The background features a central white area containing text. This white area is framed by large, overlapping, torn-edge shapes in shades of purple and orange. The purple shapes are on the left and right sides, while a large orange shape is in the center, partially overlapping the white area.

Newsletter from the
Section for the Arts of
Eurythmy, Speech
and Music

Michaelmas 2009

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FOREWORD

Dear Colleagues,

Since Easter many people have met in various contexts to work at speech.

First in Dornach on 24th April speech artists met, who plan or are already responsible for a training or a training initiative. Mutual perceptions both theoretical and artistic activity, strengthened the work of individuals, which so often is a lonely affair. It is as though "it is time" to connect with others.

At Pentecost a conference for speech artists in [Steiner/Waldorf] schools took place in Witten-Annen. In the middle of July a seed was laid through the conference "Speaking movement; moving speech" in Dornach, in order to give a new impulse towards the collaboration of eurythmists and speech artists. This collaborating work has to be continued, so that, as Michael Leber (Stuttgart), said, we don't lose speech eurythmy. It became very clear that a tremendous task is incumbent on eurythmists, to include speech artists more strongly into their work and with them build up the artistic process, in order to produce artistic work through the collaboration and not simply bring in the speaker at the end, as so often happens.

A very intensive and colourful week full of the joy of movement took place in Dornach during the meeting of fresh eurythmy graduates. 120 students from north, south, east and west met, in order to get to know the Goetheanum and meet each other with their work. Reports on the various conferences can be found in this *Newsletter*.

In the realm of music, Michael Kurz has been very busy on many levels. As you can see from the overview for the autumn, various discussions, working-days and concerts are to take place, organised through his impulse. The focus is on the questions about Rudolf Steiner's musical impulse and about the healing forces of music.

Tired but grateful, it is now time for a creative rest! Yet we are looking forward to a strong and intensive work in the autumn. I wish everyone much courage, strength and blessings for our work together within the Section!

Goetheanum, 24 July 2009



N.B. For technical reasons the editor's deadline for the Easter edition of the Newsletter is now brought forward to 1st February.

TOPICAL FORUM

Jürgen Schriefer's 80th birthday

I recall with pleasure Jürgen Schriefer's visits to Norway, where on several occasions he rehearsed and performed large selections from Handel's *Messiah*, taught and gave lectures.

As announced, there follow now birthday greetings for his 80th birthday from England/U.S.A. (Frau Koepf lives today in Cusanus Haus in Stuttgart and is still active), Dornach and Brasil.

Long health and strength for inspiring activities!

Margrethe Solstad

Paul Mackay, CH-Dornach

My first meeting with Jürgen Schriefer took place 1975. At the end of the '70s and beginning of the '80s I was allowed to sing in his choir. Alongside the meeting in Eckwälden the trips to Chartres and to the Goetheanum were special climaxes.

For Jürgen Schriefer music is the expression of events. In this context he also placed the composers, which he could make especially vivid. The destiny of our times was and can be felt in his destiny formed by music. With great gratitude I think back on the intensive conversations with Jürgen Schriefer on themes of our time.

Ursula Koepf, DE-Stuttgart

As I remember, my first meeting with Jürgen Schriefer was in the summer or autumn of 1974, I think through Frau Wunsch, who had met him some time before in Mucherwiese in Hoffel. At that time I was teaching Voice in Emerson College, and the existential question arose in me: out of what do I teach. Do I pass on what I had learned – I had had very good teachers – and had hopefully understood, or does there exist for the development of the voice, for singing – I will call it an archetypal principle, out of which understanding, as a leading thread, all the methods can then unfold.

In this situation I received one day a letter from Jürgen Schriefer, asking whether we could meet. He had heard that I taught singing in Emerson College. It did not take long; I was sitting on the chair beside him at the piano. In this first hour it became immediately clear to me that this is what I was seeking. Through him, each exercise received the character of becoming, in the sense that the exercise was developed in the doing, and through this became ever more conscious – a conscious beginning, a laying hold, and a conscious ending. Jürgen Schriefer never actually demonstrated, he also gave less a picture, more a description that opened up the different levels on which the exercise lived and worked. His corrections were always quiet and fine. You had to listen; some indications became clear only later, or much later. He left you free, for me actually too free.

Everything was embedded into the wide field of his musical knowledge and ability, which was continually broadened and deepened through his own spiritual work. These abili-

ties laid the basis and possibility to take up the work of Valborg Werbeck-Svärdströms in its full depth and with it the whole structure of schooling and its practical application.

His deep veneration for Frau Werbeck, the many years of working with her and his professional and spiritual competence also gave him the confidence to pass on her work into the right hands. The lessons with him, the seminars and the choral work, became work on the human being.

Alongside all the seminars and individual lessons – worldwide – Ernst Weissert encouraged Jürgen Schriefer to speak about the work of Werbeck-Svärdström and to introduce it – he held his great lectures on music history. I asked him once, because Miha Pogačnik once made a somewhat impatient remark, that Schriefer should not concern himself so much with singing, but should turn once more to music as a composer, performer and historian. The answer came simply – without the work in singing he could never speak in such a way about music. (This is also to be found in his introduction to the book by Valborg Werbeck-Svärdström “Uncovering the Voice”.) These lectures were always marked on the one hand by the historical facts, which he repeatedly checked with colleagues, but on the other hand through them he was able to allow the active spiritual context to shine through. Did the years of practice on the work of Werbeck-Svärdström help in this? I think one can affirm this. For – put somewhat in concentrated form – each exercise is a world that slowly reveals itself through practice, and as Jürgen Schriefer showed on all levels of being human and through this points further.

His friendship with Pär Ahlbom should not omit mention here. Jürgen Schriefer once described him one of the few geniuses. Pär also worked often with Werbeck-Svärdström and was fascinated how she formed the sounds. He requested a session. I do not know which sound we studied, Pär reports, it was so mighty that everything in the room came into movement. Also the account of the recently deceased Herr Birkenmeyer, La Grange, may be recalled here. Werbeck-Svärdström brought him out of a heavy asthma attack with strongly intoned sounds.

Finally, I would like to point to Jürgen Schriefer's wonderful humour, which during the intensive work so often brought the necessary relaxation, but also to his unrelentless attitude in all artistic matters. Warm greetings for his 80th birthday!

Maria Celia Guedes, BR-Passa-Quatro

Already in 1985 we Brazilians were fortunate to have Jürgen Schriefer with us for the first time. He was touring with Miha Pogačnik to various corners of the world in the context of their IDRIArt Festivals, which introduced people to good and the best music. Each time Jürgen Schriefer did what for him was the most important thing, to allow the impulse of the School for Uncovering the Voice to flow into these conferences.

I first met him personally in 1984 in Eckwälden, where I was attending the Art Therapy Training in the Margaretha Hauschka School in Boll. My teacher, Frau Jellinek, was a friend of his and introduced me. Even though I knew little German then, I attended a series of his lectures in the Curative Education Institute in Eckwälden, where full of

enthusiasm and in a very artistic manner he introduced us to the history of music. I could really feel his musical talents and understand through him the sensitive language of music. After such an evening I returned home full of joy and enthusiasm.

I further experienced Jürgen Schriefer 1987 during a workshop in the Rudolf Steiner School in Sao Paulo. He introduced singing exercises by Frau Werbeck to people of various ages. Everyone tried as well as they could to find the path of these exercises. This was a great experience.

From 1993 I took part in the singing conference in Eckwälden, which brought together each year during the week before Easter many singers and the teachers of the School for Uncovering the Voice. I heard Jürgen Schriefer speak of the work with Frau Werbeck and of her work with Rudolf Steiner. How he spoke of anthroposophy and singing fired and convinced me in my innermost being of the importance of these singing exercises. This new path of singing has to become known in the world.

I am also grateful to Jürgen Schriefer that I could then research and write a biography of Walborg Svärdström-Werbeck. He gave me his own texts and together with other research, meetings and texts her biography in Portuguese was written. When I showed him the finished book in May this year I felt his great joy; he asked about a translation.

May this small work also be a greeting out from Brazil for Jürgen Schriefer's 80th birthday! For five years he worked with Frau Werbeck, till shortly before her death when she passed to him the directorship of the [singing] school, and Jürgen Schriefer carried it into the whole world. One can only trust that this Christian path of singing will increase its healing work in the whole world.

And so I conclude with warmest greetings to Jürgen Schriefer from Brazil and send best wishes that the spiritual world will continue to grant him a rich and blessed life.

Live in fashioning eternity

On Sunday, 13 September 2009, 4.30 pm, a eurythmy performance to commemorate Lea van der Pals' 100th birthday (9 Jan. 2009) will take place at the Goetheanum.

Beatrice Oling, CH-Dornach

After Marie Savitch, Lea van der Pals led the Eurythmy Stage Group at the Goetheanum for seven years (1972-79), and the Eurythmy School at the Goetheanum (since 1995 Akademie für Eurythmische Kunst Baselland) for 36 years, where from 1945 she taught for 52 years.

Lea was born in Berlin; her mother, Marie von Behse, was Russian, her father was Dutch, a musician and composer. When Lea was six years old, the family moved to Arlesheim, Switzerland. Already as a young girl with long blond plaits she performed on the stage of the first Goetheanum a cello-solo, played by her father, Leopold van der Pals.

To earn her eurythmy diploma she attended for a few months the eurythmy school led then by Isabella de Jaeger (the school began in 1924 with Tatjana Kisseleff), where she herself then started teaching. When only 19 years old Lea



Lea van
der Pals
1953

joined the eurythmy stage-group at the Goetheanum, and participated during its time of blossoming in the 1930s. Her lively suppleness, strength and expressive lightness possessed a Greek radiance and made an unforgettable impression of true classical beauty in the many performances of Goethe's *Faust* I and II, in the roles of Helena, Galatea and Ariel, to mention only a few. How wonderful to be allowed to experience this!

