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Erratum

Article title spelling correction. May 25, 2015.

Illustration 1

“L’Ondine, Étude de plastique générale” in *Six Chansons de gestes: études callisthéniques: mise en scène de E. Jaques-Dalcroze et de Mlle Nina Gorter (1904), photographs following instructions, pp. 10–12.*

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DELSARTEAN TRACES IN DALCROZE EURHYTHMICS

Selma Landen Odom

Delsartean theory and practice informed the work of Swiss composer Émile Jaques-Dalcroze, who developed Eurhythmics, a method of studying music through movement. This article explores the sources of Dalcroze's teaching, his interest in expressive movement as a new art, and the exercises and use of improvisation that became the hallmarks of his way of connecting the body and music.

When people study Dalcroze Eurhythmics, they move their bodies to experience musical rhythms, feelings, and forms. These practices originated around 1900 in classroom experiments of the Swiss composer whose full name was Émile Jaques-Dalcroze (1865–1950). Using his gift for piano improvisation, he invented exercises to help students connect with music physically, through rhythmic walking, breathing, beating time, and gesturing. Dalcroze, like his predecessor François Delsarte, gained a reputation as a master teacher and innovator in movement education. Rejecting the conventional conservatory training methods of their times, both investigated human movement and the voice as pathways to artistic expression. This article focuses on how Delsartean concepts of expression led Dalcroze to emphasize the body in music. Dalcroze-based teaching continues to explore core tenets of this heritage today.

In a Eurhythmics lesson, the teacher plays the piano and gives brief verbal cues. Participants respond by walking, running, skipping, swinging, lunging, or moving in place. Rather than learning a dance technique or imitating the teacher's demonstration, they devise their own ways to step rhythmic patterns, sculpt phrases, and create compositions. How they look

Illustration 1

"L'Ondine, Étude de plastique générale" in *Six Chansons de gestes: études callisthéniques: mise en scène de E. Jaques-Dalcroze et de Mlle Nina Gorter (1904), photographs following instructions, pp. 10–12.*

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is less important than what they can do musically with their bodies. Their responsibility is to shape and time personal movement within the group experience. The purposeful, motivating music that Dalcroze teachers improvise is the basis of this pedagogy.

Dalcroze Eurhythmics, in its century-long history, has generated extensive writing, from newspaper and journal articles to manuals, scores, memoirs, biographies, and histories. Photographs, drawings, sound recordings, films, and videos are also abundant. Several specialists told me that though they bought Dalcroze teaching manuals as students, they never had been expected to read them. They learned everything on their feet, in their voices, and at the piano.

My research became an intermingling of documents and human sources. I studied evidence in words, notation, and images, on the one hand, and gathered personal accounts from people who knew the work in practice, on the other. People embodied the knowledge that would help to explain the written records. By observing or taking part in various teachers' classes, I learned that one might stress skipping, another, the rhythms of Balkan folk dance, and a third, Yoga breathing and slow stretching. Each teacher seemed different, yet by watching and listening to them talk about what they do, I began to discern the practices and underlying ideas they had in common. Eventually over 200 people told me about their experiences with Dalcroze work.

From my consultants, I learned that the Dalcroze method is essentially a way of teaching and learning, not a physical technique or performing art in itself. Its continuing existence results from an oral tradition, a body of knowledge handed down from person to person by direct study and mentorship, which does not depend on writing for its transmission. Keyboard improvisation and movement are its main activities, although the teacher's directions and cues bring language into play. Participants' singing voices, with or without words, as well as body percussion such as clapping or stamping and the use of hand instruments can provide yet another dimension. To learn about this teaching, I needed to be open to participants of different ages and to an incredible variety of music, movement, work situations, and languages. I hoped to encounter Dalcroze teaching in all its diversity and to appreciate the human interactions that made it live.

Dalcroze's Background

Childhood experiences in Geneva first awakened Dalcroze's interests in music, drama, and physical education (see Brunet-Lecomte, Berchtold, and Spector for biography). He gained an excellent foundation in *solfege*, piano, and harmony at the Conservatoire de Musique, where he composed and produced a two-act *opéra-comique* in 1883, the year of his graduation.

