

DANCERS, MUSICIANS, AND JQUES-DALCROZE EURHYTHMICS by Monica Dale

Marie Rambert studied with Jaques-Dalcroze for nearly four years, first in Geneva and then in Hellerau. When Serge Diaghilev, director of the Ballet Russes needed someone to assist Vaslav Nijinsky in choreographing Stravinsky's *Le Sacre du Printemps* he went to Jaques-Dalcroze's institute and selected Rambert. Her participation in this revolutionary production was significant, as the score presented vast problems to the choreographer. Rambert taught at the Dalcroze School in London before returning to dance to become known as the mother of British Ballet, fostering the careers of Frederick Ashton and Antony Tudor.

Mary Wigman was a German modern dance pioneer who studied with Jaques-Dalcroze in Hellerau before beginning any formal dance training. Hanya Holm studied at the Dalcroze schools in Frankfurt-am-Main and Dresden, passing examinations for the Dalcroze proficiency certificate, before embarking upon her career in dance. As a student of Mary Wigman, she directed the Mary Wigman School of Dance in New York, which later became the Hanya Holm School. She figured importantly in American modern dance.

The foundation of modern dance in America was influenced in a more direct way, as well. Dancers Ruth St. Denis and Ted Shawn founded the company and school known as Denishawn, which was perhaps the single most significant force to the development of our modern dance. Denishawn spawned the generation of dancers that included Martha Graham, Charles Weidman, and Doris Humphrey. Franchised Denishawn Schools sprang up throughout the country. These schools included eurhythmics in their curricula. Doris Humphrey studied eurhythmics in Chicago even before joining Denishawn. The influence of Jaques-Dalcroze's work is evident in the Denishawn interest in "Music Visualization," and in the musicianship of these dancers and their techniques.



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A living legend in the relationship of music, eurhythmics, and dance is John Colman, who holds the Diplôme Jaques-Dalcroze and studied directly with Emile Jaques-Dalcroze. Colman worked as a musician with Doris Humphrey, Kurt Jooss, George Balanchine, Erick Hawkins, Hanya Holm and many others. In addition to teaching eurhythmics at the Paris Dalcroze School, the New York Dalcroze School, and Dartington Hall in England, he taught eurhythmics to dancers in many of the companies for which he played and composed. These include the companies of Doris Humphrey, Jooss-Leeder, and Pauline Koner, as well as dance departments such as Colorado College where Hanya Holm taught, Sarah Lawrence where Bessie Shoenberg was head of dance, and the University of Wisconsin at Madison. Eleanor King was a dancer with Humphrey's company when John Colman first met her, and was among the group he taught eurhythmics. She later formed a separate company with Colman's sister Betty Colman, for which John played, composed and taught eurhythmics.

I was privileged to meet Eleanor King through John Colman. In a letter I'll always cherish, she wrote to me:

"I am in full accord with your wish that all dancers should be submitted to a good dose of Dalcroze. Believe me; I think dancers especially need it. The lack of it is a real stumbling block so many times working with young dancers. I find their inattentiveness to music a tragic