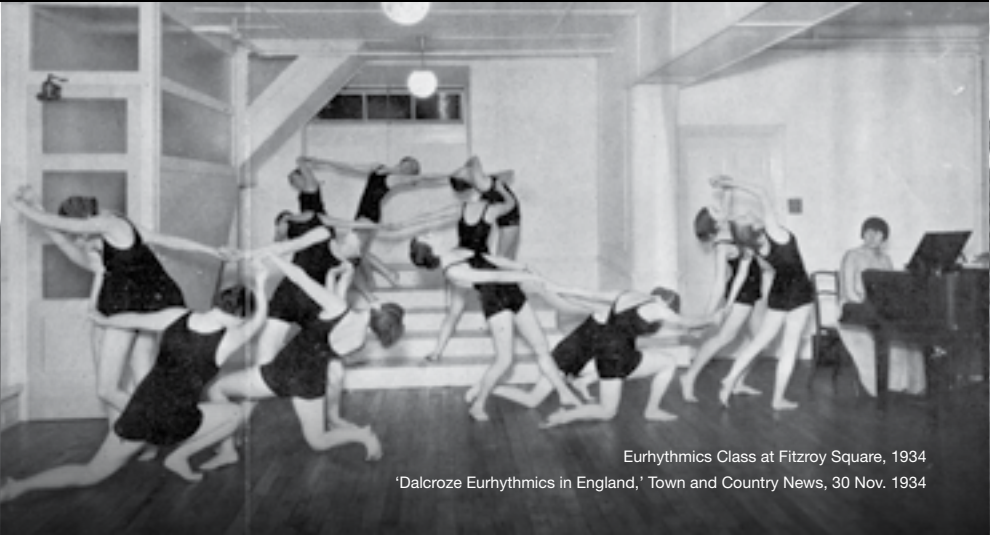
Ernest Read at Queenswood School
Read had long-term associations with LSDE, the Dalcroze Society and Queenswood, where he introduced Eurhythmics in 1921
(Courtesy of Queenswood Archives, Hatfield)



Demonstration at Milland Place
(Courtesy of Institut Jaques-Dalcroze, Geneva, copyright The Times)



Cecilia John
(Courtesy of Institut Jaques-Dalcroze, Geneva, copyright unknown)



Eurhythmics Class at Fitzroy Square, 1934
'Dalcroze Eurhythmics in England,' Town and Country News, 30 Nov. 1934

Part 2: 1930 and Beyond

By Joan Pope

The ramifications of Percy Ingham's death were felt personally and financially far away from London. Many of the students had referred to him as 'Papa' Ingham and regularly sought his advice and approval. He had on at least one occasion 'given the bride away' for an overseas student.¹ Alice Weber wrote to teachers abroad,

You will, I know, be inexpressibly grieved to hear of the death of our dearly loved director, Mr. Percy B. Ingham on Tuesday September 7th. I am sure you will forgive this short announcement. There are so many who knew and loved Mr. Ingham and will mourn his irreparable loss.²

One such graduate was Nancy Rosenhain (LSDE, 1928; later Nancy Kirsner) in Melbourne, Australia who, between August 1929 and August 1930, wrote regular reports to Ingham. He corresponded with her every few months, confirming the dates of quarterly bank drafts he sent as 'advances' under the contract she had signed, and encouraging her endeavours. Weber, the long-serving Secretary of the School, transmitted his courteous and sympathetic letters to Rosenhain.

Fortunately several of these letters, together with information about courses and classes, advertisements, news reports, draft speech notes, lesson outlines and class rolls were kept safely. They provide a unique sequence of plans upset, and hopes put aside. Weber explains that, in order to meet the conditions of the Will, the Estate and, most particularly the financial management of the LSDE, it will be necessary for Rosenhain to return to England as soon as possible, otherwise her return fare and future bank drafts could not be guaranteed. She returned to London via the Pacific and the USA.³

Colleagues in England as well as Australia, New Zealand and South Africa were affected. Ingham had arranged individual contracts for teachers at the LSDE and the several dozen on his regional teaching circuits. His London office at the LSDE paid teachers for schools and colleges not only in the greater London area but also the centres at Leeds, Birmingham and Newcastle. He had devised a variety of plans relating to size and type of school, number and grades of children. The school provided space and a piano, local advertising, and collected

fees, retained 20% and remitted the balance. In some cases a term, or an annual fee was struck, and Ingham contracted and paid the teachers, again with an agreed percentage going to the designated organization. In all instances regular inspections were made by Ingham or his representative.⁴

At the time of his death there were 116 graduates from the LSDE.⁵ This figure from the Register of Graduates gives no indication that many people attended the LSDE for weekly 'single subject' classes, or took a number of years to achieve the units equivalent to the full-time three-year course. The numbers are a little 'elastic' as occasionally students did some of their studies there and then went to Geneva to complete and graduate. Similarly, some who graduated from elsewhere undertook a term or a year in London.

Summer Schools, short holiday courses, and demonstration groups were often staffed by international graduates, and the personal relationships and collegiate support, so important for isolated teachers, continued. Formal liaison was available through the International Union of Teachers of Dalcroze (UIPD) or the London-based Dalcroze Teachers' Union (DTU) which, from 1929, acted as its British Section. By the 1930s, the earlier graduates were the 'movers and shakers,' several teaching for the LSDE, but many running private practices. The DTU recognised the importance of acting together and took an active role after Ingham's death, seeking legal advice on behalf of members. It was able to report with relief in 1931 that contractual matters had been amicably resolved and replaced by new contracts.⁶ Ingham had been personally supporting the LSDE to the tune of over £2,000 per annum and the impact of the cessation was clearly a matter of concern.⁷

His wife and sister immediately took action to consult with the Public Trustee regarding his Will and Estate and his wishes to transfer the goodwill of the school and equipment to a group of people to carry on the tradition. By 1931 they had established a constituted Trust and a Council of Governance for the School. It was decided that the existing Building Fund and the Endowment Fund be consolidated into a Memorial Building Fund and opened for public appeal. The Trust and the Council, including Jaques-Dalcroze, comprised ten, of which an Executive of three, Cecilia John, Ethel Driver and Alice Weber, dealt with the business of the school. Significantly, Jaques-Dalcroze gave to the Council of the LSDE the sole right of

¹ Wilson, Jean, 'Letters book,' Demaine's wedding. London, 1925.

