

Bare feet in the Ballroom: The first demonstration in Australia of Dalcroze Eurhythmics, 1919

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Abstract

The *West Australian* of June 1919 contains a detailed account of a 'novel educational method'. It was the first public demonstration of the Eurhythmics of Jaques-Dalcroze in Australia. It was held in Government House Ballroom, under the patronage of His Excellency, the Governor of Western Australia, and Lady Ellison-MacCartney. It was presented by Geraldton-born, Irene Wittenoom, who was the first Australian to graduate from the three-year course at the London School of Dalcroze Eurhythmics.

The program included rhythmic movement and musical examples, shown by young children, school children, kindergarten teacher training students and adults whom Wittenoom had been teaching during the past months. Modelled on the demonstrations given by M. Emile Jaques-Dalcroze in which Wittenoom had participated in England and Europe, this paper poses the question whether it created a pathway for others in Australia to follow. The *West Australian* noted that, from first to last it was impossible not to be influenced by the beautiful purpose running through all the harmony of movement and music. Each exercise of their limbs and minds and senses, for all were brought into vital play, gave them a positive joy. The Address was given to a large gathering of distinguished Western Australians, by Cecil Andrews, the Director of Education. The only recorded copy of the program is now held in the State Library of Western Australia.

Preamble

I was privileged to receive an invitation to present the Jacinth Oliver Memorial Address for this ASME XXII Conference. I wish to acknowledge the tireless advocacy of Jacinth, especially in the time she was in Perth some years ago. To present it today in the Callaway Auditorium has a nostalgic note as I was his student in 1954 when he was the Reader in Music here at the University of Western Australia (UWA). Having mentioned a time period which, for many of you present, will be regarded as already 'historical', I continue with a note that quite recently, in Adelaide I had the pleasure to once more speak with Dr Doreen Bridges, shortly after her 101st birthday. Some will know that 'Dee' is one of our ASME Honorary Life Members. She was my piano and harmony teacher in 1956 when

I was studying Dalcroze Eurhythmics in Sydney with Heather Gell. Having surrounded myself with friendly names from my past, let's move on!

Looking at the bare foot prints of the logo selected for the ASME Conference, I playfully turned them around, and they appeared to come tracking from an historical journey of Time Past, as well as symbolising the pathways of the unexplored Future. I thought of another female music educator, a Miss Wittenoom, who lived in Perth a century ago and who was acknowledged in her time, for the perseverance of her advocacy of the advantages of the then new 'music through movement' educational approach developed by Emile Jaques-Dalcroze. Although she is almost forgotten these days, I was fortunate to retrieve an 'archival footprint' of an example of her work from 1919 in the Archives of the State Library of



Heather Gell in the 1940s

Western Australia. Just as the famous dinosaur footprints which were left in the receding and drying mud, thousands of years ago near Broome in our State's Nor-West excite contemporary viewers, I was intrigued to capture a glimpse in this small document of some key dates, places and details of this woman's achievement. It provided me with a guide to delve further into family and educational references to her commitment to initiate interest in her forward looking endeavours and to feature her in this Memorial Lecture.

Bare Feet in the Ballroom

A little over one hundred years ago there were indeed bare feet in the grand Government House Ballroom of Western Australia. They belonged to the local participants of a method of music education 'through' physical movement. Such a display was unusual at the time, and in such a venue, and may be accounted rather ahead of its time. A detailed account of this public

demonstration in Perth of the Eurhythmics of Jaques-Dalcroze in late June 1919, was given in the 'Social Notes' in the *West Australian*¹. It is believed that this was the first in Australia by a qualified graduate of this new European educational system. The presenter was the first Australian graduate from the London School of Dalcroze Eurhythmics (LSDE). Her name was Irene Wittenoom, a West Australian. Under the patronage of His Excellency, the Governor of Western Australia, and Lady Ellison-MacCartney, the event was described as a 'novel educational method.' The program included exercises, explanations and musical examples. The *West Australian* noted that:

from first to last it was impossible not to be influenced by the beautiful purpose running through all the harmony of movement and music. Each exercise of their limbs and minds and senses, for all were brought into vital play, gave them a positive joy.²