In her dramatic, musical performances of movements by Beethoven and her light, playful pieces by Chopin, her ease right into the smallest movement of the fingers, her etheric transparency was inimitable and unforgettable. The audiences over the years showed their gratitude with storms of applause. There was hardly a number which she did not have to repeat.

The special thing about her eurythmical ability was that she did not only make the words visible but that the audience at the same time really "heard" her word-gestures: speech and eurythmy become one, could melt into a unity. When Marie Steiner saw her during a rehearsal already as a young girl, it is reported that she said, with astonishment, "From where does this child have this ability to connect sounds?"

Indeed – Lea van der Pals was born for eurythmy, blessed with forces of imagination, a feeling for speech for which she had worked, and the finest musicality. Her talent was especially to make visible the invisible forces of space; she "played" with them. You could see how she always had the space in her consciousness: an "I" on the stage which could reach up to the stars and carry you with her. She was helped through the speakers then, like Kurt Hendewerk, especially through the speech-choir, where the unheard was made audible, where the word, the "world becoming" could be experienced with incredible depth.

Looking back to the initial years of eurythmy, Lea van der Pals writes: "To participate in the birth of a new cultural stream is at the same time happiness but also deep responsibility." Throughout her life she faithfully fulfilled this responsibility to Rudolf Steiner and Marie Steiner.

Alongside her splendid eurythmical career she wrote poems, plays, essays and books and with the medical doctor Margarete Kirchner-Bockholt she developed music eurythmy therapy, which she wrote down later with Annemarie Bäschlin.

She was eternally grateful that her long cherished wish was fulfilled and she could still experience the building and opening of the new Academy in Aesch. The most important thing, however, for her was work on the inner substance of anthroposophy. Lea van der Pals died on 7 October 2002 in her 94th year.

From her volume of poems, "*Ein Weg einsam aber nicht allein – A lonely way but not alone*", two short poems (in the first we meet the theme of the coming performance):

*Wie kannst du dich halten im Strome der Zeit,
Im Wirbel von Tod und Vergehen?*

*Leb' im Gestalten der Ewigkeit,
So mag dein Wesen bestehen.*

*Erfasse den Quell der Unsterblichkeit,
Lerne ein neues Entstehen!*

[How can you hold yourself in the stream of time, in the whirl of death and decay? Live in fashioning eternity. Thus your being may withstand. Lay hold of the source of immortality. Learn a new coming-into-being!]

*Was fort und fort sich selber überwindet
In stetem Wechsel neu entsteht und schwindet
Was fragt und Antwort ist in gleicher Zeit
ist Ewigkeit. –*

[That which ever again overcomes itself in continuous change, comes anew into being and dissolves, what questions and at the same time is answer, is eternity.]



Lea van der
Pals at the
south-rooms
of the
Carpenters'
Workshop
at the
Goetheanum,
where she
taught.

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- Bilder zum Leben und Wirken von Lea van der Pals, ed. Cara Groot. Verlag am Goetheanum, 2003.
- Festschrift 80 Jahre Eurythmieschule am Goetheanum. 44 pages, numerous illustrations. Akademie für Eurythmische Kunst, 2006.

ARTICLES

A plan for an adult class inspired by two books on eurythmy recently published at the Goetheanum

Elisabeth Göbel, DE-Göttingen

After a rather hurried review of these basic publications last year in the *Newsletter*, I realised I had not done justice to these books. I thought it would be good if many eurythmists report here on exercises, however humble, which they could suggest, arising, for example, from “*Die Eurythmiemeditation*” by Katharina Gleser and “*Planetengebärden und Menschenwesen*” by Werner Barfod. A fruitful exchange could arise and such books could stimulate a many-sided life.

I begin with a short example for a long-standing adult class of an anthroposophical group. We study one of Steiner’s verses that speaks of revealing Spirit-Man in the bodily human being, for which eurythmy in a wonderful way is able to prepare.

*Wenn der Mensch, warm in Liebe,
Sich der Welt als Seele gibt,
Wenn der Mensch, licht im Sinnen,
Von der Welt den Geist erwirbt,
Wird in Geist-erhellter Seele,
Wird in Seele-getragendem Geist,
Der Geistesmensch im Leibesmenschen
Sich wahrhaft offenbaren.
(Rudolf Steiner)*

[When the human being, warm in love,
gives him/herself to the world as soul,
when the human being, light-filled in thinking,
from the world receives the spirit,
then in spirit-lightened soul,
in soul-carried spirit,
Spirit-Man in bodily man
will truly be revealed.]

We can begin by allowing this verse to express itself in a comprehensive manner by first separately practicing all the elements of the “Meditation for Eurythmists”. We feel we are placed in an ego-line between heaven and earth, stepping the rhythm of “*der Erde Schweremacht* – the weight of the earth”, allowing it to speak “through the word of our feet”, attempting to allow warmth to arise in us in walking forwards, and in going backwards to allow a quality of light to ray from below in strength through our uprightness. Through the inwardly felt contact with the earth, we allow the lightness to flow into the warmth through the trochaic verse-*feet* at the fifth line. In the sixth line we allow soul-warmth to be carried into the spiritual backspace by experiencing the supporting power of the earth through “the word of our feet”. In this ego-line we feel our own primal balance, our own primal relationship to the earth, with which everyone individually has to wrestle for presence of mind. The power of gravity meets me as a consequence of my destiny

from a previous incarnation. With each step our own middle is freshly gained, looking towards the future. Consequently, with the words “*Der Geistesmensch im Leibesmenschen* – Spirit-Man in bodily man” it is good to step on the long syllables, in order to stand on both feet as a grounded pillar of light with the final line “*Sich wahrhaft offenbaren* – truly to be revealed”.

Now we want to experience through “the singing of our hands” what this verse says to us of “*der Luft Formgewalt* – the forming power of the air”. As a form in space we choose the harmonious eight, when in pairs from the crossing at the back allowing ourselves to expand forwards on both sides simultaneously with opened arms, we can feel the alternating breathing-movement from inside to outside. For the first line, an unwinding spiral before the crossing allows us to experience the warmth of the stream of speech, in order with our partner to be able to give it away on the second line, full of devotion, fashioning the sounds with the inner line of the harmonious-eight in the warmth of the air. Carrying out the sounds of the third and fourth lines moving backwards over the outside, feeling the light-filled air in our backs, an in-winding spiral into the spirit-realm gives us the feeling of gaining something from this realm. Crossing behind, a complete harmonious eight gives us the opportunity to weave together the light of the spirit coming from the back and the felt soul-warmth coming from the front, in order during the final quarter with the concluding line “*Sich wahrhaft offenbaren* – will truly be revealed” to experience a great opening in going backwards with astonishment. The breathing-event as the “forming power of the air” speaks to me through the “singing” fashioned by my hands. Now both practiced sequences can appear together.

Tuning our attention to “*des Himmels Lichteskraft* – the power of heavenly light”, I would like to mention Werner Barfod’s book on the planetary gestures. During our trainings, we older eurythmists normally only used the zodiacal gestures in an artistic use in connection with their corresponding sounds, when from the meaning and the mood it seemed appropriate. I still see myself, e.g., with the word “*stumm* – silent” doing Saturn U. With the word “*Liebe* – love” the gesture for Mercury “*I-ee*” did not always fit. In this way adding this kind of movement was only possible in a limited manner, because one thought a different approach was not legitimate, although one would have liked to use them extensively in a verse with a cosmic background.

Through his many years of study, Werner Barfod has opened for us how the seven conditions of being of the “I” out of the planetary realm, and the twelve soul-forms out of the zodiacal realm can actually influence an artistic creation, even if this is not necessarily made outwardly visible. Through practice, what lies behind the speech can appear, the “*Himmels Lichteskraft durch meines Hauptes Sinnen* – the heavenly power of light through the thinking of my head”.

In this plan, which arose for an adult group, the long-practised qualities were carried out in visible gestures. (In the Anthroposophical Group, we worked afterwards on Steiner’s lectures “*Der Mensch als Erdenwesen und Himmelswesen* – Man as an earthly and heavenly being”.) It was a miracle for

me that in this relatively short verse all seven conditions of being of the “I” are traversed as an event – in the “right” sequence, too. We begin with love-bearing Venus, continue with Mercury as legitimate egoistic being. In the fifth line, we allow Mars to appear as creative being, when the soul wants to be enlightened by the spirit. In the sixth line, Jupiter’s wisdom illuminates us, when the spirit is to radiate carried by the soul. And Spirit-Man is felt in the innermost being in the gesture for Saturn. All the planetary forces flow together in the bodily human being in the gesture for the Moon, in order out of it to allow the gesture for the Sun to unfold – feeling the origin of the movement in the heart – as true revelation, as expression of the whole human being.

A second miracle for me was the discovery that likewise the four quiet gestures of the forms of the soul-body, the three soul-forces and the balancing fourth, are clearly recognised working behind the speech – the gesture of feeling of the Lion with its source in the heart; the gesture of thinking of the Scorpion with its source of intention as the centre between the eyebrows; the gesture of deed of the Bull with its centre in the solar plexus, and finally the balance of the soul-forces in the gesture for the Waterman, linking above and below, penetrated with feeling.

When the zodiacal gestures are carried out in standing on the periphery and inside this the planets slowly circle, and in this cosmic setting visible speech is moving, and in the middle love to the earth comes to expression, thanks to which we experience freedom, it becomes visible what we took on to study in the Group – “The human being as an earthy and a heavenly being” (Rudolf Steiner, lectures in Dornach, December 1921).