² Weber correspondence, 12-09-1930. Rosenhain / Kirsner archive. Gift of family to author.

³ Ingham / Rosenhain correspondence, 19-12-1929. Contract Agreement between P. B. Ingham Esq. & Miss N. Rosenhain, 22-05-1929.

⁴ Ingham to Van Notten, 02-02-1918. Correspondence, English Box, Institut Jaques-Dalcroze.

⁵ Register of LSDE Graduates, Dalcroze Society UK Archive (National Resource Centre for Dance Archives, University of Surrey, Guildford. Subsequently abbreviated NRCD)

⁶ DTU Annual Report, 1932-33, 3.

⁷ Journal of the Dalcroze Society 15 (November 1931).

conducting the professional training and of granting the Full Certificate to its graduates, a right he had previously transacted with Ingham.⁸

As the DTU reports, the economic depression of the 1930s proved 'hard times,' yet they urged members to donate even small amounts to the Memorial Fund in the hope that Ingham's desire for a building would be achieved. The DTU created its own small fund to assist members experiencing financial difficulties. It negotiated free substitute teachers in case of illness and established a volunteer Graduates Demonstration group which could travel to centres where there were no Dalcroze classes. These presentations also raised money for the Percy Ingham Memorial Fund.⁹ By April 1934 a deposit had been paid on a gracious building in Fitzroy Square, and renovations, designed by distinguished architect Edward (later Sir) Maufe, Percy's cousin, were completed by September. The new building was opened with considerable fanfare in the presence of Jaques-Dalcroze and notable guests from education, arts and society exactly twenty-one years since the LSDE had opened in Store Street in 1913.¹⁰

The Years at Fitzroy Square

Regular holiday courses at Easter and Christmas continued at the new premises, which at last had dressing room facilities for men as well as women students.¹¹ In the years when there was no Summer School in Geneva or Paris, residential Summer Courses were generally conducted at Moira House through the courtesy of the Principal, Gertrude Ingham. The organization of these by John is covered in detail in correspondence with Jaques-Dalcroze in mutually affectionate and cordial terms. John insisted that he need not trouble Nina, his wife, to translate his letters as she reads French although lacking fluency in speaking.¹² There are several instances of Jaques-Dalcroze expressing his irritation that teachers would like a 'seaside holiday' and that perhaps one week out of their summer vacation would be preferable to two or three. That was simply not an option as far as he was concerned!

During the early 1930s he continued to make about three trips a year to London, generally including demonstrations in Scotland, Manchester, Brighton and other centres. Classes and examinations were held with the students, and the honour of hosting him for afternoon tea or dinner was eagerly sought by the Society, the School and his former students in the DTU.¹³

⁸ Ingham / Jaques-Dalcroze agreements, 1913, 1914, 1919.

⁹ DTU Annual Report, 1932-33; LSDE 'Report' in Journal of the Dalcroze Society (1932), 26.

¹⁰ Journal of the Dalcroze Society, May 1934. Maufe's daughter had graduated from LSDE in 1918.

¹¹ Editorial, Journal of the Dalcroze Society, May 1935.

¹² John / Jaques-Dalcroze correspondence, English Box, Institut Jaques-Dalcroze.

¹³ 'Report of Society,' Journal of the Dalcroze Society, May 1934.

However, in the absence of Ingham's generous hospitality, it became harder to meet the costs of travel, accommodation and fees for Jaques-Dalcroze.

The Journals of the Society in this decade are rich documents with articles by Jaques-Dalcroze, Paul Boepple, Greville Cooke, Mona Swann and many other members of the Society, staff, graduates, colleagues from other countries and distinguished educators.¹⁴ They contain reports from the School, the Society and DTU as well as general news. With pressing responsibilities for the School, Cecilia John had resigned from the Editorship, and this role was assumed with relish by Nathalie Tingey.¹⁵ The detailed information given regarding the many demonstrations and dramatic presentations is beyond the scope of this essay, but mention must be made of the original works such as *Légendes Dorées*, often modelled on those by Mona Swann at Moira House, and the continuing work on Greek drama especially by Phyllis Crawhall-Wilson and colleagues at the Glasgow School of Art. The Journals, together with the Minutes, provide a rewarding source, especially when read in conjunction with correspondence to and from Alice Weber, in the Archive of the Institut Jaques-Dalcroze.

For well over a decade, Winifred Houghton had pressed for a specialised award for trained elementary school teachers. Many did not have the musical skills to pursue a Full Certificate but could be competent to deliver modified programmes of the work for young children.¹⁶ She and others prepared a suitable syllabus, and finally in 1931, after Gertrude Ingham presented the project to Jaques-Dalcroze, he accepted the Elementary Certificate scheme.¹⁷ The Dalcroze Society, the School and the DTU were delighted with this major breakthrough. It had broad appeal, and within a year there were three centres in and near London, each with an average attendance of over 50 people, teaching the material twice weekly to qualified teachers.

LSDE graduates such as Houghton, Crawhall-Wilson, Muriel Anderson and Gwendolyn Holt were among many who compiled, composed and published booklets of suitable movement songs, tunes and suitable easy short musical examples to support these teachers. Many more of Jaques-Dalcroze's popular Songs and Action Games for Children were translated

¹⁴ The Journal of the Dalcroze Society was published from 1924 to 1939. Annual since 1934. Complete run held in Cambridge University Library.