The Address, to a large gathering of distinguished Western Australians, was given by Cecil Andrews, Director of Education and Pro-Chancellor of the new University.³

The patronage of the Governor and the high level of Education Department support must have pleased Wittenoom. A repeat demonstration was given on 7 July 1919 at 3pm.⁴ Both of these public events had ticketed sales and the proceeds were donated to the Red Cross for Food Supplies. The Governor graciously granted use of the Ballroom at no charge. Prior to this public event a demonstration had been given 'by invitation' at the Highgate School, North Perth, in the afternoon of

1 *West Australian*, 27-06-1919, 4e. Until confirmation of this Perth recital it was thought that Mary Whidborne, not yet graduated but with considerable experience in the Hellerau and London School of Dalcroze Eurhythmics, had presented the first public demonstration of Dalcroze Eurhythmics in Australia at Frensham School, Mittagong, New South Wales in 1920. See Lindley Evans article in *Frensham Chronicle*, December, 1920.

2 *West Australian*, 27-06-1919, 4e.

3 The University opened in 1913; the Kindergarten Teachers' College in 1911; the first State High School in 1911. The Claremont Teachers' College began in 1902.

4 *West Australian*, 08-07-1919, 6e.

19 December 1918.⁵ The 'News and Notes' section of the *West Australian* newspaper gave a full report noting the presence of Lady Ellison MacCartney and carrying positive comments from the Director of Education.⁶ In March 1919, Wittenoom was again assisted by children at Highgate School in a presentation on a Saturday morning attended by interested school teachers and supporters. The printed program of four pages is clearly modelled on the demonstrations given by Emile Jaques-Dalcroze and the staff at the LSDE in which Wittenoom had herself participated as a student during her three years of study in London.⁷

In the program, the standard Dalcroze class exercises begin with 'The Graded Steps', from little steps, with only short spaces between steps, to large travelling lunges. These can be shown in numerous musical examples demonstrating dynamics, quiet to loud, as well as pace. Then follow 'General Response' tasks which demand quick physical reactions to changes of speed and dynamics while students move freely in the space. 'Note Values' from semi-quavers to semi-breves, shown by various ways of running, walking or striding, indicating the various durations. Next are 'Simple Rhythmic Patterns' to listen to, then step and clap simultaneously. These are followed by an exercise of listening to a simple pattern while stepping that of the previous bar so that it is a series 'in Canon'. Then exercises of 'Quick Reaction', in which, for instance, students step running quavers while clapping minims, then at the teacher's signal, usually the word 'hopp', change over these actions, without hesitation, to rapid light clapping and controlled slow steps. The next set of examples relates to 'Conducting' using large whole arm gestures to show the recognition of two-three-or-four time bars. Then the free informal expressive and inventive gestures which may 'direct' group

movement quite creatively and spontaneously. Finally, presentations of several of Emile Jaques-Dalcroze's large output of short compositions, rhythmic studies and dramatic 'Action Songs' for young children which particularly note aspects of musical Form and Phrasing. All these physical tasks were accompanied at the piano by Wittenoom, who also spoke with explanations if necessary making, together with the Address, a comprehensive lecture-recital.

How was it that a young Western Australian woman was able to spend three years in London, the years during the Great War, qualifying in this unusual pathway to the future teaching of music and movement education? At first sight it seemed an unlikely time for a study trip.