At school he won prizes for reciting texts by Racine, Corneille, and Molière, and he performed in many plays. As part of compulsory training for military service, he studied gymnastics, building strength and endurance through free-standing exercises; work on ladders, ropes, and the horizontal bar; jumping and running; and marching in formation drills.

From 1884 to 1886, Dalcroze studied acting in Paris with Edmond Got and Talbot [Denis Stanislas Montalant], who like Got trained at the Conservatoire and was a long-time *sociétaire* of the Comédie-Française. Sarah Bernhardt remembered that Talbot's students learned breath control and how to deliver their parts while lying flat with a marble slab on their stomachs (60–61). Dalcroze simultaneously studied with composer Gabriel Fauré and leading teachers in music education. In 1886 he served as musical director of a small variety theatre in Algiers. Fascinated by North African drumming and dancing, he wrote of finding “many occasions there to make contact with Arab musicians” (Jaques-Dalcroze 1942, 39)¹ and later described these experiences as the birth of his curiosity about rhythm (Jaques-Dalcroze 1948, 119).

After spending two years studying composition in Vienna with Anton Bruckner, Dalcroze returned to France, where Arab and other world music in the Paris Exhibition of 1889 reinforced his interest in how people produce rhythm through movement. Working as an accompanist, he learned the principles of *bel canto* singing, gaining knowledge of voice and gesture which he soon used in composing for the stage. Regularly he performed in venues such as the Chat Noir cabaret. His style of entertaining offered a mixture of informal remarks and jokes, poems and dramatic texts, and always featured his improvisation at the piano. He sang in a voice which, though unremarkable, people adored. Dalcroze thus involved himself in diverse contemporary music and performance while he pursued various ways to integrate music, text, and gesture.

It is difficult to determine how Dalcroze first learned about François Delsarte's approach to expression, body attitude, voice, and gesture. Delsarte (1811–1871) supposedly destroyed his voice while training as a singer at the Conservatoire in Paris. He performed intermittently in the theatre and on the concert podium, reviving earlier composers such as Gluck. In the 1840s he established himself as a teacher of singing, declamation, and “applied aesthetics” and attracted students from various backgrounds, such as feminist writer Angélique Arnaud and operatic singer Alfred-Auguste Giraudet, who, among others, wrote books on Delsarte's teachings.

Karl Storck, a musicologist who knew Dalcroze well, writes that Dalcroze learned Delsarte exercises in Paris but does not indicate with whom he studied (24). Dalcroze's biographer Irwin Spector claims that he studied with Delsarte himself, but this is incorrect since Delsarte died when Dalcroze was only six years old (10). Dalcroze possibly gained knowledge of Delsarte

from his teachers Got and Talbot or from his actor-cousin Samuel Jaques, who also trained in Paris. He could have had direct contact with Giraudet, who was teaching privately and at the Conservatoire during the 1880s. Whatever the case, we know for certain only that Dalcroze's personal library included books on Delsarte by Arnaud (1882) and Giraudet (1895), in which he underscored key words and phrases. He also referred to "Delsarte" a number of times, with frustratingly little elaboration, in his writings and the margins of his unpublished lesson plans, which survive in 90 bound volumes at the Centre International de Documentation Jaques-Dalcroze [CIDJD] in Geneva (Jaques-Dalcroze 1908–1948). The records of Dalcroze's early teaching offer the most direct evidence of Delsartean influence on the development of Eurhythmics.

From Experiment to Method

In 1890 Dalcroze at twenty-five launched his career as a music teacher and composer in Geneva, and by 1892 he was appointed to teach harmony and *solfege* at the Conservatoire. Though he concentrated on music, his interest in movement continued to grow. In 1894, a flyer for his private studio announced that he offered "practical study of rhythm, based on walking and dancing" along with "pulmonary gymnastics" based on the practice of the French singing teacher Ferdinand Bernard (CIDJD 1890s clipping scrapbook). Few descriptions of Dalcroze's early teaching survive, unfortunately, but composer Ernst Bloch, who studied with him as a teenager, recalled that "he would spend a whole afternoon with me, playing, reading, discussing—He gave me more than a 'Method'—He gave me himself—his fantasy, his enthusiasm" (qtd. in Strassburg 8–9). Like Delsarte, Dalcroze cultivated his students as individuals, observing them closely and encouraging them to reach their fullest potential.