¹⁵ DTU Minutes in 'Report,' 1932.

¹⁶ Houghton graduated in 1916 and was immediately offered music and movement lecturing at the new Nursery School training college at Gipsy Hill near Richmond. This was led by Lillian de Lissa, a forward-looking Australian kindergartener with New Education Fellowship principles.

¹⁷ Copies of LSDE Elementary Syllabus, Heather Gell Archive, South Australia. Gell conducted the Elementary Course for many years in Australia with great success and encouraged several of her students to visit LSDE.

into English.¹⁸ Publication involved much work for Weber. Arrangements between the Swiss publishers and various English-based publishers such as Augener and Novello, with respect to payments to Jaques-Dalcroze, distribution and postage to and from the Institut, rarely moved as rapidly as desired. Almost every year there was a new work to be published.¹⁹ Amidst all this, Weber dealt with the students at the LSD and prepared detailed reports about the School for the Society's meetings and Journals and for the Geneva-based publication *Le Rythme*.

In 1932 the BBC asked Ann Driver, Ethel's younger sister, to conduct trials for radio broadcasts to schools, but the innovative approach she took was not acceptable to Jaques-Dalcroze. Driver, who earned her *Diplôme* in Geneva in 1918, was one of several staff members who left the LSDE after Ingham's death, unhappy with the manner in which Cecilia John was conducting the School. She commenced her own studio of Music and Movement, and this became the name of the successful and well publicised Broadcasts to Schools. The 1934 correspondence from Jaques-Dalcroze to the English press and the Dalcroze Society Council aroused contentious issues and a bitter dispute ensued which required calm handling, and indeed, deliberately delaying tactics by the Chairman of the Council.²⁰ Jaques-Dalcroze requested to be interviewed by the BBC.²¹ There was much 'taking of sides' in the DTU and on several occasions the matter of Driver's apparent lack of acknowledgement to Jaques-Dalcroze was raised in provocative style at open meetings.²²

Interestingly, several graduates who had been taught by Driver, and impressed by the broadcasts, inaugurated similar broadcasts to schools in their own countries: Jean Hay (LSDE 1932) began a weekly series in New Zealand soon after her return home.²³ Heather Gell (LSDE 1923) commenced broadcasting with the Australian Broadcasting Commission in 1938 and Jean Vincent (née Wilson, LSDE 1927) in Western Australia from 1941. All

¹⁸ Many are held by the author. It is hoped that a complete collection will be made for the Dalcroze Society UK Archive at the NRCD.

¹⁹ John to Jaques-Dalcroze, 03-06-1937; La Jolie Musique and Jeux et Rondes, 02-02-1939. Correspondence, English Box, Institut Jaques-Dalcroze.

²⁰ Capt. Wharton (Chairman of the Society) and Jaques-Dalcroze: several items between August and November 1934. Correspondence, English Box, Institut Jaques-Dalcroze. Letters to the press and DSGB. One letter from Jaques-Dalcroze was reprinted in the *Journal of the Dalcroze Society*, May 1935.

²¹ Weber 25-07-1935 to the Secretary of the Institut, advising that the interviewer was Mr. W. Mellor of 'World Radio' and providing the address of the BBC.

²² DTU Minutes, January, 1937. Arranging for Miss Hinrichs to question Miss A. Driver at a forthcoming public meeting as to 'in what way she was indebted to M. Jaques' to 'provide an opportunity' for Driver to comment.

²³ Hay received support from Professor (later Sir) James Shelley, inaugural Director of the NZBC, a Vice-president of the Dalcroze Society since 1916 and protégé of Professor J. J. Findlay of Manchester University. He was for many years the Professor of Education in Christchurch, University of Otago, New Zealand.

three continued imaginative broadcasting for over twenty years and were always mindful to acknowledge the work of Jaques-Dalcroze.²⁴

Changes and Challenges

Alice Weber continued to handle a range of matters at the School with tact and drive. Many overseas enquiries had been made to Percy Ingham, and Weber had, as his Secretary, dealt with his replies. Now she was the one to handle queries, and an exchange of letters between her and the Secretary of the Institut in Geneva regarding the possibilities for a woman who had studied in Germany with Henrietta Rosenstrauch and wished to study in England to 'perfect her English,' was difficult for her. The Institut replied that as she was European and not a member of the British Empire, it would be inappropriate for her to study at the LSDE. When Weber met Miss Kaufmann face to face, she recognised that there were particularly pressing problems for Kaufmann as a Jew who planned to live and teach in Palestine where teaching would be in the English language. Weber's explanation to the Institut concluded by noting that 'the case of the Jews in Germany is something so entirely unexpected that I am hoping the Council of the Institut will consider that it gives adequate grounds for making an exception.'²⁵ Weber's style reflected the manner in which Percy Ingham might have responded, and reminds us of the remarkable value of this woman, part of the Moira House circle, who was Secretary of the LSDE from its inception in 1913 until its closure, forty-two years later.

For several years the limited finances of the Dalcroze Society were greatly assisted by an offer from Helen Read to act as Honourary Secretary. This letter to Jaques-Dalcroze is an example of her thoughtful and enthusiastic style.

Dear Monsieur Jaques. The Society's At Home is fixed for 27th November as Miss Weber thinks this will fit in with your Demonstration arrangements. It is wonderful you will come as our Guest. And I hope you will enjoy the evening – we are getting Louise Soelberg and John Coleman [sic] to come up from Dartington Hall and give us a short programme of Music and Movement and I believe their work is likely to be very interesting.²⁶

²⁴ See the printed annual booklets and articles issued to teachers whose classes took the broadcasts. Copies held by author.