Born in Geraldton, WA, in 1893, Wittenoom was one of the children of Sir Edward Horne Wittenoom, KCMG (1854-1936) and his first wife, Laura Habgood, whom he married in 1878⁸. He was a company director and North West pastoralist, (La Grange Station, now known as Bidadanga) and influential in the community. A Member, and later President of the Legislative Council, he served as Minister for Education and Minister for Mines, Posts and Telegraphs in Colonial and State Governments. As Agent-General for WA in London from 1898-1901, he had the responsibility of conveying news of Queen Victoria's death to the State Government on 23 January 1901.⁹

His daughter received a good education but where or from whom, is not known. Information from a relative indicates that Irene could speak German and there is a family belief that she and her younger sister, Thelma, spent some time prior to the war 'on the Continent at finishing school.'¹⁰ It seems likely that the girls had a private tutor, whilst

5 The original program is in the Alexander Library, WA. The original date, December 1918, is scored through and hand-written over in ink, presumably indicating leftover programs were reused in March 1919.
6 *West Australian*, 19-12-1918, 6e.
7 Ethel Driver Cuttings Book, pages of 1917. Driver file. National Resource Centre for Dance, UK (NRCD).

8 Lady Wittenoom died at sea in 1923. Sir Edward married Isabel du Boulay in Perth in 1924. There were two children from this marriage. State Records, WA.
9 Sir Edward was the last person to be knighted by Her Majesty the Queen at Osborne; a fact he 'dined out on' for the rest of his life. Remark from Dr Pamela Statham-Drew, commissioned Wittenoom family biographer, 2005. Perth.
10 Jacqueline O'Brien (née Wittenoom). Personal conversation. February 2007, Perth.

PR 11205

DALCROZE EURHYTHMICS.

LECTURE-DEMONSTRATION

by

Miss IRENE S. WITTENOOM

Assisted by a group of children of the
Highgate Infants' State School.

Saturday March 15th 1919.
~~Wednesday December 10th 1918.~~
11 AM.
at ~~Highgate~~

~~THE DIRECTOR OF EDUCATION~~
will take the Chair.

Front cover and inside page of the
Program of a Demonstration by
Irene Wittencoom.
State Library of WA . Ephemera
Collection:PR11205

RHYTHMIC MOVEMENT AND PLASTIC
EXPRESSION.

The Dalcroze Rhythmic Exercises are based on two simple ideas—(a) bar-time is shown by movement of the arms not unlike the conventional beating of the conductor. They are easy to follow if it be remembered that on the first beat of the bar the hands are at their lowest point and at their highest on the last beat, whatever the bar-time. (b) Time-duration, i.e., note values, is shown by movements of the lower limbs. The unit is the crochet, which is indicated by a single step; subdivisions of the crochet are also represented by steps. Longer notes are indicated by a step with one foot and a movement or movements with the other foot. Thus whenever there is a progression in the music there is a corresponding advance in space.

By using these two sets of movements together any rhythm can be expressed, and by dividing a class of pupils into groups we can realize the complete rhythmic structure of part-music, e.g., a three part invention. From the first the pupils are taught to mark the first beat of each bar by more vigorous movement and soon they become sensitive to irregular accents and able to show them in the same way. Then follow exercises in crescendo and diminuendo, both of space and of force, and in phrasing, and the attempt is made to co-ordinate movements, not only to the rhythm of the music played but also to the feeling.

In plastic expression the music is studied in detail before being realized. The strict technique of the method is abandoned and freer movements employed. Plastic expressions are often very beautiful to the eye, but it should be remembered that the object in view is the musical education of the pupil, not the production of a spectacle. Beauty in movement is not the aim of the work but comes in the attempt to express a beautiful thought in movement. The faculty of plastic music-expression exists naturally in but a few gifted individuals. The Dalcroze Method attempts to give to all its pupils the technique necessary for such expression.

For a fuller account of the Dalcroze Method see *The Eurythmics of Jacques-Dalcroze* with an introduction by Dr. M. E. Sadler, Vice-Chancellor of the University of Leeds. Second and revised Edition containing a fresh article by Monsieur Dalcroze, *Having Plastic and Dance*, (Constable & Co., 2 s. net.) 10 Orange Street, Leicester Square, London, W. 2.

Enquiries as to classes, etc., should be addressed to
MISS I. S. WITTENOOM, 87 Cain Street.