Dalcroze was impressed by how dramatic situations and games could make music study accessible to children. In the mid-1890s, Dalcroze began to give recitals of his children's songs, which became immensely popular throughout Switzerland. He published several collections of songs along with detailed directions for staging them. In this period Dalcroze also joined forces with singers, writers, artists, dance teachers, and theatre people in a steady stream of concerts and stage productions of his music, including choral works and operas as well as variety shows. From these collaborations he gained knowledge of movement that stimulated experiments in his music classes. The culmination of these experiences was directing the large numbers of people who took part in the pageants *Poème alpestre* (1896) and *Festival vaudois* (1903), which he composed and conducted. For these works he taught on the spot, to achieve in a limited time the best performances from young and old, amateur and professional. This practical imperative convinced him that

integrating music and movement brought superior results. As Delsarte had done before him, Dalcroze brought insights from performance experience to the work of the classroom.

Between 1903 and 1906 Dalcroze transformed his teaching and stage experiences into a method of practical training that addressed mind-body connections in music. In this period, Dalcroze gained a gifted colleague who contributed substantially to what he was trying to do (Odom 1998). Dutch music teacher Nina Gorter met Dalcroze through her interest in his action songs for children, which she staged with notable success in Berlin in 1903 (Jaques-Dalcroze 1922, 2). Sister of a noted symbolist poet, she herself wrote a study on rhythm and speech (1915). Gorter joined Dalcroze in Geneva, and soon the emphasis on movement and gesture in his work intensified. While he was brilliantly spontaneous, Gorter was methodical. She wrote down exercises and tested them on her own. Formulating the work, which Gorter made her mission, was crucial in giving the new method its coherence and identity.

Gesture Songs

The new colleagues joined forces to make a guide for staging *Six Chansons de gestes: études callisthéniques* (Jaques-Dalcroze and Gorter), a collection of songs with movement for the hand and arm, the head and eyes, and the torso as well as walking. Gorter apparently brought to this project some knowledge of women's physical training as well as Delsartean expression, which by that time was an established body of work including gesture, posing, pantomime, and declamation. According to historian Nancy Ruyter, the American adaptation of Delsarte's theory and practice "was carried back to Europe in the early twentieth century where it fed into already emerging new directions in physical culture and dance," as, for example, in the case of Harriet Davis Güssbacher of Berlin, who announced that she was introducing the work in Germany around 1899 (1999, 66–67). Possibly Gorter studied with her or knew of her teaching, or perhaps Gorter entered into the world of expression and physical culture entirely through reading. Illustrated Delsarte manuals such as those published by Genevieve Stebbins in the 1880s and 1890s may have been available to her.

An advocate of dress reform, Stebbins in a photograph from 1892 stands in an elegant classical posture wearing a long white tunic holding a lily (illustration 4 in Ruyter 1999). She trained for the stage with actor Steele Mackaye, who had introduced Delsarte's work in the United States, and during the 1880s she established schools in Boston and New York. Gradually, she widened her activities as teacher, writer, and presenter of Delsarte matinees, which included "forms such as statue posing, pantomime, drills, and even dances as well as recitations" (Ruyter 1999, 48). After publishing

her influential *Delsarte System of Expression* in 1885, Stebbins concentrated on teaching, touring extensively as lecturer-performer, and producing several other books on her Delsarte work. Ruyter convincingly argues that “in her ideals, in her approach to movement as an expressive medium, and in her performances, Stebbins introduced much of what would be credited by future generations to the invention of Isadora Duncan and Ruth St. Denis” (1999, 127).