More on Steiner’s Eurythmy Forms

Julian Clark, DE-Stuttgart

Thank you, Brigitte Sattler, for your article on Steiner’s eurythmy forms for music eurythmy (RB 50). It is of course an important question, how exactly these forms are to be taken, whether the divisions are always meant precisely to follow the motives. Is it justified later to include in the written form a repeat in the score that was originally left out, or to add your own form to Steiner’s? With a passage in continuous waves and loops are we allowed freely to reduce or increase the number of waves/ loops? Or in any given case is the given number of waves or loops even more important that their quality, for instance when Steiner draws waves or loops in the case of a written-out repeat (e.g., “The Lonely Wanderer” by Grieg)? There is probably no generally applicable answer. A strophic song of the C18th like “Bist Du bei mir“ (Anna-Magdalena Bach’s book) with form from 1921 is not comparable with forms for romantic piano pieces or classical sonata movements, drawn later and for other eurythmists. On the one hand many things appear meticulously drawn; Kux enthusiastically reports, how the form for the flute minuet by Bach was drawn exactly according to the motives. On the other hand Kux also reports that Steiner “was never pedantic in these artistic things”, and was immediately prepared to undertake necessary simplifications for

Chopin’s B-major Prélude. Interesting are the cases where there are two versions (e.g., Scherzo from Beethoven’s op. 7, or Allegro spiritoso by Galliard), or where Steiner allowed some changes afterwards (“Erotic” by Grieg). Some later forms were given with expressly noted freedom with the number of waves or loops (Scriabin, Prélude in Eb minor, etc.). That these forms were specially created for Emica Senft indicates the connection between the respective eurythmist and the intended degree of exactness of the drawings. Kux reports that with the question of forms Steiner also considered the individuality of the personality.

In the case of the discussed example – the minor section from the 3rd movement of Beethoven’s op.7 –, it should be clear that the explanation in the volume “*Eurythmieformen für die Toneurythmie*” is based on a misunderstanding. It is impossible that the first form is meant for bars 1-16, and the second form for bars 1-52/54, that is, for more than three times as much music. Consequently, the indication with the “repeat” is usually so interpreted that the first form applies to bars 1-16 *with* repeat, the second part from b.17 to the end. The expressions “*Wiederholung* – repeat” and “*Reprise* – return” in German have in the course of time exchanged their meanings. The term “*Wiederholung*” was used for the return in bar 29, whereas a second playing of bars 1-16 presents a “*Reprise*”. Here (in earlier use) is to be understood that in the form there is no “*Reprise*” of bars 1-16, the second progress through the form begins with the “*Wiederholung*” in bar 29. Brigitte Sattler also arrives at this result; whether the quicker version with repeat (“*Reprise*”) of bars 1-16 is less satisfying can only be checked through practice. It is important in forming a decision whether you thoroughly practise both versions with arm-gestures.

The Allegretto (Scherzo) from Beethoven’s op. 27, no. 2, presents a few more possibilities. The lighting indications finish at the end of the Trio. The Da Capo of the Scherzo is musically of course a corresponding Da Capo, likewise with the stage-lighting. The eurythmy-form (more decisively that with the Minore, op. 7) clearly returns to the beginning, so that a Da Capo in the form is most probable. The sheet-music collection by Christian Peter & Marcus Gerhardts on the basis of aural reports confirms that the Da Capo was played, leaving open the question of the Da Capo in the eurythmy form. If this form ends with the Trio, then the length of the form demands repeats in the music. Precisely with Minuets/Scherzi with Trio, the repeats belonging to the musical form are also in several cases contained in Steiner’s eurythmy-forms (e.g., Beethoven’s Minuet in G with all the repeats – see Peter/Gerhardts edition). Peter/Gerhardts also state that the first part of the Trio was repeated – as Brigitte Sattler finds necessary –, whereas the other two repeats are crossed out. The original lighting gives no indication of anything crossed out. If all the repeats are played, the bar number at the end of the Trio is identical with the entire number of bars including the Da Capo, but without the two questionable repeats. These two versions, the first with a Da Capo in the form and the second without, can quite easily be practised side by side. Brigitte Sattler’s quite different suggestion is musically surprising as regards the form, but not implausible. Can colleagues relate some inspired experience?

An Attempt to deepen the Teaching of Eurythmy

*(One possible approach inspired by the writings
of Rudolf Steiner)*

Norman Francis Vogel, CH-Dornach

Over the last 35 years my work with students and trained eurythmists in many different countries, has been primarily, but not only, in the tone eurythmy from 1981 to 1998 my wife and I founded and directed the eurythmy school in Stourbridge England. We have been very busy with the theme: “How do we achieve an awakening of the students to the Beings who wish to sing us, speak to us?” A real feeling for these Beings. What is required of us, as a preparation, so that these Beings want to stream through us? Much of the work that follows would first begin towards the end of the fourth year of a training situation. To begin with I work with the three elements: Pitch, rhythm and beat in a particular way. With all three I try to achieve the feeling from the students that everything comes from living Beings who live around us – outside of us – and they want to speak and sing to us, through us. In order to feel these Beings to induce them to want to come to us, we must make a space for them. This means emptying ourselves from all desires, wishes, joys, sorrows, in other words, emptying the center of our Being – leaving it free from our own personality. If we can achieve just a bit of this, these Beings can rush into that “empty” space and sing us. If we can be in a constant state of love, astonishment and thankfulness – love and thankfulness to the Christ Being, who makes this all happen while we are moving. All these astonishing Beings, greater than we are – really working through and changing us – if we allow them. They move us, we are only the conveyor who impart what they want of us. It is like this: Our purified feelings (astral body) must become aware of the living Beings around us. These Beings move our etheric body then the etheric can move our bones, where Christ lives. Our bones take the rest of our physical body with it. Now we can try to feel the strength and quietness of our higher ego which streams through our entire astral body right down into our bone marrow. There it can be felt as light. However, I work especially in trying to make the connection between the etheric body and our bones.

The goal: to bring about a visible etheric body. Gradually, to make the invisible visible. I have preparatory exercises to help develop this process. Each element in tone and speech eurythmy is a living Being and has its specific characteristics.

The Beat

Friedl Thomas, who studied with Rudolf Steiner, told me that Dr. Steiner made it clear, that stepping the beat is almost like normal walking and not waddling like a duck (right – left). The beat is not in physical space but in the body itself, accompanied by the right and the left foot. In addition to this I try to find in my students that free space in our middle, between right and left. This openness is needed to allow the living Beings to come to us, to prepare us and give us the strength for our next step, when we leave our middle. The Beings of giving, or doing (right) the Beings of receiving, or listening (left) want to move us. The right side of my etheric body moves my right foot. The left side of my etheric body moves my left foot. With the right foot the step is always

strong and accompanies my etheric right side as giving impulse. With the left foot the step is weaker and accompanies my left etheric side as receiving impulse. I have preparatory exercises that I have developed to help achieve all of this. Even before I start I must be quiet and open, so that these Beings can move me from my centre. These living Beings are the most important part of the whole process. I am only there to convey, impart what these Beings want of me. My highest, most joyful moment, which I am constantly striving for, longing for, is to get to my middle nothingness. In this space these amazing Beings can enter and work wonders with me, prepare me for my next step. So we have --- right side --- MIDDLE --- left side --- MIDDLE --- back and forth, back and forth. If our middle is free enough, after a while our etheric body, which moves our bones, can begin to become visible. Again I am the mediator who imparts to the space around me what these Beings are singing to me. I need mainly the quietness in general and especially in between right and left and left and right, etc.

The arms can also be used (but this was not given by Rudolf Steiner). The right arm is stretched, lifting from down to about the middle zone during the first beat (or third beat in 4/4 time). Hold the right arm outstretched during the time the left arm begins, also stretched, lifting from down to about the middle zone. This is in the second beat in the 2/4 time, or in the second and in the third beat in 3/4 time, or in the second and in the fourth beat in 4/4 time. The arms always accompanying the stepping. At the end of each bar, when the both arms are stretched in a A shape (A as in “father”), the space between the arms speak to each other until a sudden drop of the arms at the bar line. There are preparatory exercises that I have developed to help achieve all this.

Rhythm

We are now having to do with the front and back of our etheric body (front of arms, legs, chest (awake) – back of arms, legs, back (dream). The awake part of us are the short tones, (quick) these quick Beings, stream into us and move us. When many short tones are sounding we gradually become more and more awake and gradually stretch out our arms with the feeling that towards the end of the quick tones, before the first long tone, we become awake into our fingertips, gradually, from the shoulders and our thighs through our arms and legs through the front part of our arms and legs into our fingers and toes. We get quicker and quicker in our movement even if the fast tones don’t increase in speed so that a process takes place. Through the increase in body movement we become more and more awake. With the long tones when there are at least four or more of them one after the other, our steps become slower and slower even if the long tones don’t become longer and longer. These beings sing the back part of our etheric body (back of arms, legs, and the back itself.) The movement in physical space has nothing to do with the waking and dreaming experiences. However as a preparatory exercise one could practice the waking movement moving forward and the dreaming movement moving backward in space. And again, what is in between the short and the long?

Right, you guessed it, the famous open middle, that we must become aware of after leaving the last short and before beginning the first long, and vice versa. The holy place in our body that neither Lucifer nor Ahriman can get at. (So with rhythm, we have front – MIDDLE – back – MIDDLE. Again

achieving our middle is our main striving, our longing. Sometimes one must leave the last one or two short tones, when there are many of them so that we have the time to get to our middle. Also it could be that the last long tone must be let go of before its end, so that we can in quiet come to an experience of our middle. Being free in our middle, not willing or wanting anything, gives us the possibility to allow our higher ego to stream through our astral body right down into our bone marrow as light experience (spiritual light). Although this light is somewhat foreign to us because we really can't experience fully our higher ego it none the less gives us strength and inner quiet. When it can happen it is like a sudden stroke of lightning that shoots into our bone marrow. If we are too busy and not empty enough, our higher ego, this light experience, cannot enter into us. We push it away with our personal desires and wishes it doesn't want to enter in.

Melody

The melody is the most spiritual of the three elements – beat, rhythm, pitch (Rudolf Steiner) Why? Because we are always in our middle in melody. The Beings of melody sing directly into and around our etheric spine. We allow them to enter when we are in a state of wonder and openness. These Beings hope that we can let go of ourselves enough so that they can help to transform us, which is their task! Again, we are merely the conveyer of these melodic Beings. The more we don't want, the more they can help. Doing then the pitch primarily with our upper etheric arms, (shoulder to elbow) simply shows what is happening in and around our etheric spine which surrounds our physical spine. And as in the beat and rhythm, the etheric becomes stronger and stronger around us and the physical which is pulled by our etheric becomes less significant. The more highly developed ether-body is the teacher of the physical body.