RHYTHMIC MOVEMENT,

NOTE.—The exercises are mainly improvised and their length cannot be foreseen. It may be necessary to omit some of them.

The word "hopp" is used as a signal to make some change previously agreed upon.

"Realization" = interpretation of improvised rhythms, making use of the movements shown in the previous exercises.

- 1 FIVE GRADED STEPS
- 2 GENERAL RESPONSE
FOLLOWING PIANO: FORTÉ, PIANISSIMO, ETC.
- 3 NOTE VALUES
(SHOWN BY MOVEMENTS OF LOWER LIMBS)
QUARTER TO SEMIBREVE
- 4 REALIZATION OF SIMPLE RHYTHMS
- 5 REALIZATION IN CANON BETWEEN PIANO AND PUPILS

older brother Charles boarded at Malvern College, England and then attended the London School of Mines.¹¹ The family maintained a residence at Cumberland House in Kensington, London.¹² That fact made the London 'second home' a reliable base and easy accommodation for the young student during war time.

Frederick Wittenoom, Sir Edward's brother, mentions that Lady Wittenoom and her daughters travelled back from England on the same ship as he in April 1903¹³ and another remark notes that Lady Wittenoom, who had been in England with her daughters, returned to WA in 1907.¹⁴ Wittenoom must have had a good piano teacher between these overseas trips because she commenced full-time Dalcroze studies at the LSDE in January 1915. This would have been almost impossible to do without a high degree of competency at the keyboard, plus a good voice, a good ear and an ability to move freely and expressively.¹⁵

The 1915 LSDE prospectus had been printed in 1914 and indicated that students would spend one year of study in London before proceeding to the Dalcroze Institute of 'Musik und Rhythmus' in Hellerau near Dresden, Germany.¹⁶ The outbreak of war prevented Wittenoom from going to Hellerau but her years at the LSDE involved some remarkable teachers. With the changed circumstances of 1914, a number of the teaching staff had moved to England. The LSDE staff during 1915 included Beck, Driver, Kunz and Reijnvaa, all Diplômées, and Badollet, Bischoff, Ramberg (Rambert) with two

male staff members Marcel v. Schnell and Albert Lowy. Two LSDE graduates of 1914, Edith Clarke, Inspector of Physical Education, and Marjorie Strachey are also listed.

Possibly due to the high quality of the teaching staff, Wittenoom's year group was subsequently influential in many ways. The class photographs, taken in London in 1915, show Wittenoom and also several older women who would later travel to Australia or New Zealand, Mary Whidborne, Elli Hinrichs, Beryl Whistler and Winifred Houghton.¹⁷ Several in the cohort, with its wide range of age and experience, pursued careers in education, music and dance. To count figures such as Beryl de Zoete, future dance critic and ethnographer, and Ann Driver, inaugural BBC broadcaster of 'Music and Movement' amongst one's fellow students at a small college is noteworthy.

Public demonstrations by students and staff were good publicity for Emile Jaques-Dalcroze and the LSDE and the training school students, some twenty-five women, including Wittenoom, were involved in such programs. Wittenoom's final exams were in July 1917, however she 'missed' one subject, 'Realisation'. This is the term given to the physical performance showing metrical, rhythmic and interpretative elements of a musical composition. At an exam several months later, this component was completed successfully.¹⁸ Following her return to Perth, Wittenoom found several sympathetic schools at which to do some visiting teaching in 1918.

One was in North Perth, Highgate, a model Demonstration State School with an excellent staff, and known as 'the Cradle of the Union'.¹⁹ One young

11 St James School Malvern was where Mary Whidborne was teaching in 1911-1912, and whose Principal, Miss Baird, guaranteed £100 in 1912 to ensure that Jaques-Dalcroze gave a Lecture-Demonstration there on his first such journey to England.

12 Information from Statham-Drew, 2006.

13 Cameron, C. *Frederick Francis Burdett Wittenoom: pastoral pioneer and explorer; 1855-1939, a biographical sketch*. 1979. 80, 83, 90.