Dalcroze and Gorter, in their guide for staging *Six Chansons de gestes*, use language that paralleled the writings of Stebbins and other American Delsarteans. The aim is to develop the “feeling for good rhythm and general harmony of movements, forming...an artistic complement to studies of gymnastics and dance. Gymnastics strengthen the muscles, fortify the limbs, make the joints supple, and assure good organic functioning; similarly the study of callisthenic songs will show children how to coordinate their movements and attitudes in one harmonious whole, and to establish close connections between physical exercises and the development of ideal plastic beauty” (3). Photographs illustrate examples such as “Ondine,” described as a *plastique* for a girl wearing a “supple and light long gown” [see illustration 1]. The authors say that these are not attitudes to be imitated, but rather a “glimpse of the direction in which the personal study and research of the teacher should be directed” (4). Their words evoke the Delsartean principle of inner searching by the individual.

Isadora Duncan, by this time based in Germany, had already expressed similar views in her lecture “The Dance of the Future.” She stated that in the school she hoped to found “I shall not teach the children to imitate my movements, but to make their own. I shall not force them to study certain definite movements; I shall help them to develop those movements which are natural to them.” A few lines later, she added that “there will always be movements which are the perfect expression of that individual body and that individual soul” (Duncan 61). Dalcroze, as editor of the journal *La Musique en Suisse*, published a long article on Duncan in 1903 by Albert Dresdner, a German art historian who advocated music, gymnastics, and dance as the basis for education. Dresdner was one of the first to recognize in Duncan’s dancing the traces of her background in Delsartism (see Balance [Edward Gordon Craig], Shawn, Ruyter 1979, Daly and Franko). Dresdner also praised Nina Gorter’s sensitive staging of Dalcroze’s songs in Berlin. Dalcroze, through his collaboration with Gorter, was drawn toward the values of Delsartism and Duncan’s dancing at exactly the time he decided to focus on what movement could offer to teachers of music.

Duncan’s solo art impressed French music critic Jean d’Udine, Dalcroze’s close associate. Reviewing her dancing in Paris in May 1904, he admired “the marvelous *fidelity* with which Miss Duncan *translates* a melody in attitudes and choreographic movements,” and he wrote that in her performance of Beethoven’s Sonata Pathétique “all the curvings of the

melodic line, all its events of structure: anacrusis, syncopations, groupings, even all its modulations find an echo in this body, inflections which are perfectly musical" (340). Duncan's early choreography in versions handed down by several generations of Duncan dancers affirms her intense musicality and eloquence of gesture, as in the performances of dancers such as Lori Belilove and Jeanne Bresciani.

Taking Possession of the Body

Gorter put great effort into helping to prepare the series of method books which Dalcroze published in 1906. At first glance the images of girls in bloomers that illustrate *Gymnastique rythmique*, the first and largest volume of *Méthode Jaques-Dalcroze*, suggest formal gymnastics and physical culture around 1900. Yet the purpose of this manual is different: it is for "the development of rhythmic and metric musical instinct, the sense of plastic harmony and balance of movements, and for the regularization of motor habits" (Jaques-Dalcroze 1906, vi). *Gymnastique rythmique* contains descriptions of hundreds of exercises, along with rhythmic and movement notations, 80 line drawings of positions and actions, 120 photographs, and a set of anatomical plates.

The introduction begins by incorporating a quotation of Delsarte's Law of Correspondence in the following way: "The gift of musical rhythm does not stem solely from reasoning; it is physical in essence. To each spiritual function responds a function of the body;—Delsarte said—to each great function of the body corresponds a spiritual act'" (1906, xi). Dalcroze uses this statement from Delsarte's famous address before the Philotechnic Society of Paris without citing a source, but perhaps he took it from Stebbins (1902, 67) or directly from his own teachers or colleagues. Dalcroze continues, "musical rhythm is like a reflection of bodily movements, dependent on good balance and the general harmony of those movements" (xi). In effect, he enlists Delsarte's concept to bolster his claim that "to regulate and improve movement is to develop the rhythmic mentality" (viii). Dalcroze sees his task as enabling people who have difficulties with rhythm "to take possession of" their bodies in order to move them at will (xii).