With all three elements, in fact in all the tone and speech eurythmy work, we are dealing with our higher ego. We can compare being in the middle in the tone eurythmy with being in the middle in pauses, or between phrases or between different rhythms in speech eurythmy. There are many other examples in speech eurythmy but there is no space to discuss this here. Again, we try to experience this between-space, which empties us and therefore allows us to experience our ether body moving our bones and pulling the rest of our physical body with it.

Major – Minor

A breathing-out Being moves through us, through our etheric body. This is not our wish to breathe out, nor our physical breathing, but a soul-breathing. When this out-breathing Being lasts a long time, we become dependent on this Being, and carried by it into the space around us. Then, just before going into MINOR, we must come into our famous center which wants nothing, and therefore can attract the in-breathing Being. When this breathing-in lasts a long time, our etheric body becomes thicker, heavier and wiser. We carry this in-breathing Being in us. Less strong but in a similar way we can experience the major and minor thirds.

Dissonances

THE DIMINISHED TRIAD

A spiraling-in Being which gradually presses our ether-body onto our physical-body .

THE AUGMENTED TRIAD

A spiraling-out Being that gradually pulls our ether-body further away from our physical body.

THE FOUR (or more) TONED DISSONANCES

Before the dissonant chord sounds we must erase (erasing means going back over the last bit of the form just done). In this erasing movement we are trying to reach our higher ego. We feel the strong resistance from the negative Beings who want to keep us from this experience. But we reach our higher ego after all which gives us the strength to hold out the dissonant sound, which otherwise would pull us apart. The dissonance is a sudden movement of one foot forward, knees bending (major feeling) and at the same time the other foot backwards, knees bending (minor feeling). This light jump is executed when the dissonant chord sounds. The erasing after the dissonance is a "thank you" from us to the spiritual world for saving us from disaster. All three toned dissonances are just a bending of the body (knees and back), no erasing. All movements in Eurythmy must go through a process. The movements must gradually develop. The finished gesture appears at the end of the major, minor, diminished, augmented etc. sound.

It is the same in the speech-eurythmy with vowels, consonants, etc. Sometimes when texts or musics change quickly from one sound to the other, we must leave out a bit and only indicate the movements so that we have time to flow into our middle. This gives us a new direction coming from those Beings that sing into us. We cannot get into our middle between each word or musical phrase, we must see where it is possible (in rests, or when the speaker takes a breath, etc.)¹

The Intervals

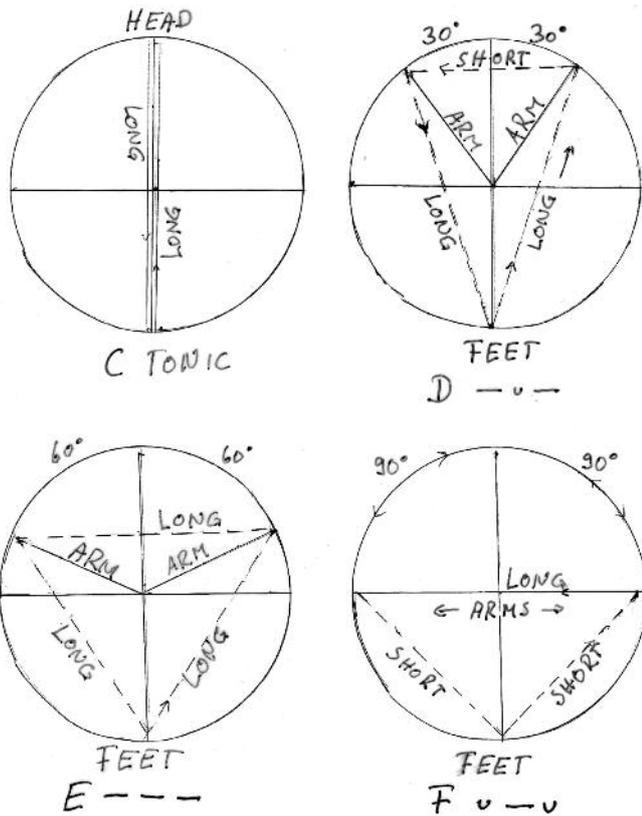
The living Being of each individual interval has its own characteristic soul quality, mood and colour. For an example the second, the "world question" sings through me and not my personal question. The living Being of the third is the "world's out-breathing" which sings through me. I'm deeply affected by what the world flows through me and therefore I move according to the individuality of each interval-being. And so with all the intervals. These interval Beings shoot into my etheric body and move my bones. (See R. Steiner, "Eurythmy as Visible Singing".)

The Tones

The Beings of the Tones are the 30 degree angles (between each tone) which was originally given by Rudolf Steiner and which also stream into our etheric body and then move our bones, our skeleton, and our arms. We don't push into these angles, they sparkle into us from heaven and all around us like lightening! They snap in!! Friedl Thomas who worked with Rudolf Steiner asked him if one could join the finger-tips and toes so as to make geometric forms out of the tone angles he said, "Yes, by all means". (Frau Thomas told me this while I was studying with her in Dornach, 1967, after my Vienna Training) and so the added dotted lines which appear in the figures.

(Notice the small part the arms play in the "tonal field" where each tone sings the entire body, from the finger-tips to the toes. This makes triangles in the lower Tetrachord (except the tone C). Spiritual forms combined with earth bound tones. (D, E, F). This is an Old Testament feeling, and yet a good balance between form and tones. There are also rhythms for each form.that can be used. One should start always on the right

foot when moving the forms in rhythms (from F. Thomas).



The upper Tetrachord has four-sided figures, earth forms but spiritual tones (G, A, B). The octave C has no form. This is a New Testament feeling. With the feet jumps on G, A, B, we achieve our freedom from the earth. The octave C with the wavy sphere is meant to indicate a new feeling for the earth and all the space and sky around us. Between the lower and upper tetrachord is the augmented fourth (C - F

sharp). This could be a feeling of between Old and New Testament or Good Friday.

The experience of music occurs between the tones and phrases and in the pauses etc. (R. Steiner) where the ether-body is at its strongest and most active. My main longing and goal throughout is to achieve this nothingness in my center to give space for spirit beings to enter and move me.

Conclusion

I stand in quietness before the text or music or exercise begins ; wanting nothing, but being in the mood of expectation and wonder, as to what will now happen to me. I am faced with feeling great spirits around me. I try to feel the Being of warmth coming from the centre of the earth, entering my legs and streaming up into my heart. Then, still standing, I try to feel the light Being from far above and around me, streaming down into my bones where Christ's Love lives and into my bone marrow (higher ego). The light in my bone marrow gives me the feeling of strength and quietness and a bit of a foreign feeling because we don't know very much about our higher self. Only now should my movement begin the text or music. Two text examples: the Being of A (A as in "father") is astonishment. This astonishment flows through my astral-body , grips my etheric body which then moves my bones where Christ's love is to be felt and then my bones move the rest of me. Each vowel and consonant has its own colour, mood, characteristic just as each tone and interval has in the music.

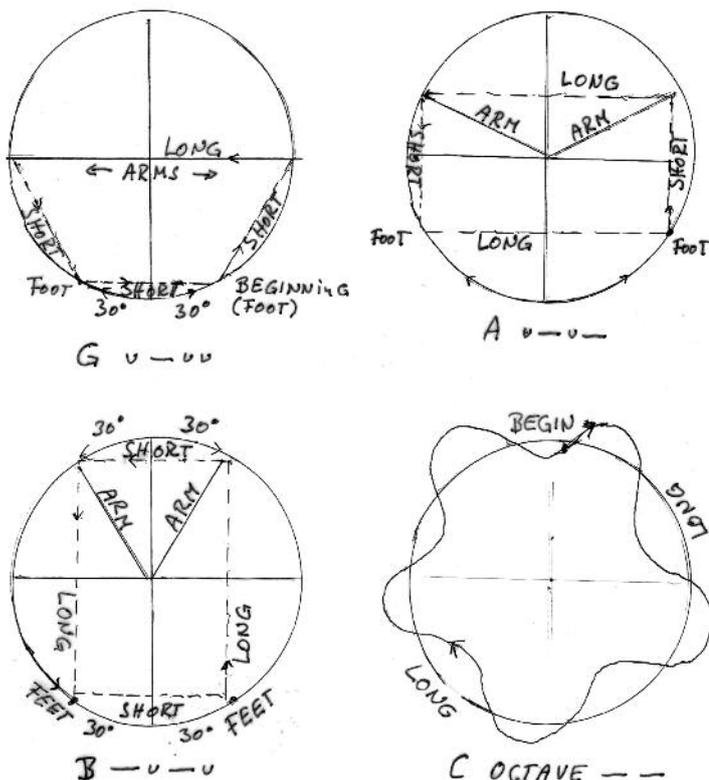
All of what I have written I have been working with students and eurythmists in different groups, in different countries over many years, and have applied these elements artistically to music and speech pieces. One must practice each element separately, self-understood. One cannot include all of what I have written here right away. This would take many years of practice. Perhaps one could begin just with trying to feel our ether body moving our bones. This should be enough for a year or ten! All what I have brought must become deep feelings. In working with my group a little of some of this becomes visible for a moment or two, where one hardly sees the physical body and then this moment disappears. I am simply thankful for these seconds, a gift from the spiritual world.

If any trained eurythmist has questions or would like to join on a trial basis our group, or if there are students who would like to begin a full or part-time Eurythmy training in English or German, please contact me or my colleague.

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I Rudolf Steiner speaks about the content of our sun. He tells us that in the sun's middle is a vacuum and emptiness. This is just the opposite of what we would think. Are we not like little suns, where in our empty middle, which we constantly strive for and is our goal, living spirit beings can shoot in and move us??