14 State Records Office, WA. The passenger lists, for arrivals in Western Australia, record also that 'Sir E. H. and Lady Wittenoom and 2 Misses' arrived on 31 October, 1911, by the ORVIETO, from Marseilles to Fremantle.

15 Register of Graduates, LSDE.

16 Prospectus and Brochure file; Hellerau and London, LSDE at NRDC.

17 Posed photographs of class groups, Junior and Senior. Originals, Institut Jaques-Dalcroze (J-D).Geneva.

18 Formal notification of results of examinations from the London School, transmitted by Percy Ingham, to the Institut Jaques-Dalcroze Geneva, reads as follows: Dear Mr. van Nolte, July 20, 1917. I enclose an attested copy of our Pass List. These four names should go on your register. In addition to them, Irene Wittenoom has passed everything except Realization, and she will have to repeat the examination in that one subject.

19 The inaugural Headmaster, A.E.J. MacKenzie, BA, was the first President of the WA Teachers' Union in 1896.

pupil at that time, June Epstein, later remarked that 'we had classes in eurhythmics. This concept of patterned responses to music, invented by Dalcroze, was then new to Australia, so we were very lucky.'²⁰ Jessie Horton, Deputy Principal of Highgate Infants School, had visited the LSDE in early 1914 on Long Service Leave, and the recently appointed Principal, Jane Eleanor Smith, was from England and had some eurhythmics background. She was to be one of the foundation members of the Dalcroze Society formed in WA in 1923.²¹ Support from such senior staff must have facilitated Wittenoom's specialist part-time teaching engagement as she was not a regular employee of the State Education Department.

An unusual co-incident had already made the word Eurythmic [*sic*] well known in Perth. In early January 1919, a horse with that name won the Perth Cup in the only dead-heat in the history of the event.²² Overnight, this horse with a name from the Greek for 'harmonious rhythm' was a household word. Apparently, his galloping action was anything but harmonious, and 'his off-foreleg moved in a swinging action endangering himself and others.'²³ Nonetheless, he went on to win the famous Caulfield Cup in Melbourne in 1920 but had a bad start in the Melbourne Cup. A day or so later easily beat the Melbourne Cup winner at another meeting. The name was not coincidental because Sir Edward Wittenoom was a member of the Perth Turf Club and, with the Lee-Steere family, had more than a passing interest in the horse.

Dalcroze Eurhythmics appealed to women working in physical culture, to those establishing the kindergarten movement in WA and to teachers

who recognised its value in music appreciation. All this was encouraged by the women journalists of the day and there was sympathetic and knowledgeable friendly support given in the local press.²⁴ Wittenoom gave regular adult classes in Perth, and it appears a number of Training College students and school teachers attended.²⁵ A former Highgate School staff member, Lillian Mills, and the First Assistant from Subiaco Primary school, Max Rutter, may be counted among them.²⁶ Mills, who in 1919 was appointed the inaugural Physical Instructress for the Education Department, is credited with 'spreading the work of eurhythmics far and wide' during her years of considerable influence throughout WA.²⁷ Wittenoom presented classes at Perth College where the Sisters of the Church acknowledged the science and art of the approach a worthwhile addition to their curriculum. She also taught at Presbyterian Ladies' College, a private school in Cottesloe, where the pupils were reported as being 'exceedingly responsive to this most interesting training, and the parents and friends were delighted at the results achieved' when a demonstration was presented in 1920.²⁸ Another teacher at the school at this time was the Speech expert Lionel Logue.