²⁵ Weber and Secretary Institut, Geneva, 22-08-1933. Correspondence, English Box, Institut Jaques-Dalcroze.

²⁶ Helen Read to Jaques-Dalcroze, 07-10-1934. Correspondence, English Box, Institut Jaques-Dalcroze. Helen had been a student at Store Street before marrying Ernest Read. She was, for decades, an energetic and loyal supporter of the Dalcroze Society and Sir Ernest's music and youth projects. Colman is the correct spelling.

Every opportunity was taken by Helen Read and DTU Committee members Winifred Houghton and Nathalie Tingey, to keep amiable channels of communication open between the DTU and the Society, but relations between these groups and the School were often strained. There was pointed dissatisfaction with the fact that Cecilia John did not have the Diplôme and held only the lesser qualification, then called the Teaching Certificate, and later renamed the Licence. The Council of the Society attempted to clarify roles at the School and, after considerable discussion, asked John to accept the role of Warden, which she did.²⁷ At the same time, Alice Weber was appointed Registrar. This caused some ambiguity as John was also a Society Council Member. Again, after 'considerable discussion,' the DTU decided it would be politic to invite her to be its Honourary Vice-President.²⁸ It is not known if she accepted.

The seventieth birthday of Jaques-Dalcroze came in 1935, and considerable efforts were made for this to be celebrated in style. Many British graduates and LSDE students planned to make up a party to attend the Geneva Summer School. Weber sought the assistance of the Secretary of the Institut to ascertain if they could help with making a group booking to include travel, accommodation and fees as an all inclusive figure which could then be handled by a travel agent.²⁹ To date no correspondence has been found which provides the answer to this sensible request! The British group presented Jaques-Dalcroze not only with a 'purse' of £70 but also contributed to a grand Livre d'Or containing the signatures of over 10,000 children, students and teachers gathered from all over the world.³⁰

In London, however, tensions increased as finances decreased. In 1937 the DTU approached Jaques-Dalcroze to appoint Gertrude Ingham to serve as Principal of the School, 'if her health would permit,' as they were increasingly uneasy with John's management style.³¹ John's relationship with the wider membership of the Dalcroze Society was not always comfortable. Years later, the sister of Jaques-Dalcroze commented that John did not have many friends 'because people were sometimes repulsed by a brusqueness and a somewhat dictatorial attitude in her relationship with them.'³² This was not an isolated observation on John's formidable zeal.

The following illustrates a specific disagreement in policy. The Central Council of Recreative Physical Training (CCRPT) was an organisation of many affiliates concerned with recreation

²⁷ Weber 21-02-1935 to Secretary, Institut. Correspondence, English Box, Institut Jaques-Dalcroze.

²⁸ DTU Committee Minutes, September 1936.

²⁹ Weber 08-01-1935 to Secretary, Institut. Correspondence, English Box, Institut Jaques-Dalcroze.

³⁰ Held in Archive, Institut Jaques-Dalcroze.

³¹ DTU Minutes, September 1936.

³² Obituary by Hélène Brunet-Lecomte, sister of Émile Jaques-Dalcroze. *Le Rythme*, 1956.

and physical fitness throughout the country. The Dalcroze Society of Great Britain (DSGB) and the LSDE had been invited to co-operate in the arrangements, and Douglas Murray (LSDE 1936), one of the few male Dalcroze teachers in Great Britain, and a DSGB Committee member, wrote eloquently on the advantages.³³

Already, after only 5 lessons the older women in the class are beginning to realise more and more clearly that the basic principles of nearly all our exercises are more suited to their experiences. They prefer the shades and subtleties introduced to their minds and bodies simultaneously over the more vigorous and mainly muscular exercises that they had done. They recognise the entirely different part the use of music plays. I mean the adaptation of it as a stimulus to purely physical exercise, as compared with our conception where the music plays the more vital part as the very source of the inspiration and motive force for the movement required. Our Method DOES have something very valuable to contribute.³⁴

John, however, had declined involvement on the grounds that the Dalcroze Method could not properly be used for the purposes of a National Fitness Campaign, a view she subsequently expressed at the Annual General Meeting.³⁵ The Council of the Dalcroze Society, at its next meeting, regretted John's decisions, dissented from her views and approved the course undertaken by the Executive to participate in some appropriate way.³⁶

Murray later put forward some eloquent suggestions that just as the three branches of Rhythmics, Improvisation and Solfege created the Eurhythmics of Jaques-Dalcroze, surely the three branches of his Method in Great Britain, the Society, the School and the Union, should work together harmoniously.³⁷ 1938 would be the Silver Jubilee of the LSDE and members of the DTU were keen to see this celebrated; however it proved to be difficult to reach agreement with the School, and various smaller functions were held instead of a grander combined event.

Sadly, further tension between the School, the DTU and the Society arose regarding the ability of the Society to give demonstrations of the work, because John insisted that such demonstrations were the function of the School and should be under its direct supervision.

³³ Douglas Murray, DTU Minutes, November 1937.

³⁴ DSGB Minutes, February 1938.

³⁵ DSGB AGM Minutes, 1938.

³⁶ DSGB Minutes, November 1937.

³⁷ DTU Correspondence, 1937.

By 1938 this tension resulted in the following motion from the Society which saw such action as neither desirable nor necessary:

We feel ourselves unable to relinquish our freedom to give demonstrations because that would destroy half the objects of the Society; but we are always anxious to co-operate with the School at every point. The details of such co-operation shall be discussed again in the near future.³⁸

Perhaps seeking to make amends, or perhaps to re-emphasise her attitude, John wrote to the Society advising that the LSDE was intending to hold a Reception and that invitations would be sent, and pointedly sought to establish who would permit whose address be used.³⁹ The Society replied helpfully and asked, for convenience of members' travel, if Miss John would allow the Society's AGM to be held at that time.⁴⁰ At the November meeting of 1938, John presented her resignation from the Committee of the Society.