Tr. Norman F. Vogel



The Imaginative Use of the Senses in Art especially in Eurythmy

Werner Barfod, CH-Dornach

Our twelve senses are the doorway of our "I" to the world. They are arranged by the soul into the sleeping will-senses, the dreaming feeling-senses, and the awake thinking-senses. With each realm, four senses open to the supersensory members. Hearing with the thinking-senses lays hold of the characteristics of material in the physical world; the sense of form lays hold of the growth of the forms and the developing of the formation of speech in the etheric body; the sense of thought reveals the human soul in the activity of thinking; in the sense of "I" lives the direct perception of the "I" of the other person.

The *integrated activity of the senses* is well known – one active sense co-activates other senses. For example, in seeing colours the sense of form, the sense of movement and the sense of balance can also be active in beholding a landscape with houses and trees moving their branches, with a differentiated foreground and background.

In artistic fashioning of the formed imagination, we employ the *synaesthetic senses* – or symbiotic senses, as Rudolf Steiner also called them – where the feeling of one sense activates others. So, in hearing certain musical sounds specific colour-perceptions can arise or be called up. Sneezing can appear through a shrill perception of light, coughing by activating an external aural event. Something well known to us right into the use of speech, is our experience of a sound-colour at the same time as a colour-sound.

The whole of our twelve senses should be re-arranged, without entering into further details of the spectrum (fully described in Thomas Göbel, *Quellen der Kunst*. 1982). The unconscious, sleeping [yet] active senses are at home in our will – the sense of taste; sense of life; sense of movement; and sense of balance. They are awakened for perceiving the earthly, material world. The dreaming-present senses are at home in our feelings – the sense of taste, sense of smell, sense of warmth, and sense of sight. Relying on sympathy and antipathy, they are connected to nature surrounding us. The intentional awake senses are at home in the realm of thought: the sense of hearing; the sense of sound, or form; the sense of thought; and the sense of the "I". Without being intentionally taken up, they are awake in our activity of mental picturing.

With the *integrating, active senses* we can speak of an *auditory field*, where the sense of speech-sound/ form, the sense of thought and the sense of the "I" enter into the sense of hearing as the basic sense. In the *field of vision*, too, the sense of speech-sound/form, enters into the sense of thought and the sense of the "I", whereby for us there arises what we see before our eyes. A playing-together of the senses is also there with the senses of movement and of balance with the perception of sounds and rhythms, or even the nuances of taste and smell, perception of warmth, of weight, or freshness, with the perception of colours. In the *auditory field* there enters, for example, the sense of touch, when the sound depends on the hardness or kind of wood or metal.

The senses of will are at work within the field of vision; the sense of movement conveys to us movement in our vicinity

through the eyes. With the sense of balance we see through our eyes whether something is angular or straight. We can perceive with a *glance*, we feel with the sense of life whether someone is fresh or tired, and with the sense of touch whether something is rough or smooth. The sense of touch itself gives us security in our immediate environment when in the dark our field of vision can't be employed.

In *artistic perceiving and fashioning my "I" is active through the soul, synaesthetically*. – For Goethe a major chord was green-blue, a minor chord orange-red. With Rudolf Steiner in the vowel-correspondence the major chord becomes O and U, with which the soul is lifted into the spiritual element; the minor chord A and E, with which the soul is linked with the corporeal nature. Synaesthetically, the sound-colour becomes a colour-tone or alternatively a vowel-form.

Having before us two somewhat similar "warm" "colour-tones" of two different blossoms – "violet" and "orange" – we can experience synaesthetically

violet: sweet-smelling, held-in-itself, softer

orange: sweet-fruity, extrovert, harder

through the addition of the senses of warmth, taste and smell, movement and touch to the sense of sight.

In the artistic realm the senses work in and with each other, directly and indirectly. The senses join one sense – here the sense of sight. The "as-if experience" arises as the actual space for art. Thus in contrast to natural scientific perception, Thomas Göbel describes artistic perception and experience (see too Rudolf Steiner, "The riddle of the human being", lecture of 15.8.1916. GA 170).

The *primal colour-gestures given in eurythmy by Rudolf Steiner* are such synaesthetic gestures of visible colours. In the "yellow" a raying gesture arises from the feeling movement-source, a gesture stretching upwards to the periphery. In the "blue" a rounding, enclosing gesture concentrates into the feeling movement-source, a cloud-like plastic gesture. In the "green" we experience the gesture linking periphery and middle, breathing and moving in the plane. With blue, to yellow, to green we have synaesthetically the picture of the universe, with the sun as the source of light and sprouting life in green – the picture of creation, which fills space. Orange, to red, to violet has another source – the human being with his moral-soul power. All three colours possess a double gesture between the feeling source of movement and the periphery. Orange streams out warmth of soul into the world and, streaming from the periphery, await that which streams back as warmth. As gesture of the upright human gestalt, "red" proceeds over the head with the palms of the hands open to the gods, yet inwardly streaming back through the gestalt right down to the feet – the human being experiences the power of the vertical. In the "violet" the arm is raised as if from the periphery as the gesture mastering weight and is led breathing back to the earth. All three colour-gestures show this double gesture as the expression of human soul and spirit power.

The colour-gestures for the colours penetrate all eurythmical experience synaesthetically and become the central creative-fashioning source.

The synaesthetic experience of colour in poetic speech: In the poem "Nachtlied" Goethe composes synaesthetically the life of colour from bright blue to middle blue and leads the mood via dark blue to violet in the pictorial speech experience:

*Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vöglein schweigen im Walde.
Warte nur, balde
Ruhest du auch.*

[“On every mountain height /Is rest /On all the tree-tops /
You can trace /Scarcely a breath; /The small birds are silent
in the forest. /Only wait; and soon /Thou too shalt rest.” (Tr.
Henry W. Nevinson)

Another translation:

“Now stillness covers /All the hill-tops /Hardly a breath
stirs. /The birds are in the forest./Have finished their song.
/Wait! you too shall rest /Before long.” (Tr. David Luke)]

*A colour-triad forms synaesthetically a eurythmical speech-
sound:*

For each sound of speech three colours work together
eurythmically in the soul-element synaesthetically to a
form – the colour of movement as expression of the will, the
feeling-colour as expression of the relationship to the world,
the character-colour gives the forming shape; for the vowel
“I” this means:

movement: yellow-orange
feeling: red
character: lightly tinged blue

These are only some examples familiar to every eurythmist.

In eurythmical fashioning a quite conscious dealing with
the sense-synaesthesia is fostered that becomes a soul and
spiritual means of art to make the eurythmical creation per-
meable for the spiritual world. In all the arts the sense-
synaesthesia plays an essential rôle, mostly in a dreaming
manner. Today the waking up to synaesthesia is a demand of
the time, consequently it frequently appears with Rudolf
Steiner so basic in eurythmy. Many artists at the beginning of
the 20th century searched for this synaesthetic path as a kind
of path of schooling, in order via the senses to find a path into
a spiritual world. Wassily Kandinsky summarises this in his
work “The spiritual element in art” as a path of practice.

He gives a short description of orange:

The warm red, heightened through the related
yellow, forms orange. Through this mixture the
movement in itself of the red begins raying out,
flowing into the periphery. But the red which plays a
great rôle in the orange receives this colour, the
attribute of seriousness. It is similar to someone who
is convinced of his strengths, thus calling up an
especially healthy feeling. This colour sounds like a
church bell of middle register calling for the Angelus,
or like a strong alto voice or a viola singing a Largo
(Munich 1912).

Of the qualities of the senses, the artist embraces more of
the side of the feelings and the will. He/she loses something
of the earthly meaning yet in the beautiful appearance gains
sound, colour, movement and form which come about in the
synaesthesia. Through this, artists cause the spiritual world
to appear in the life of the senses. They use their senses in
such a way that the qualities can appear free of the bondage
of that which is fixed. And so in art colours, form, sound,

movement *etc.* can appear free from the bound earthly
perception.

Art is a path for the entry into the spiritual world; science
as a path of knowledge is the other. To lay hold of the whole
of nature as a time-entity and space-entity in accordance
with reality is a task of the future. Beginnings in the arts are
to be found in actual experience at the inception of their
creative path, and in science where at the end of its path it
finds a way back to perception (Thomas Göbel, *op. cit.*).

Discords and Dealing with Evil

Thoughts on the question:

How shall one compose in future?'

Johannes Greiner, CH-Aesch

Is it possible today to say anything that has not yet been said?
Can one still compose something that has not yet been com-
posed? Are we doomed to be decadent plagiarists, or is there
a word to say that has never been said? How then shall we
compose today? Does the world today need a love-ballad
dripping with emotion? Does it still need a thought-out and
completely crazy provocation? Does it still need a potpour-
ri made out of many style that hitherto have not been mixed
together? Does it still need a noisy unimaginative rock-song?
Or does it need a would-be Mozart? The unlimited possibil-
ities and the overwhelming past produce a laming effect ...
How shall we compose today? Personally, dealing with the
discord appears to me a decisive question for contemporary
music. In what follows, I'd like to show how from this ques-
tion other questions of principle follow for composing.

The Discord

What is a discord? A clashing sound, a wrong note? Some-
thing which can hurt, a musical sound that does not belong
with others... The words “discord” / “dissonance” derive from
“*dissonare*” = sounding against each other.

Two notes sound against each other; it's as if they don't like
each other. They struggle against each other, not wanting to
work together, not wanting to smelt into a harmonic unity.
They are at war; the mood is tense. Toward this tense situa-
tion – in as much as the listener experiences it as such – aris-
es the longing to establish peace, to lead the musical sounds
towards a condition that is relaxed and more peaceful. In
musical terminology this is called “resolution of a discord”.
The discord, calling up in the listener for an improvement of
the condition, for a “resolution”, releases an inner movement
in the listener. This stimulated inner movement can also be
experienced as something that is awake.

Concords

The opposite of the discord is the concord, the pleasing
sound. The name “concord” comes from “*konsonare*” =
sounding together, sounding into each other. Two musical
sounds forming a concord smelt together; they love each
other; they form a unity that makes us forget that they were
initially two notes.