In the first part of *Gymnastique rythmique*, students are instructed to wear simple, light, "well-ventilated" clothing: knit jersey tops and "for the lower parts of the body, ample bloomers, stopped just above the knees," to ensure free play of the joints (1906, 2–3). Lessons begin with a warm-up of breathing, balance, strength, and flexibility exercises based on Swedish, or Ling gymnastics, a comprehensive system of exercises which were introduced into Swiss physical education for women and children in the 1890s. This approach became widely popular in England and the United States in the

same period, influencing Genevieve Stebbins among many others. Unlike the aesthetic, stylized movements of dancing, Swedish gymnastics took a functional approach to body training, using movement accessible to all. Those who mastered them would gain an understanding of body mechanics and alignment as well as muscular control. Dalcroze also borrowed from gymnastics teaching the use of commands or cues to produce quick reactions and responses from students.

Dalcroze elaborates his version of Delsarte's Law of Correspondence in the remainder of *Gymnastique rythmique*, which investigates the connection of feelings and physical movements with musical phenomena. The purpose of his "rhythmic walking and breathing" exercises is to produce a flow of communication between the sensing, moving body and the creating, thinking brain. These exercises are presented in 17 lessons of increasing complexity (1906, 25–228). One of Dalcroze's key exercises is walking to generate the feeling of the beat. The process of lifting one leg to step, falling forward and catching the weight, and then going on to the next step—activity familiar and automatic from childhood—demonstrates the body's way of dividing time into equal parts. When the first of two or more steps is accented, the resulting pattern is metrical rhythm or measure.

He introduces movements for slower and quicker note values, ways to step rhythmic patterns, and arm gestures for beating time. For rests, the body remains alert in the ending position of the last step. Nuances such as crescendo-decrescendo require that people control force or energy as they move through time and space. Through walking exercises, people learn to internalize the beat, measure and rhythm by engaging in a process that is both analytic and integrative, concerned with understanding the parts as well as the whole. This duality is summed up by the terms Dalcroze often writes in the margins of his lesson plans to describe walking, breathing, or any other kind of exercise: *décomposer* (to break down an action in order to analyze its elements in detail) and *réaliser* (to realize by joining the elements into a complete action). Dalcroze's terms make an interesting parallel with the Delsartean's use of "decomposing" and "recomposing" to name their varied practices to free the body (see Ruyter 1999, 84–86).

While locomotion carries the body from a balanced position outward into space, rhythmic breathing is a more inward activity which can awaken the torso or center of the body (1906, 120). In these exercises, contraction and relaxation in the abdomen or chest are timed and controlled [see illustration 2]. Breathing is intimately connected with the voice, the source of song and speech inside the body. Dalcroze associates sounds with different types of movements; for example, explosive consonants such as p, b, t, and d are linked with contractions of the abdominal muscles. *Gymnastique rythmique* thus builds on traditional diction and voice instruction to offer a detailed, subtle exploration of movement impulses and musical phrasing in the body center.

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Illustration 2

“Exercices généraux de respiration” in *Gymnastique rythmique* (1906), p. 120.

To build skills of coordination, attention, and concentration, exercises for “independence of the limbs” include activities such as beating two against three. “Stopping” exercises alternate walking with stillness. The task is to “continue the movement mentally” while still, so as to be able to resume the original tempo or pattern at the right time without hesitation. Through physical practice, students gain the ability “to think movements without doing them” (38–40). Conversely, in “hearing” exercises, they listen to an example and “realize” it immediately, improvising movement without stopping to think or analyze.

Many exercises and concepts have persisted through almost a hundred years of Dalcroze teaching—not literally, as written, but in variations handed down through the interactive process of learning and teaching. Teachers use piano improvisation and verbal instruction to enable students to embody and remember experiences, so that they in turn can move, sing, and play musically. Instructions such as “internalize the phrase” or “externalize a feeling” are distant echoes of Delsarte’s Law of Correspondence as Dalcroze applied it in the field of music education.

The Plastic Expression of Music

Dalcroze concludes *Gymnastique rythmique* with “slow movements and walking” exercises for the “plastic expression of music” (1906, 229–78). He states that these attitudes and slow sustained movements require balance and muscular control, since opposing muscle groups must adjust constantly to create a harmonious flow of action. Mastering such difficult movements helps to impress their motor images on the mind. Slow movements bring out the “plastic side” of motor harmony and the “lyric nature” of music, both of which emphasize the “awakening and continuity of thought” (229).