Wittenoom's close relationship with the Kindergarten Union of Western Australia (KUWA) was most important. She taught there between late 1918 and late 1922.²⁹ Her teaching of Dalcroze Eurhythmics to the students at the Kindergarten College was, almost certainly, the first such institutional initiative in Australia. Wittenoom also helped out in other areas. The Committee Minutes

20 Epstein, J. *The woman with two hats*, 1988, 5.

21 First AGM 1924 of the Dalcroze Society of WA. *West Australian* 07-11-1924, 7d

22 *West Australian*, 30-12-1919, 5f & g. 'PERTH CUP: Sensational Finish. Eurythmic and Rivoise. Dead Heat'

23 The initial impact was stellar, he was much talked about, photographed and in the news, and then gradually faded from view. 'Eurythmic' [*sic*] was inducted into the Australian Racing Hall of Fame in 2002. Australian Racing Hall of Fame Inductees, 2002. www.racingvictoria.net.au. The famous Australian race-horse 'Phar Lap' came from the same blood line as 'Eurythmic.'

24 Women writers usually assumed a 'nom de plume.'

For example, one who often wrote about Eurhythmics was 'Ixia', Ivy Pelloe well known botanical artist and equestrienne. Noel Stewart, wrote as 'Halsted'; Ada Jackson was 'Ajax'. Muriel Chase was 'Adrienne' in the *West Australian* & 'Aunty Mary' in the *Sunday Times*.

25 Dalcroze Teachers' Union Membership Book, Great Britain, 1920, notes Wittenoom 'teaching locally' NRCD.

26 *West Australian*, 16-01-1922.7d.

27 Ridders, J. An Outline of WA Pre-school Education 1871-1980, 1923, section 6.

28 *West Australian*, 31-08-1920, 8d.

29 *West Australian*, 16-11-1922, 9e.

of the Kindergarten Union from February 1919, are in Wittenoom's distinctive round handwriting, and Bessie Rischbeith, the Honorary Secretary, 'personally thanked Miss Wittenoom for recording the Minutes during her six month absence overseas.'³⁰ Other instances in various committees and sub-committees in the KUWA Minutes Books are in Wittenoom's handwriting.

Complimentary sentiments were expressed about her contributions to practical sessions with young children at 'Meerilinga' Kindergarten, West Perth. Her work there was publicly commended by the Principal, Enid Wilson, who in her 1922 Annual Report commented that:

It was interesting to note the improvements in the children especially the difference in music. Eurhythmics has helped them tremendously, and the knowledge gained from Miss Wittenoom has been applied, and the putting of Dalcroze's ideas into practice with such very small children was found to be very absorbing. Visitors have included Mrs Rischbeith.³¹

One interstate visitor to the College during these years is of particular significance in the development of a 'pathway to the future' in the spirit of this ASME Conference theme.

This was Heather Gell, whose long life would subsequently be dedicated to the practice of the Dalcroze approach. In 1920, Gell visited WA for the express purpose of some weeks of private coaching by Wittenoom in the Jaques-Dalcroze method. South Australian born Gell, three years younger than Wittenoom, had graduated from the three-year course at the Adelaide KTC in 1916 and had been the director of several kindergartens in Adelaide. Interstate connections between the

Colleges and the state branches of the Unions of the Kindergarten organisations were strong, and clearly 'the word had spread' about the innovative work being done in Western Australia. Gell arrived from Adelaide on the *Zealandia* after five days of sea travel, and departed on the 'Great Western Express' on the 22 July.³² Whilst in Perth she participated in Wittenoom's classes and made visits with her to several kindergartens, and spoke favourably of them.³³

The month of July was marked with several festivities for the Wittenoom family. Irene's younger sister Thelma was married in St George's Cathedral, a large social wedding, officiated by the Anglican Archbishop of Perth, with a fully choral service. 'Wittenoom was a household word,' noted His Grace, Archbishop Riley. 'Sir Edward's grandfather was the first Chaplain to the new Colony in the early days of the settlement.'³⁴ Irene was the senior bridesmaid, their court trains being carried by young relatives as pages and flower girls and a large reception was held at the Wittenoom home in West Perth.