Concord signifies harmony and peace between musical
sounds. The listener is not being shocked; he does not need

to mediate and create peace; he doesn't need to interfere. Concords do not force human beings into wakefulness and inner movement. This harmony can put a person to sleep if he does not produce wakefulness in himself, which the discord automatically produces in him. Consequently, concords can be experienced as boring. Concords don't do anything, so that the soul can forget its own boredom.

The two faces of the discord

In music the discord is given the task to produce wakefulness in the listener. Yet this is only true to a certain degree. If the discordant element in music appears too strongly, the listener feels overwhelmed. He can no longer truly dive into the music. Through the shocks of the discord he is pulled out of the music. Music becomes an outer wall that he cannot penetrate with his inner being; it becomes noise. It is a characteristic of the element of noise that with his inner being the human being cannot experience it as it were singing in his heart, but in the outer world.

Noise speaks of the material make-up and the measure of the things of the outer world. The discord, then, can lead over from an inner, musical listening to an outer, noise-oriented listening. In the discord, music approaches noise. Nevertheless this depends on the degree of the discord, since in an appropriate dose the discord can enrich the experience¹ through awakening moments and through this can strengthen and deepen musical listening.

Like a Janus-head the discord has two faces. The one face characterised through exaggeration leads into noise, that is, leaves the musical element, the other may lead deeper into the musical element. The nature of discord appears, emerging out of the sphere of the threshold. It is the threshold between music and noise, the threshold between the inner and the outer world.

Human experience decides

It is not possible, absolutely and for all times, to fix which sounds are concords and which are not. Through the ages human experience has changed, and will continue to do so. For example, today the interval of the third is concord itself. If, for example, we want to sing a second voice to a folksong, this is often done at the interval of a third, because this mostly sounds euphonious. But in the Middle Ages the third was experienced as needing to be resolved. You could not end a piece with a third. The third was only an incomplete concord. On the other hand, the fourth was preferred. In classical times with Mozart, Haydn and Beethoven, the fourth was used with caution and often experienced as a discord. In this way, the experience of the discord changes over the ages. But it is also individually different, different for different people. What can be termed a discord can vary from time to time, also with individuals. The discord is something mobile, depending on the human being's condition of soul. It makes no sense to ask for a discord to exist apart from a certain soul-condition. What is a concord or a discord is decided in the human experience of the moment.

How can we deal with discords?

Since the beginning of modern times, since the Renaissance, the main interest of the theory of composition was how to use discords, that is, the question of how discords can be employed in music. When you study the theory of com-

position (counterpoint, theory of harmony, and so on) of the past 500 years to the beginning of the 20th century, you learn perhaps 90% are rules on how to deal with discords. The sense of what sounds well, the facility to compose concords, is as it were the prerequisite. What was taught and what was learnt was what to do with discords.

Here we have to remember that rules of composition, including rules for discords, are not thought out in the head. From the start there is always a creative human being, a composer, who composes in his own way. Then, out of these compositions later the laws are found, just as the laws of nature are derived from created nature. First comes the experiencing and creating human being, then the conceptual relationship with the work out of which the rules arise. These rules are but a conceptual expression of a general soul-condition taking the human being as a whole. It is not only a partial aspect of the human being – that of thinking – which expresses these rules of using discords, but how the general soul-condition and attitude can be expressed in the creative process, such as composing.

Discords corresponds to evil in the world

When you overview the many rules for dealing with discords, as they are presented and adhered to in the West up to the beginning of the 20th century, something remarkable emerges. All these rules have something in common, that they place discords into compositions just as evil exists in the world. Discords are dealt with in such a way that they stand in the same relationship to their surroundings as evil does in the entire world.

Evil can be understood as something that in itself can be good; it becomes evil by either appearing at the wrong time, or in the wrong place, or in the wrong amount. On this Rudolf Steiner²says: "What is evil? It is nothing other than the good at the wrong time... So we see, evil is nothing other than the good in the wrong place." Translated into music, this means that the discord has to be presented as something that appears at the wrong time – that is, too early or too late -, in the wrong place or in a wrong amount. With this insight, looking at the rules for dealing with discords, it transpires that discords always appear as musical sounds, which, in their wrong sound, can be understood in this way.

There are still other indications that discords in music were seen as analogous to evil in the world. In life a human being can take on the guilt of another human being; there exist, too, rules of composition which say in which cases the bass voice is allowed and able to resolve a discord caused by another voice (e.g., the alto), that is, rectify the "mistake". In this way, from the rules of dealing with discords of music theory, we learn basic insights into the nature of evil in the world and the right confrontation with it.

The experienced certainty that evil serves the good

A music which uses discords in the sense of the above-discussed rules, gives to the human being, even unconsciously, the feeling of certainty that everything in the world has its place, and that the discord, evil, is used and controlled by divine decree. Evil acquires its meaning within a lawful wholeness. It does not rule in freedom. Think, for example, of the world-conception of Dante (1265-1321), which in a grandiose tableau summarises the entire universe, this side and the beyond. It presents the various degrees of evil and of

good in the universe arranged according to the divine ordering. In such an attitude to the world, trust lives in the power of ordering and in the overview of the Godhead. Beautiful examples for this attitude are the Gothic cathedrals, which do not neglect to present evil and ugliness. They give it a place so that the whole edifice can effect a blessing – the gargoyles, presented as ugly, function as servants.

A later expression of this view is to be found in Goethe's *Faust*, where the Devil has to say, "Part of a power that would/ Alone work evil, but engenders good."³

For materialism evil is inexplicable

Materialism brought another world-conception. Evil is no longer integrated; the world is no longer good at its root, but arbitrary. Evil, too, appears as chance. The materialist can at last begin to doubt the moral categorising of evil, since evil is successful in the world, and a human being can become successful when he lies, takes advantage and kills. The notions of "good" and "evil" begin to dissolve. Ethics gives way to the point of view of usefulness and success. This materialistic dimming of a world-view has also to be expressed in human musical works.

Atonality: anarchy of musical sounds

At the beginning of the 20th century what is called atonality arose as a new musical stream. Atonality intends an anarchy in the relationship of musical sounds – the tones/notes. Hitherto a hierarchical arrangement of the notes held sway (the keynote was the most important, *etc.*). Now, in place of the hierarchy a "non-arrangement" was attempted. Discords may now freely appear; they are no longer treated as such according to the rules.⁴ Thereby, what actually happened was that discords would no longer be treated as such. That is, as if one wanted to say, evil does not exist.

Neo-classical: hypocritical use of the discord

A further step in the use of discord arrives after the First World War with what is called Neo-classicism (*e.g.*, Stravinsky, Prokofieff, Shostakovitch, Milhaud). Within Neo-classicism melodies could appear which sound classical or like folksong, thereby, in contrast to atonal creations, associating a "whole world", yet in which, so to speak without batting an eyelid, discords are woven in. Discords appear as if they are concords. It is, then, not only a lack of rules and thereby a lack of differentiation between "wrong" and "right" notes; no, it is an explicit inversion of that which is false. The wrong appears as if it were right.

Morally expressed: here evil is offered as good, or otherwise expressed, the overall ductus of music behaves as though everything is all right. A more exact perception, however, sees (or rather hears) that the matter is rotten, that wrong notes are presented as right, that one is told a lie.

Coldness and powerlessness of the feelings

Such a music, even if on the surface it appears as light or provocative, expresses the soul-stance which feels a weakness in recognising the difference of good and evil. Life, especially World War I, has often shown people that behind the seemingly good lurks hidden evil, so that they feel powerless to recognise good and evil as such. It is really not by chance that Neo-classicism, in so far as it contains the here-described use of discord, experienced its ascendancy after World War I.

The cultural catastrophe of the Great War brought a cooling of the soul. Before the Great War souls were still warm. There was late Romanticism of Gustav Mahler and Richard Strauss – perhaps better termed "over romantic"; there was the pre-Raphaelite "Jugendstil", full of plant motives. The soul-condition is of late summer, as in a greenhouse, warm. Then came the Great War – the soul-temperature fell. The warmth, necessary for Idealism, was missing, and a cold Realism ensued. The coldness is probably connected with the mood of helplessness faced with the questions of knowledge. The cool, plain soul smiles over the anarchy of atonality. The ideal of freedom, repeatedly lighting up behind the attempt of anarchy, is too childish. Cool, sober surveyable order is demanded by the cooled down and thereby also aged soul. So people reached out towards the clear forms of Classicism (consequently "Neo-classicism"). Classicism was however the time of the German Idealists Schiller, Hegel, Fichte, and Schelling. The post-War soul, to whom the forces of warmth of Idealism are missing, is honest enough to admit that a new edition of Classicism is not possible. Consequently, the light-filled clarity of Classicism is adjusted to the sinister world; it is subject to irony. This is Neo-classicism.

Serial music after World War II and the numbing of feeling

World War II brought a further cooling of souls. One can speak of a proper freezing. Thinking, feeling and will react differently to cold spells of the soul.

A cooler temperature anyway belongs to thinking, compared to feeling, and the will is of a higher temperature than the feelings. Consequently, after World War II, first thinking begins to move out of this numbness, whereas feeling and will still remain motionless. The product of this condition of music is what is termed serial music (Boulez, Nono, Stockhausen, and others). For this cool, thinking without the support of the forces of feeling and will, the clarity of Classicism as annexed by Neo-classicism, no longer suffices. It reaches back to the twelve-note music of Hauer, Schönberg, Berg, and Webern – appearing at about the same time as Neo-classicism – which harnessed the notes with a hitherto unknown rigour of a mathematically bounded arrangement. This arrangement of twelve notes, however, merely reduced music to the element of pitch, and the other element of rhythm, dynamics, and so on. Furthermore, for the musical feeling serial music seeks unrelentlessly to light up every corner of the music, as it were with the floodlight, and to subject each element that is still free to rigorous law.