Illustrations and instructions for the slow movements closely parallel activities shown in Delsartean manuals of the late nineteenth century. Dalcroze’s exercises study tension and relaxation, shifting the body from side to side or forward and back; walking slowly, prolonging the contact of the foot with the ground; and turning, kneeling, or lying down with timings such as *moderato*, *adagio*, and *lento*. The slow movements depend on sustained weight transfers, to which arm gestures of lifting and lowering, circling, and curving can be added. Lying down is shown as a controlled fall to the back or side, with a flow of “changing tension” passing through the body until the muscles relax completely (238–39). Dalcroze provides photographs of attitudes with corresponding texts to demonstrate how thoughts and feelings such as happiness, adoration, deception, sorrow, shame, disdain, curiosity, sadness, and fatigue can motivate slow movements (253–62).

I reconstructed “Le passé, le présent, l’avenir” (the past, the present, the future) with participants in the 2003 Dalcroze Summer Institute at Longy School of Music in Cambridge, Massachusetts. According to directions for this slow movement exercise, two partners step and look forward, then turn to look toward each other with lifted arms, and finally open outward to look back (1906, 276–77). The ending attitude connects to the beginning, so that the sequence can repeat in a continuous loop of gradually evolving gestures and weight changes [see illustration 3]. At Longy, for the closing session of the

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Illustration 3

“Le passé, le présent, l’avenir” in *Gymnastique rythmique* (1906), p. 276.

Institute, the group (five sets of partners) decided to perform this sequence three times through without stopping, moving in unison along separate paths. Anne Farber, Director of the New York Dalcroze School, guided them through the slow phrases by improvising chords in an octatonic scale on the piano. Music and movement combined in a symmetrical effect of going out and coming back, which gave the sense of timelessness and tranquility.

The year after *Gymnastique rythmique* was published, when Dalcroze and a group of his students demonstrated the work at the Paris Conservatoire, he told an interviewer, “rhythm must be so completely internalized that it can be executed effortlessly, even when unanticipated. In my system, as soon as one movement is automatic, I add a different movement that goes with it and so on.” (de Weindel 101) [see illustration 4]. It was the ear-brain-body connection that led him to question how people acquire musical knowledge and how teachers can facilitate that process. The growing clientele for the teaching, in addition to conservatory students and children, included teachers and musicians, male and female, who attended introductory summer courses held in Geneva from 1906 to 1909. A society was organized in 1907, and groups demonstrated the work in France, Holland, Belgium, and Germany. Dalcroze exponents performed in many of the cities where Isadora Duncan, Maud Allan, the Wiesenthal sisters, and other dance innovators appeared during this period. Annie Beck, a young Dutch pianist, came to study with Dalcroze because she had been inspired by Duncan’s dancing. Beck’s own gifts for improvisation and choreography soon became evident (Odom 1998).