Last Time to England

The last visit to England by Jaques-Dalcroze was made at Easter time in 1939, much earlier in the year than usual. It was agreed that he should take particular notice of the third year group who would be taking their finals several months later with the local Board, and give his opinions about their progress.⁴¹ One promising student who would have received this attention was Laura Campbell. Dalcroze teachers and students worldwide are indebted to Campbell for her illuminating books on piano improvisation, *Sketching at the Keyboard: Harmonisation by Ear for Students of All Ages* (1982) and *Sketches for Improvisation* (1986). There may have been other matters raised informally with Jaques-Dalcroze, as the question of amalgamation of the DTU and the Society was raised and a Council Meeting was also called in September to discuss the future of the School. But, due to the outbreak of war, members of the Council were so concerned with their private matters that the meeting was only attended by those on the School Board.⁴² John implemented a series of emergency plans for the School, including mortgaging the Fitzroy Square property in order to finance the shift to the country for the small number of students in the Training Course. Temporary quarters were arranged at a girls' boarding school at Glassenbury Park, near Cranbrook in Kent. The residential group remained there for a year, and a Summer School was held at this site.⁴³ Four students took their final

³⁸ DSGB Minutes, 1938.

³⁹ DTU Correspondence, 1937.

⁴⁰ DSGB October, 1938.

⁴¹ John/ Jaques-Dalcroze 04-05-1939. Correspondence, English Box, Institut Jaques-Dalcroze.

⁴² DTU Notes, October 1939.

⁴³ John and Jaques-Dalcroze; several items of correspondence including one from him 07-11-1939 asking where Glassenbury is located as he and Nina have been searching the map for it without success.

exams before the School moved further westward to Staffordshire when the Battle of Britain commenced.

Life in London grew increasingly difficult. Many graduates and students, including several from Australia for whom the return sea journey was not safe, volunteered in organisations such as the War Office, Ambulance Service, Searchlight Duties, Women's Auxiliary and Meals on Wheels services. Most London schools had evacuated, and few teaching opportunities remained available. The Minutes of both the Society and Teachers' Union cease being formal documents and are simple pencilled notes recording briefly who is where, and what is being done.⁴⁴ The Society reluctantly suspended publication of its Journal for the duration of the war. When London was bombed in 1940, the LSDE building in Fitzroy Square was damaged and several years later had to be completely demolished. With the School no longer at Fitzroy Square, the Society needed an address. The London studio address of Ernest Read, the Chairman, was made available, but it too was totally destroyed by bombing in 1941. Another sad event for former members of the School and the Society was the death, after a long illness, of Ethel Ingham in 1941.⁴⁵

The School, clearly no longer situated in London, began calling itself the Dalcroze Training College although as yet no specific date has been found to verify a formal change of name. In August 1942, Cecilia John wrote from Kibblestone Hall in Staffordshire to Winifred Houghton of the DTU Committee in London, noting that

Mr. Read gave us, so far as he was concerned, carte blanche to do the best we could in the circumstances. At Glassenbury we had as Staff, Barbara Kenyon and Harold Craxton, Mr. F .J. Stone; now Mr. Wesale, City organist of Stoke-on-Trent, with Ruth Tyson and Iris Greep until her marriage (now Mrs. du Pre) and Kitta Brown until she went to America. We have been able to keep the school going by 'cutting our coat according to our cloth' and by Miss Weber and myself without any salary or remuneration of any kind, and the rest of the staff accepting a nominal fee or honourarium. We have paid into the Ingham Memorial House account any donations and also the sum of money paid by the Insurance Company as compensation for the destruction of the school by fire, of printed matter belonging to the School.⁴⁶

⁴⁴ DTU Notes, 09-11-1941.

⁴⁵ Tingey, A Record, 22.

⁴⁶ Correspondence, English Box, Institut Jaques-Dalcroze.

Strangely, John does not mention the key teacher, Ethel Driver, or perhaps simply takes her for granted! Yet without Ethel's thorough and inspirational teaching, the heart, spirit and the tradition of Jaques-Dalcroze's educational strategies would not have been continued. There were sixteen graduates from the four years at Kibblestone Hall including, by special arrangement with Jaques-Dalcroze, one award of the Diplôme. One of the most significant teachers who trained during this period was Elizabeth Vanderspar (née Young) who, in the following decades, raised the teaching of Dalcroze Eurhythmics to a new level of musical purpose and prominence.⁴⁷

Meanwhile, the teachers who stayed in or near London discussed alternative possibilities, and the DTU Committee drew up plans for a different future. Some notes from 1943 outline a three year course which could possibly be achieved within an amenable Music School: e.g., first year, of three ten-week terms, minimum, should have 5 Movement classes, per week (3 Rhythmics and 2 Movement Technique); 3 Improvisation; 2 Solfege; 1 Harmony class; 1 Piano class, plus one private lesson fortnightly; 1 Choral; 1 Group Movement session and 1 Lecture. Teaching practice observation would commence in the second year.⁴⁸ They determined also to record the history of the 'first thirty years' as a project for 1943. Splendid teacher, pipe-smoking, push-bike riding stalwart and DTU Committee member, Nathalie Tingey took on the publication challenge.⁴⁹

The Years at Milland Place

At the end of the war a large historic mansion house at Milland Place, near Liphook in Hampshire (Hants), was leased. This splendid venue, recently vacated by the Charters Towers School, was officially opened by Mrs. C. R. Atlee, wife of the then Prime Minister on July 12, 1946. The programme for this event, and the Summer School in August listing an exceptionally diverse teaching staff, states that it is the Dalcroze Training College incorporating the title of London School of Dalcroze Eurhythmics.⁵⁰ The journey down to Liphook from London by train was time-consuming and involved an overnight stay, which was difficult for teachers with families and other part-time teaching commitments. Several student views are also enlightening. Jane Bradley noted that

⁴⁷ Register of Graduates, Dalcroze Society UK Archive, NRCD.