Also in Perth in early July, the visit by HRH, the Prince of Wales, resulted in numerous social events, balls and soirees, which as the daughter of a Minister of the Crown, Wittenoom attended. She had been a formal dinner guest at Government House on many occasions and frequently featured in the Perth newspaper's 'Society Notes'. One notable activity in 1919 was her involvement with the Governor's Peace Pageant for Western Australia. A large elaborately costumed project with representations of Britannia, The Spirit of Peace, The Muses, The Elements and symbolic aspects of WA life, giving thanks to the many organisations which had shown courage, given their services, and in many cases their lives, during the Great War. Wittenoom was closely associated with Lady Ellison-MacCartney's roles in the Pageant and participated in it.

30 KUWA, Education Committee Minutes June, 1919.

Bessie Rischbeith, originally from South Australia, who was already a significant force in local, interstate and international women's organisations. A theosophist, she was president of the Women's Service Guild, and influential in many other committees. She had no children, and when widowed was left with considerable wealth and was able to travel far and frequently. She was a good looking and gracious woman, which no doubt assisted her in the tasks of arousing interest in the many causes she supported. She edited the WA paper *The Dawn* for many years.

31 'Meerilinga' Kindergarten Minutes, December, 1922.

32 *West Australian*. 18-06-1920, and 24-07-1920. Shipping and Train arrivals/departures.

33 KUWA Minutes. August 1920.

34 *West Australian*. 16-07-1920,p 8.



Children, in bare feet, at Gipsy Hill c. 1918, in a music-movement class conducted by Winifred Houghton,



Group photograph of first and second year students, London 1915. Irene Wittenoom standing far left.



Mrs Bessie Rischbeith and Committee of Kindergarten Union Western Australia, at 'Meerilinga', the Kindergarten College in Perth, WA, 1922. (Kerr, R. A. *History of the Kindergarten Union of Western Australia*, 1994)

Gell's scrapbook in the Mortlock Library SA, contains newspaper cuttings mentioning Wittenoom, and the study Gell did with her. A lengthy report in the *Register* describes a rhythmic recital Gell presented on her return from Perth, in 1920. Mr. F. L. Gratton, Supervisor of Music in the SA Education Department, gave an explanatory address, noting that 'the London County Council schools had introduced eurhythmics, and in Western Australia, also, good work was being done. The latter can only refer to Wittenoom. The journalist concludes by remarking grandly that eurhythmics 'will, in the belief of the faithful, change the face of musical civilization.'³⁵

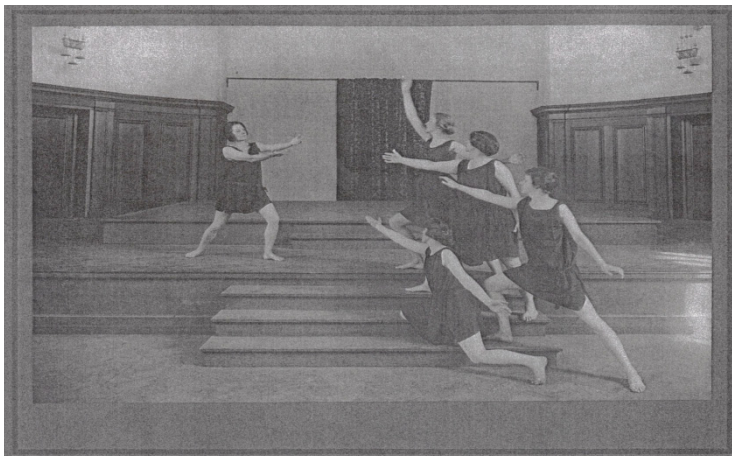
Having been brought up to date by Wittenoom with the requirements for studies at the LSDE, Gell decided to pursue the full course and arranged to leave for London. She graduated with commendation in mid-year 1923 and attended the Summer School conducted by Jaques-Dalcroze, in North Wales. There, she again met Wittenoom who was spending some months in Europe with her mother, including a visit to Geneva for the performance of a large pageant-oratorio by Jaques-Dalcroze *La fete de la Jeunesse at de la Joie*. Several group photos including both women were taken

35 *Register*, August, 07-26-1920. (page unclear in Gell's scrapbook cutting).

to serve as publicity material for the forthcoming tour to Australia to be undertaken by Ethel Driver, the Mistress of Method at the LSDE. Gell and Cecilia John, another Australian who had just graduated, were to accompany her. By the time they arrived in Perth late 1923, Wittenoom had married well known WA businessman Fred Heron and was already living in Singapore, where she would stay for many years³⁶.