Characteristically it was soon discovered that with serial compositions much work could be spared human being through calculating machines (computer), that these machines are altogether created by a thinking that is limited to this "activity", which the machine can accomplish quicker and more reliably. "In Serialism was seen nothing but a system, which, if one had only one row and some patience, it functioned almost by itself. What was still more worrying was that one composed without listening."⁵

Thinking approaches the realm of benumbed feeling

For composers of the serial phase, the concept of thinking was more important than the aural result. With this a tendency reached its culmination, due for a long time. Not only the question about good and evil was brushed aside as

unwanted, whereby a weakness of recognition was obscured in calling this question preposterous; no, also the question concerning beauty and ugliness was deemed uninteresting. You don't ask any more about beauty and ugliness; this question is dismissed as naïve. The question now is directed to the concept. If this concept satisfied the intellect, then what really appears is of less interest. According to this principle, even a slab of fat⁶ can be sold for large sum, if people can be found who are fascinated by the concept, by the structure of thought standing behind it. But through this, judgement of art has moved from the middle, the realm of the feelings, the heart, upwards into the intellect. Many people are ailing today from this dislodging, which, I hope I have shown, has been caused by the forces which, through the World Wars and what belongs to them, has carried coldness into human souls.⁷

Thinking, feeling and will have to follow their own ideals

As I have mentioned, the feelings can bear less coldness than our thinking. The ideal of Beauty and Nobleness belongs to the feelings, as well as the ideal of Truth belongs to thinking, and the ideal of Goodness to the will. A feeling lamed through coldness cannot convey its longing for beauty rooted in its deepest depths. Thinking then takes up the empty place. Thinking however cannot judge what is beautiful and what is ugly. Thinking is concerned with the question of truth. Because in the appreciation of art thinking has pushed away the feelings, ever and again in the phase of naturalistic painting, yet very clearly after the World Wars, the question arose about the truth of a work of art. It was demanded that the horrific reality has to find expression in art. To thinking such art may appear true and accord to reality, but the feeling which longs for beauty has to suffer, it cannot be released. Here lies a great tragedy. We have to ban thinking within its borders, and give to the feeling its rights. We can speak here of a threefolding towards which we can aspire – thinking, feeling and will each have to look after its own ideals and questions.

The feelings have to be freed from its under-age dependency!

When you visit a museum for what is called contemporary art, and open your ears to what people are saying, you often hear, "...very interesting, ...a fascinating concept", *etc.*, but extremely seldom such words as, "Oh... that is beautiful... that does me good, when I look at it", *etc.* That is, the intellect always judges, and the feelings, the effect of the sensory impression on the feelings, is silent. We have to free the feelings from their under-age dependency! We have to take courage again to say whether for us something is beautiful or ugly.

Educating the feelings

In order that our feelings can truly judge, they have to be educated. This will certainly happen if we practise studying the great masters. Yet I believe that such a schooling today is not sufficient; more is demanded. We have to work on ourselves. We have to educate our feelings with awareness. This can happen if we not only think the thoughts of anthroposophy but attempt to experience them in our hearts. When these eternal and uplifting ideas move through our heart, and we direct all

our feeling-attention towards them, a catharsis, a cleansing, can take place. Feeling, formed and warmed through noble thinking, can confidently free itself from the control of thinking and become the leader in the artistic realm.

I am convinced, if people today can initiate the activity of the study of anthroposophy in such a powerful degree, that this effect can be heard over the influences of the materialistic culture which assaults us. That is, when living anthroposophy overcomes in us the ghosts of materialism, then a lawful dealing with the discord with naturally arise. Such a happening is then not the child of thought-out operations – it springs directly out of the musical feelings, transformed through the being of anthroposophy. In earlier times, dealing with the discord was an expression of the whole human being and of his experience of being anchored in the world – not just a product of the head. So too a future chapter of music can come into view, which does not need to convey into music the anthroposophical approach through the head, where the whole human being laid hold of by anthroposophy can flow into the music.

This is opposed not only by the imperfection of the human being, but in particular by the daily dealing with a world penetrated by the spirit of materialism. Not only our thinking succumbs to this spirit, but the will too is affected, for example, the ever-present images of advertisements and the thrust of tinned music bombarding our feelings, and through the machines which reduce human activity. Of the three soul realms, the human being is most conscious and awake in thinking. Here he can start, through appropriating anthroposophy, to oppose the outer influences from within. This has then to penetrate further through the feelings and the will. The situation can arise, that thinking is seemingly much further advanced than the feelings and the will. Anthroposophy is initially taken up through the thinking. So, thinking is first laid hold of. If a musician is in this situation, his task is to educate his feelings, out of which the music has to flow, through the help of this advanced thinking.

Thinking can then lead the feelings in the direction of a schooling. Yet this should not become an impact of thinking on the realm of feeling. Thinking is only to give of its light. Each impact of thinking into the realm of the musical experience and creation only then receives its justification when through it the feelings are strengthened and ennobled in their good forces. The educational influence of thinking is only necessary as long as the whole human being as soul has gone through the change which thinking can experience through being laid hold of by the spirit of anthroposophy.

The strength to differentiate is necessary for the spirit to survive!

Regarding the question of the discord, we can consequently say, a music still to be created demands that we have to distinguish between discord and concord. Discords cannot appear at random. They have to be used according to intrinsic laws. We can be inspired by the earlier rules of discord in as much as they have to do with the lawfulness according to which evil appears, and apply this to discords. The final measure for this can only be the educated ear as the expression of a schooled feeling and not any thought-out rules.

A music which with each use of discord says, "I do not know what is good and evil; everything appears to me as arbitrary", does not meet the demands of the present. Our

age demands in the most eminent degree that we are awake contemporaries, able to see the signs of the times, recognise dangers and take up opportunities. The strength to differentiate in this media-flooded world is essential for our spirit to survive. We shall recognise a truly contemporary composer through his convincing use of the discord!

- [1] This article is based on a lecture held on 14 June 2001 in The Christian Community, Basel, on the theme “How much discord does the Service need?”
- [2] Rudolf Steiner: *The Temple Legend and the Golden Legend*. GA 93. Lecture of 11 Nov. 1904 on the theme “Manichaeism”. Dornach 1991 (Germ. Ed. p. 71).
- [3] Goethe: *Faust I*, 1335.
- [4] Arnold Schönberg, a pioneer of these changes, dispenses with the concept of discord altogether. He would prefer to speak only of different strengths of concord: “...the expressions ‘consonance’ and ‘dissonance’, which signify an antithesis, are false... Since I still have to operate with these notions, I will define consonances as the closer, simpler relations to the fundamental tone, dissonances as those that are more remote, more complicated” (Arnold Schönberg: *Theory of Harmony*. Vienna 1997, p. 16f., ET London: Boston, p. 21).
- [5] Hans Vogt: *Neue Musik seit 1945*. Reclam 1972/82, p. 29.
- [6] See: Johannes Greiner, *Des Kaisers neue Kleider oder die FKK-Kunst – Ein Beitrag zum Phänomen Joseph Beuys*. In: *Der Europäer* Jg. 6, Nr. 2/3, Dezember/Januar 2001/2002 and Johannes Greiner, *Zwei grundsätzlich entgegengesetzte Kunstauffassungen*. In: *Der Europäer* Jg. 6, Nr. 2/3, Dezember/Januar 2001/2002 and Johannes Greiner, *Münchener Kongress oder Beuys?* In: *Der Europäer* Jg. 11, Nr. 9/10, Juli/August 2007.
- [7] See: Johannes Greiner, *Auferstehungskräfte für die Kunst*. In: *Mitteilungen aus dem anthroposophischen Leben in der Schweiz*. Nr.4, April 2007.

Edmund Pracht and the Birth of the Lyre

Gerhard Beilharz, DE-Weilheim

A lecture held on 14th March, during the Musicians' Conference at the Goetheanum: “The new Lyre”, 13-15 March 2009

Dear Friends,

In the lectures of Martin Tobiassen and Christian Giersch, we were able from different aspects to experience how the lyre stands in the whole development of music. Compared to these panoramas, my contribution will deal rather with a close-up. In the person of Edmund Pracht are focused the events in his immediate circle till autumn 1926.

Short biographical overview

Edmund Pracht was born on 21st October 1898 in Charlottenburg, today an area of Berlin, and died on 22nd March 1974 in Arlesheim. Amongst the great achievements of his life belongs the conception of a new lyre, whose construction and further development was realised by Lothar Gärtner (1902-79) after 1926. In addition – and here, of

course, an intimate connection exists – we are grateful to Pracht for decisive impulses for the musical work in the pioneer phase of anthroposophical curative education.

Pracht worked his whole life as a musician, especially as a composer of numerous songs, choral pieces, instrumental movements and exercises for use in curative education establishments, as well as the founding and furthering of lyre-playing. Alongside composing he found a field of work as a tutor and lecturer, which especially suited his gifts. Already in the first further training courses inaugurated through Ita Wegman (1876-1943) since the end of the 1920's for the different branches of anthroposophical medicine and professional groups active in curative education, Pracht represented the musical part. Alongside lyre-playing and choral work, the concern above all was to uncover the musical elements from the point of view of anthroposophical study-of-man, education and therapy.

Other disciplines were added later. Pracht taught in various training and further-training contexts, on visits to curative-education institutions throughout Europe, later also in the U.S.A. Alongside musical themes including modelling, he gave introductory courses in anthroposophy, taking up a variety of themes in seminars and as a lecturer.

Childhood, youth, & education

Pracht's father was a German from the region of the River Wolga, born in Katharinenstadt in the Samara district. He imported caviar in Berlin. His mother came from Posen, today part of Poland. After a time in Berlin-Schöneberg, the family moved in 1908 – Pracht was then 10 years old – to Berlin-Steglitz, in order that Edmund Pracht and his brother Bruno attend the Gymnasium [secondary school] there. In the war-year 1916 Pracht sat what was called the emergency exam. Since his interests were towards business, law and social questions, he entered the University of Berlin to read law.