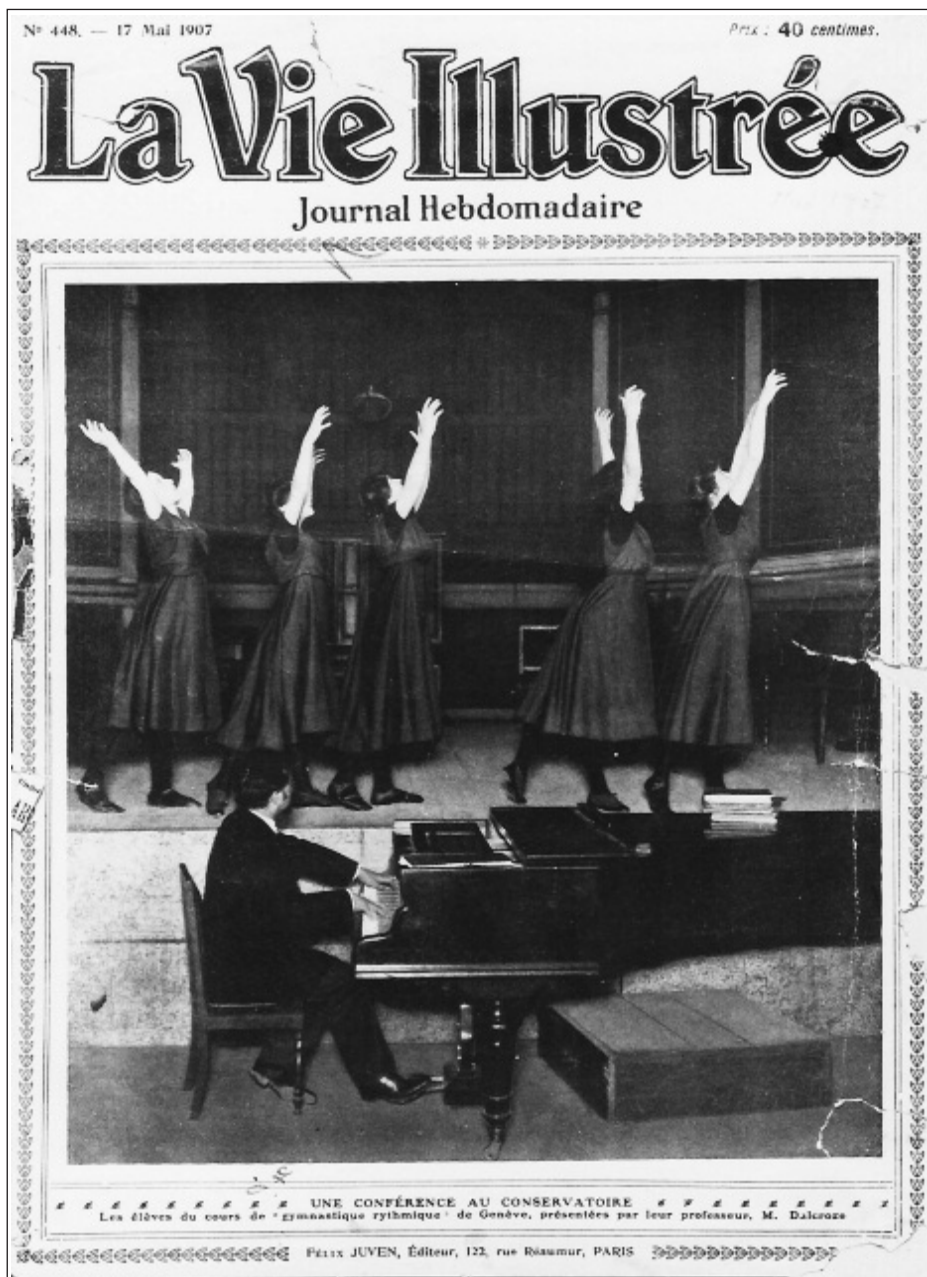


Illustration 4

Student demonstration at the Conservatoire, Paris, on the cover of La Vie Illustrée, May 17, 1907.

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Beck and the future dancer Marie Rambert were among the colleagues and advanced students who accompanied Dalcroze to Germany in 1910 to create a training college in Hellerau, a garden city north of Dresden. To this school's modern purpose-built studios came hundreds of professional students, from countries as far away as the United States and Japan. Here, Dalcroze and his colleagues focused on movement improvisation as a pedagogical tool and creative method. The connections of time, space, and energy in music became clear in a context where bare feet and leotards liberated people to experience movement in fresh ways. They walked, ran, skipped, and jumped; they made impulses "travel" from one body part to another; they explored movement on stairs and levels designed by Adolphe Appia, the Swiss stage theorist who had already taken part in and written about Dalcroze's new teaching. In the summer of 1912, a three-week festival demonstrated Hellerau's educational and artistic work. A program of "plastic music representations" culminated in a staging of the Descent into the Underworld scene from Gluck's opera *Orpheus and Eurydice*.

Dalcroze's score for "The Singing Flowers" evoked ancient ritual [see illustration 5]. Prince Sergei Volkonsky, former Director of the Russian Imperial Theatre, described this composition: "Several groups kneel in circles, heads together. One of the circles rises with soft singing, holding hands, bodies and arms stretching upwards as the singing increases, until the circle of supple bodies bends backwards and opens up like a basket. At the climax, the chord changes and the movement reverses, the basket closes, the knees bend, and all kneel down again. The human flowers grow, open, take a breath, and close again. Gradually the chords change more quickly, the flowers open and close more often, the final chord of one becomes the beginning of another, and finally all five flowers grow simultaneously and open in a joint chord: a hymn of life and light" (Volkonski in Feudel, 22). Volkonsky studied the Dalcroze method himself that summer and ardently supported its introduction in Russia. Equally fascinated by Delsartism, he published a book on the subject in 1913. Possibly he lectured on Delsarte during one of his sojourns at Hellerau, because Beryl de Zoete as a student there made detailed notes on Delsartean topics and sources (Arthur Waley Collection, Rutgers University).