⁴⁸ Draft plan, Excerpt from DTU Minutes and reports, 1943.

⁴⁹ DTU Minutes, 1942 and Nathalie Tingey, *The London School of Dalcroze Eurhythmics: The Record of Thirty Years 1913-1943* (1943).

⁵⁰ Programme July 1946 and Prospectus for Summer School August 6-17, 1946. In author's collection.

Cecilia John owned a rifle. She would take it out and shoot foxes from the balcony outside her room. She had the most beautiful suite in the college but did not sleep well and would fire away in the half light of early dawn. Once some students went in a deputation to John because they had found snares set to catch rabbits along edge of the drive. They were shocked to learn she had ordered them set to catch rabbits to supplement the college meals, or to sell.⁵¹

Australian Merle Walkington, one of Heather Gell's students, became a residential student at Milland Place in the early 1950s. Although Australia also had food rationing during and after the war, nothing quite prepared her for the lean time she had in England. She recalls that 'Miss John did most of the cooking at the College, producing meals from the garden and poultry house she tended with the assistance of a groundsman.' There was little heating and the handful of students resorted to warming a mug of Milo, condensed milk and water over a single bar radiator, and eating very poorly. Teaching practice in wintry snow in little village schools was exhausting.⁵²

An extraordinary meeting was arranged in Geneva for July 1947.⁵³ Some ten British teachers representing the Society, the Board of the School and the Union travelled to Geneva, where they spent an entire day at the Institut. Jaques-Dalcroze was represented by his son, lawyer Gabriel Jaques-Dalcroze, and his sister Héléne Brunet-Lecomte. Marguerite Croptier, the Directrice, Edith Naef and Bernard Reichel were in attendance. The procès-verbal is in French and no English minutes have been found. The matters discussed were transmitted at the lunch break to Jaques-Dalcroze by his son, and his replies were heard during the afternoon session. The questions largely revolved around the urgent need for the teaching award to be recognized by the Ministry of Education as a British qualification, so that teachers could be assured of a fair salary. The question of whether the LSDE could satisfy this requirement in the light of the opinion of Jaques-Dalcroze that he, the Founder, needed to retain his authority was a delicate matter. A meeting was proposed for a later date, in England, when Gabriel Jaques-Dalcroze would attend for further discussion. Cecilia John was notably absent during the afternoon session and numerous frank statements about her refusal to allow the DTU access to students, and thus attract the new graduates, and other indications of lack of co-operation were aired. The British group included Cecilia John, Ethel Driver, Joan Bottard, Phyllis Crawhall-Wilson, Vera James, Winifred Houghton, Nathalie Tingey, Helen Read, Barbara Kendon and Board member John Holroyd-Reece.

⁵¹ American Dalcroze Journal, Summer 1997, 10-12.

⁵² Walkington Memoire to author, 1995.

⁵³ Procès-verbal, 27 July 1947. Archive, Institut Jaques-Dalcroze.

By 1948 the DTU group supported by members of the Dalcroze Society, determined to open a London Training Centre to allow students who did not wish to enter the residential College to pursue a well organised course. In 1949 a ten-year lease of a suitable building was obtained in Newton Road, Bayswater, and the Centre was opened by Sir George Dyson.⁵⁴ Two sets of staff, students and administration, although all were acting as they felt 'for the best,' did not make for an easy situation, and a considerable amount of jealousy, distrust and suspicion appeared beneath, and at times above, the surface. Sincere and reasonable differences of opinion turned into sharp conflict.

Helen Read, now serving as Honorary Secretary of the Dalcroze Society, composed an open letter about the need for unity and posed the question of what would happen to the future of the Training College should anything happen to the present head, Miss John. She raised the suggestion that perhaps the Society could assume responsibility and appoint a Management Committee and Principal.⁵⁵ The Society's correspondence files of the late-1940s contain a number of letters reporting diverse difficulties. The College had an overdraft; there were still problems with Lloyd's for whom Ingham had worked, which affected the release of funds nearly twenty years after his death; and there was a possible £8,000 insurance claim on war-damaged buildings. There were legal difficulties in releasing the moities of a legacy which Ingham had bequeathed to Jaques-Dalcroze and other beneficiaries.⁵⁶ Jaques-Dalcroze was now in poor health and said to be distressed, and it was vital to get funds to him. It was a deeply upsetting time for all concerned.

The Deaths of Jaques-Dalcroze and Cecilia John

Émile Jaques-Dalcroze died in Geneva in 1950 on the eve of his eighty-fifth birthday. Cecilia John attended the funeral service representing the School, and Helen Read represented the Society.⁵⁷ Later, a memorial service was arranged in London. John was by this time suffering from arthritis which badly affected her knees. She agreed to spend several weeks in hospital for heat therapy but suffered a fall from which she did not recover.⁵⁸ She died in 1955, aged seventy-eight.⁵⁹

⁵⁴ DTU Report of annual activities, 1950.

⁵⁵ Helen Read, copy in DTU Notes. Viewed in Patsy James archive, 2006.

⁵⁶ DSGB Correspondence Files, Dalcroze Society UK Archive, NRCD.

⁵⁷ DTU Committee Minutes, 10 July 1950.

⁵⁸ Mary Champion de Crespigny and Ethel Driver correspondence, 1955. In author's possession.

⁵⁹ Liphook Anglican Churchyard headstone.