Wittenoom's legacy in Western Australia may be seen to have led to the successful study by a West Australian Kindergarten College final student, Jean Beith Wilson, (Mrs Vincent) who returned as a graduate from the LSDE in 1927 and taught part-time at the College for many years. She was the colleague of Dorothy Fleming and together in 1941, they initiated the Folk Dance for Schools Broadcasts and the innovative weekly 'Lets Join In' ABC radio program a little later. Jean Vincent also broadcast

36 Fred Heron and his brother, wishing to export WA produce, particularly apples, citrus fruit, frozen meat and dairy products, had established the first Cold Storage Ice-works in Singapore in 1909. They drained malarial swamps, imported milking cows and commenced a local dairy industry producing Singapore's first ice-cream. He reserved one part of the cold store for women to store their furs while in the Tropics. It had been hoped that there would be information about Irene and whether she had continued Dalcroze Music teaching, but the almost total destruction of the Singapore Archives during World War II made this impossible.



Ethel Driver at left; Irene Wittenoom far right; Heather Gell front right kneeling

the weekly 'Music through Movement' programs live from the ABC Perth Studios during the 1940s and 1950s, if the Sydney-produced acetate disks of Heather Gell's program did not arrive by the TAA (Trans Australia Airline) service in time for locally time-tabled replay.

The next generation in the slow but sure transmission of the Dalcroze approach in WA, may be seen to be represented by Joan Pope (nee Gray). As a child she attended movement classes with Vincent and Fleming, completed the Dalcroze Licentiate with Heather Gell, then attended the U-D

in Geneva. For this journey of hers in 1962, Vincent arranged a small fund-raising 'morning tea' and one of the guests present to contribute to 'a purse' for the young traveller was Mrs Irene Heron (nee Wittenoom). Pope was at the time, in her third year of part-time lecturing at the Perth Kindergarten Teachers' College having 'taken over' from Jean Vincent. This position continued with the merger of the College to WAIT, and the subsequent transition to Curtin University where she taught Music and Movement units until 1999.

West Australian born and educated, Joan Pope attended the Dalcroze Centre in London in 1953: also achieving LRAM (Mime) and LRAM (Speech & Drama) and ISTD Folk Dance teaching qualifications. After two years at University of WA she moved to Sydney gaining Dalcroze Licentiate in 1957, returning to complete BA and Dip. Ed. (Pre-school); later adding B. Ed (Arts and Education); M. Ed (Early Childhood) at ECU. Her PhD (Monash), researched the Dalcroze method in 'Australasia:1918-1928'. Joan gained Diplôme Supérieure (Institut Jaques-Dalcroze) and served as President of Dalcroze Australia for many years, presenting workshops in Australia, South East Asia, Thailand, Taiwan, Hong Kong, Japan, Europe and UK. She tutored in many institutions in WA, including Kindergarten College, WAIT, Curtin University, UWA, ECU, WAAPA, Notre Dame. She has performed and directed for numerous theatre, opera, dance and music groups, and initiated Festivals for Children, and innovative Playgrounds. Joan received the Australia Council's inaugural Community Arts Fellowship, and the WA Government Womens' Fellowship to investigate recreation, arts, education and leisure activities for older women. She is a Fellow of ACHPER, and honoured with the AUSDANCE National Award for Services to Dance Education. She was a founder member of ASME, in 1967. Joan was awarded the Medal of the Order of Australia, the Medal of the Centenary of Federation, and the UWA Chancellor's Medal.