With theatre historian Richard Beacham, I worked on a reconstruction of the full-length *Orpheus* that had been produced at Hellerau in 1913 by Dalcroze with Appia's designs and Beck's choreography (Beacham; and Odom 1992). In 2003 I remounted the opening scene for the THEATRON project's virtual reality computer model of this landmark of modern theatre history. Photographs of the original production capture the moment when the women Mourners, draped in classical tunics, manipulated lengths of fabric hanging from the shoulder to extend and enlarge their gestures [see illustration 6]. One imagines that their intense, deliberate tableaux embodied Eurhythmics and at the same time resonated with the ideals of Delsarte and Duncan.



Illustration 5

“The Singing Flowers” in student demonstration, *Bildungsanstalt Jaques-Dalcroze, Hellerau, 1912.*

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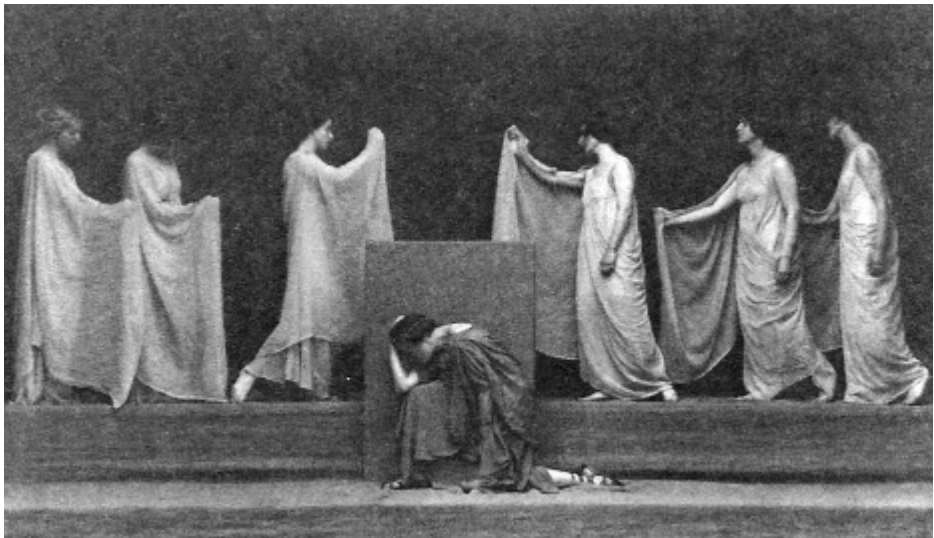


Illustration 6

Orpheus and Mourners in Gluck’s opera *Orpheus and Eurydice*, *Bildungsanstalt Jaques-Dalcroze, Hellerau, 1913.*

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World War I ended the Hellerau experiments in 1914. People dispersed, going on to careers in music, dance, theatre, physical education, therapy, and other fields. Now independent, they elaborated Dalcroze's practices and invented their own, adapting to new working environments in schools and conservatories around the world. Through their evolving, eclectic ways of combining music and movement, Dalcroze specialists still concentrate on the body as the primary instrument of expression. To me it seems that perhaps they also reveal the enduring traces of Delsarte.

Note

1 All translations by Selma Landen Odom unless otherwise attributed.

Selma Landen Odom is Professor of Dance in the Faculty of Fine Arts at York University in Toronto. Her articles and reviews have appeared in many publications since the 1960s. Her research focuses on teachers and oral transmission in twentieth-century dance and music. Current projects include Musicians Who Move: People and Practice in Dalcroze Eurhythmics, a book and correlating web site. She is co-editor of the anthology Canadian Dance: Visions and Stories (2004).