After John's death, Ernest Read, now Chairman of the Dalcroze Society, wrote a Memo regarding the closure of the Milland Place School.⁶⁰ Read, in common with Alice Weber and Ethel Driver, had experienced the entire existence of the organisation, from his first enthusiastic introduction taking a group of his music students to Hellerau, until now, tidying up the final administrative tangles. He reported that he had an amicable meeting with Ethel Driver and Alice Weber and confirmed that John had set up a company called 'The Property Company' in the names of Weber and herself and that Ethel Driver now agreed to take John's place. He was able to announce that Milland Place was up for sale. He assured the Committee of the Society:

There were no legal liabilities and they (Weber and Driver) desired to have the Society assume control of the School and students. They will notify the Ministry of Education they are closing and transferring students and goodwill to us. We, (the Society), will notify parents and inform them of accommodation in London for the Newton Road Dalcroze Training Centre.⁶¹

Read continued the task of sorting out the financial obligations of the past decades of the LSDE.

The long-time legal adviser to the Society, Hubert Oppenheimer, suggested changing the wording 'under the supervision of Ethel Driver' in Read's memo, to 'with the co-operation of Miss Ethel Driver' adding 'even the most touchy Diplômée can have no objection to working with Ethel!' He noted that it seemed impossible that the parties who signed the 1931 Deed should merely have imagined the execution of a Deed of Transfer from the Public Trustee and felt some difficulty in formulating a scheme of amalgamation without knowing the terms of the transfer. Referring no doubt to John and Driver, he regretted that 'in those days those concerned troubled a great deal more about the artistic side than the legal side of the matter.' Indeed, expanding on this he commented that 'the legal position of the wonderful London School is like Alice in Wonderland.'⁶² He elaborated:

As regards the use of the name of the Dalcroze School, I have some apprehension of giving the impression that the Society and the School have been consolidated and that thereby the Society is liable for the School's liabilities. The possibility is remote but I want you to be ultra-careful just because I have an uncomfortable feeling that during the time when a certain gentleman of doubtful probity was John's confidential man, all sorts of undisclosed liabilities may have been incurred.

⁶⁰ Read July 1955. Correspondence, Dalcroze Society UK Archive, NRCD.

⁶¹ Read July 1955. Correspondence, Dalcroze Society UK Archive, NRCD.

⁶² Oppenheimer-Carter. 15 Sept 1955; Correspondence, Dalcroze Society UK Archive, NRCD.

It is not known to whom this refers but the implication that Cecilia John had been less than perceptive in her choice of adviser seems clear.

During the nine years that the LSDE / Dalcroze Training College was at Milland Place, Liphook, there had been forty graduates.⁶³ Meantime, the ability to grant the graduate award, a Licentiate, was also permitted in 1952 for the London Training Centre at Newton Road, and in the next three years some sixteen women qualified. In the first two years Ruth Stewart and Patsy James were among the graduates who have taken leadership roles in the development of the thinking and teaching of the work and the preservation of its history. James' mother Vera Bideleux (Diplôme, Paris 1925) had a lifetime involvement with the work, served on DTU committees and was on staff at Newton Road.

Of particular interest is the fact that, no longer being strictly tied to the original concept of the School being for English-speaking students of the Commonwealth and British Empire, diverse nationalities were welcomed at the Newton Road Training Centre. The author was privileged to be a visiting student there for several terms in 1953, permitted to attend as many classes at various year levels as were appropriate, and recalls that among the students were Luisa di Segni (née Jaffe), Ofra Saidoff and Zehora bar Droma. The remaining Milland Place students joined the Centre in 1956, as did Ethel Driver, the indomitable Mistress of Method from 1914, still sporting her 1920s solid black hairstyle with a 'bang' of a fringe. When, in 1959, the lease on the Newton Road property expired, a transfer was negotiated to the London College of Music, thanks to the good services of Committee members of the Dalcroze Society.⁶⁴ This persisted until 1963, when Ethel Driver died.⁶⁵ There was then a pause in Dalcroze training in England.

Nathalie Tingey wrote a gracious assessment of the two people who directed the School in its forty-two years.

One cannot adequately salute the efforts made by Cecilia during and after the war to keep the flag of the Method flying. It is always difficult to assume a predecessor's mantle and for Cecilia it created special difficulties as her personality could not have been more different from Mr. Ingham's. Both of them had boundless tenacity and courage, and both aimed at the same objective: but whereas Percy, the gentlest of men, achieved these through quiet and tactful persuasion, Cecilia pursued them with bull-dozer tactics and a constitutional inability to compromise. The hardships and exigencies of wartime were so great that it is doubtful whether a less strenuous approach could have coped with them.⁶⁶

The close family ties between the founders, and in many cases, the graduates of the London School of Dalcroze Eurhythmics have been remarkable. Daughters, sisters, cousins and aunts have shared experiences, and most of the teachers have in turn, promoted the specialised study to promising students by word of mouth, and in many cases, by gestures of practical assistance. The long apprenticeship to mastery of the approach may be seen as an elite and exclusive study in times when students' preferences tend to rapid acquisition of vocational qualifications, often gained by impersonal international internet courses. So what of the future?

⁶³ Register of Graduates, Dalcroze Society UK Archive, NRCD.

⁶⁴ Tingey, A Record, 27.

⁶⁵ Headstone, Anglican Churchyard, Liphook, indicates both are buried in the same grave. Viewed by author, 2006.

⁶⁶ Tingey, A Record, 87.

Circles Rippling outward through Time

By Selma Landen Odom

A century after its founding in 1913, LSDE has a living history, many histories. The School and the London Training Centre formed generations of dedicated teachers who found new paths to move forward after the pause following Ethel Driver's death. One strong step was the 1965 centenary of Jaques-Dalcroze's birth, which was celebrated nowhere more than in Switzerland and the UK. A year-long calendar of school demonstrations, concerts, lectures and performances kept the Dalcroze world before the public eye.

Marie Rambert gave a talk at the Little Missenden Festival of Arts which revealed Jaques-Dalcroze as 'a teacher with vision who had a profound and dynamic influence on the educational values of his time.' An observer wrote,

Dame Marie, informal and full of humour, kept her audience entertained for well over an hour with reminiscences of early contacts with M. Jaques as his pupil. A few words, a gesture and a glance, sufficed to conjure up vivid impressions of past days; the stage became peopled with pioneers of the movement from Hellerau, Geneva, Paris, London.¹

Elizabeth Vanderspar and Elizabeth Morton led a well-attended weekend course at Bedford College of Physical Education, which included a variety of practical sessions and Priscilla Barclay's presentation on pioneering work in music therapy. At an Open Day in London Ernest Read recounted his memories of Jaques-Dalcroze, noting that 'the great benefactor for this work in England was Percy Ingham. We said we must have a School of Eurhythmics here and so we did, and we – the Jaques-Dalcroze Method generally – owe an enormous debt of gratitude to Percy Ingham and the whole Ingham family.'²

During the 1960s and 1970s Vanderspar almost single-handedly carried the torch for Dalcroze specialist training in the UK, no matter how precarious and financially-pressed were the institutions through which she worked. Tall, confident, as passionately interested in Messiaen as in the music of the past, she taught in an enthusiastic way that made the method pertinent to contemporary music and education.³ She recognized above all the

¹ 'Events in England,' in Emile Jaques-Dalcroze Centenary, 1865-1965: Record of Events, British Centenary Committee [1966], 8-10, at 9.

² 'Addresses,' in Emile Jaques-Dalcroze Centenary, 21-22, at 21.

³ Vanderspar suggested many possibilities for pursuing research on the Dalcroze method and its histories when I first met her in 1966. I studied with her at the International Dalcroze Congress in Geneva in 1981 and had several chances to observe her teaching at Roehampton in 1986.

importance of attracting committed students, so that there could be a next generation prepared to train specialists for the future.

Undaunted by changes that brought increasing state scrutiny and control in education, or by competing approaches such as Laban Movement, Vanderspar forged on to impart the integrity of the Dalcroze method. She developed a sequence of courses for students to earn basic qualifications through the Dalcroze Society, and gradually added intensive work at higher levels, drawing on the expertise of colleagues such as Ann Driver, Laura Campbell, Ruth Stewart and Patsy James to enrich the teaching. By bringing Ann Driver back into the fold, she arranged that the wisdom of a remarkable teacher could be passed along. The controversy over Driver's path-breaking Music and Movement BBC broadcasts to schools, which reached hundreds of thousands of children for two decades beginning in 1934, was long past, and Driver felt free to acknowledge her Dalcroze background.

At Morley College in 1974 there were nine full-time students including several from Japan and Australia. One of them, Sandra Nash, had first studied with Heather Gell (LSDE 1923), the great leader of Dalcroze teaching in Australia. After her training in London Nash went on to earn the Diplôme Supérieur from the Institut Jaques-Dalcroze and eventually to become Director of Studies for Dalcroze Australia.⁴ Vanderspar next moved the course to Roehampton Institute of Higher Education at Southlands College in Wimbledon, where she put a new Diploma in the Teaching of Music (Dalcroze option) into place in 1978. Among the students of the mid-1980s were teachers, therapists, musicians and composers. Elsewhere she led a steady stream of workshops, summer schools and in-service training courses, and she was invited to do extensive guest teaching in schools around the world. Vanderspar's initiatives kept Dalcroze training on the educational map in the UK, and her concise Dalcroze Handbook: Principles and Guidelines for Teaching Eurhythmics (1984) helped many teachers think about what they do. At her retirement in 1987, she looked back on her career: 'I was driven to do it because I find it so helpful. It is good. The method originated in Switzerland, but it can be considered as British as anything else.'

Karin Greenhead succeeded Vanderspar as Director of Studies for the Dalcroze Society UK. In the quarter-century of her leadership, ever-widening circles of people have pursued training and gained qualifications through the Dalcroze Society, which offers the Dalcroze International Summer School and a vast array of courses and events in many locations. The publications and online communications of the Dalcroze Society UK reveal a vibrant community that is active in surprisingly diverse contexts in 2013. People younger and older having many types

⁴ Nash and Joan Pope contributed articles on Gell and other Australians to Dalcroze Eurhythmics from a Distance: A Miscellany of Current Research, ed. Jane Southcott (Turramurra: Heather Gell Dalcroze Foundation, 2007).

of education and professional experience are learning Dalcroze work and finding niches to apply it in teaching, rehearsal and performance, not to mention therapy and research.

Greenhead herself first encountered the Dalcroze method while training at the Royal College of Music in the 1970s, and, following her studies with Vanderspar and colleagues, she earned the Diplôme Supérieur from the Institut Jaques-Dalcroze in 1981. With her background as singer, pianist, harpsichordist and violinist, she has focused on teaching performers in music and dance conservatories and on professional training of Dalcroze practitioners.

Greenhead and Nash teach worldwide, and along with Louise Mathieu, Director of Studies for the Dalcroze Society of Canada, they serve as the Dalcroze Eurhythmics International Examination Board, which oversees curricula and training delivered through part-time or intensive courses. Such programmes are currently offered in Australia, the UK, Italy, Hong Kong, Singapore, Thailand and Canada. Greenhead, Nash and Mathieu are also members of the Collège, which advises the Foundation of the Institut Jaques-Dalcroze on safeguarding the Dalcroze identity and maintaining standards.

Ripples flowing out from the UK overlap with ripples from other centres far away. It turns out that many people are connected, closely or distantly, to the education set in motion 100 years ago by Jaques-Dalcroze and the founders of the London School of Dalcroze Eurhythmics.



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