Already after a term, in March 1917, he was called up as an aeroplane observer. In 1919 Pracht continued his studies, now at the Handels-Hochschule in Berlin, in order, as he mentions in his autobiographical sketches, to “concentrate more on the practical issues of law and business studies... But when this path also appeared too theoretical to me,” Pracht continues,

I took up an opportunity to get to know processes in commerce and business directly through life. I entered the Handel College for the summer term 1919 and winter term 1919/20, worked after this practically in summer 1920 and winter 1920/21 in Bremen, and studied again in the Handel College in Berlin in summer 1921. In summer 1922 I matriculated again at the University of Berlin in the philosophy department. I heard lectures on business and social science as well as philosophy in the summer term 1922 and winter term 1922/23.

Meeting Jefim Golyscheff: Music as a motif of life

Pracht must have possessed good pianistic abilities; he also played the trumpet. As a young man, he met Jefim Golyscheff (1897-1970), his senior by one year. This highly gifted young musician, born in the Ukraine, had already as an 8-year-old prodigy played with the symphony orchestra in Odessa. He pursued further studies in Berlin. Golyscheff – although today known almost only to specialists – was one of the pioneers of

twelve-note music, independent of Hauer and Schönberg. He even anticipated serial techniques, which only appears some decades later with Messiaen. With Golyscheff, Pracht played through the whole classical repertoire. Pracht described the musical meeting of both 16, 17, and 18-year-old youths (in letter written 1958 to Karl von Baltz):

He was a very good violinist, I a so-so pianist, and we spent hours in 1915/16/17 playing through classical violin music. Tschaikovsky's sonatas, small pieces, things for the heart wished for by family members and visitors, were repeatedly played, and so to speak in another room twelve-note/-tone music (one piece for string trio was named "*Zwölftondauermusik*").

Pracht must have experienced this as a strong discrepancy. In one room they made music for the audience, movingly played Mozart, Beethoven and Tschaikovsky, in another room they talked their heads off on the future of music and Golyscheff with his first compositions breaks radically with the hitherto habits of listening.

Pracht describes this in the above-mentioned letter to von Baltz:

Being introduced to the great works of art as a 16- and 17-year old and at the same time meeting the phenomena that in the one room there fell to pieces what in the other room deeply moved players and listeners, I asked myself and others the How and Why. But there was no answer then, apart from the one you gave yourself and which ultimately led you to penetrate to the sources and begin again from the beginning.

This penetrating to the sources was a motif of his life which, ten years later, led to the birth of the new lyre. A further comments makes this clearer. I quote from Pracht's "Introduction to lyre-playing" of 1955:

The realm, which I tried to understand through thinking that was directed to the archetypes, was music, already before I met the world of ideas of anthroposophy. My connection to music at that time was partly formed by the personal friendship with the composer J. Golyscheff. I wanted to find the starting point to finding new ways by striving to lay hold of the source in the laws of music. For these questions, to which the intellect cannot give a real answer, I found an orientation in anthroposophical methods, which here too puts the spiritual knowledge of the human being in the centre.

Meeting with anthroposophy

Here was have anticipated somewhat, since for the "orientation in anthroposophical methods" Pracht had first to find anthroposophy. He met it during his student-time in Berlin, through an advertisement column, for a public lecture by Rudolf Steiner. He attends this lecture and meets the anthroposophical student-group founded by Wilhelm Rath and soon in the discussion-group of the student group in Motzstraße he meets Rudolf Steiner directly for the first time. In February 1921 Pracht became a member of the Anthroposophical Society.

At the end of August/ beginning of September 1921 (28 Aug. to 7 Sept. 1921) we find him taking part in the public congress in Stuttgart "Cultural views of the anthroposophical movement". Apart from the lecture-cycles by Rudolf Steiner, there were lectures by various anthroposophical

speakers, concerts, demonstrations and discussions. Franz Thomastik, a violin-maker from Vienna, who developed further the instruments of the violin family for which he had received stimuli from Rudolf Steiner, held a lecture on instrument building. With his string quartet, he demonstrated some newly built instruments.

Karl von Baltz, first violin, was, like Pracht, 20 years old. In the ensuing discussion Rudolf Steiner spoke. Further details of the discussion are not on record, yet Steiner's contribution must have electrified the young Pracht. On the next day, in his best handwriting and every sentence beautifully formulated, he wrote to Rudolf Steiner questioning him about the future of music. More accurately, he developed a theory – as I would like to call it – of the development of music based on the overtones, from homophony (prime, octave) through the two-voiced organum (fifth and fourth) to the triad qualified by the third.

As the next new overtone comes the seventh, and with it the four-note (he notated c-e-g-b flat). He even arrived at the remarkable conclusion, that atonality was "the musical expression of the search for the core (of the human being), stiven for out of freedom". And he concluded his letter with the request, "I will only become free again when I know whether I am wrong or the above-presented theory is confirmed through spiritual-scientific research." At first he did not receive a reply. Steiner gave a public reply a year and a half later in Stuttgart with the lectures of 7 & 8 March 1923 called "*Tonerlebnis – experience of music*" with their grandiose interval-panorama. But only a year later in February 1924 during the lecture-course on music eurhythm in which Pracht took part, does a personal conversation on this theme take place. Apart from the meagre note "I speak with Dr Steiner about my letter", we have no records by Pracht. But years later Pracht must have regarded this letter as a sin of his youth. Shortly after his 60th birthday, he writes to Karl von Baltz:

Already at the Stuttgart Congress 1921 I wrote to Rudolf Steiner, impressed by his at that time completely new lines of thought, some smart suggestions for renewal which I thought very basic but which in reality were nothing other than the reflection of what was around and fixed by the "avant-garde" at the beginning of the 1920's out of a turning towards the sources and elements.

Lecture-course for young people on education

A next station, and reaching essentially deeper into his biography from his recent meeting with Rudolf Steiner, comes in the following year. In October 1922 Pracht takes part in the lecture-course for young people on education, once again in Stuttgart.

Steiner's thirteen lectures and the discussions with him must have appealed to the highest and most noble aspirations in the souls of the young people. If you study the biographies of the participants, e.g., even of Lothar Gärtner, with them all you immediately meet a flaming motto – to re-found the life of the world in its fundamentals! In the Foreword to his lyre-method, Pracht himself writes in 1955 about this time of first meetings with Rudolf Steiner:

It was important for him, that knowledge gained a foothold in humankind. The time had come in which "the life of the world in its foundations had to be founded anew on the path of initiative of the human

being who understands afresh". To this belongs "courage" and "devotion to the details". Thus those who met him at this time saw themselves directed to a highly serious, demanding task. They felt encouraged through a new concept of the human being and of the history of humankind opening new possibilities to strong, active deeds.

Dornach years

After the First Goetheanum was burnt down during New Year's night 1922/23, Günther Wachsmuth organised a group of night-watchmen to protect the remaining buildings. Edmund Pracht, asked to join this group, interrupted his studies in Berlin and arrived in February 1923 in Dornach. What this unbelievably many-gifted person did besides his watchman service in the next three to four years in Dornach, one could call an individual liberal education. On the one hand there are the numerous lectures by Rudolf Steiner, which Pracht can hear, including the especially important lecture-course of 1924 on music eurythmy.

Pracht, as a very good pianist, played a lot for eurythmy, especially for Friedel Thomas (at that time still Friedel Simons), whose performances must have been especially strong and deep – as the early eurythmists who still knew her relate. Through Pracht compositions by Scriabin und Schönberg were played for the first time in Dornach. He took painting lessons with Henni Geck and attended sculpture sessions led by Heinrich Dubach. In numerous performances of the Oberuferer [Christmas] plays, he played the Unfriendly Innkeeper or as a Jew. In the performances of Goethe's *Faust*, he still played the organ-grinder years later, impressing both the audiences and professional actor colleagues through his creativity.

Rudolf Steiner's lecture-course on music eurythmy

In February 1924 Rudolf Steiner gave the eight lectures on music eurythmy. Pracht, who as mentioned played a lot for the eurythmists, was able to participate. Likewise, Lothar Gärtner, who since July 1923 had joined the group of night-watchmen, and who already as a child in Hellerau under Emile Jaques-Dalcroze, the founder of rhythmical musical education, had early experienced music and movement.

For Pracht the lectures on music eurythmy were of the greatest significance; he saw in them the decisive stimulus for the development of the lyre two and a half years later. Looking back in 1971, a few years before his death, he writes in a report (for members of the Anthroposophical Society in Germany) on how the lyre came into being:

That we have the lyre at our disposal today, comes originally from the attempts, in music and in other realms, to penetrate to the sources. Rudolf Steiner pointed in this direction for everything which arose or rather should arise out of anthroposophy. For practical music-making it was especially important what he described of the elements of music for the founding of music eurythmy – exercises for deepening experience of the intervals, of rhythm, beat new approaches to chords, melos, major and minor, and other things. After the lecture-course on music eurythmy, we concentrated afresh on the elements of music. The question of the origins for musical instruments could not be left out. Normally the piano was

used for practicing, even for the new exercises. Yet in the work, one increasingly felt called to begin with the musical instrument "from scratch". This led me in 1926, since Rudolf Steiner was no longer alive, to take the first step to build the lyre.

In order to make this central point really clearly – Pracht speaks of a new inspiration – I would like to present here a selection from Pracht's notes, which served him as a basis for a contribution to a discussion in a lyre-conference held in 1967 in Frankfurt:

How eurythmy has contributed to the birth of the lyre. [...] I had played the piano for eurythmy. Then the lecture-course on music eurythmy brought a new impulse. [...] The concern was to practice the elements. I discovered that many notes were not needed. Yet one has to consider the whole anthroposophical life in which one was embedded. Habits dissolved and the imagination of a simple string instrument came about. [...]

The decisive year: 1926

In the decisive year, 1926 – Pracht was 28 – various further encouragements came which should lead on the one hand to building the lyre and on the other hand to the founding of an anthroposophical work with music in curative education.

The first important notes of Pracht can be found for February 1926. He mentions a working gathering within the Youth Section where musical questions are being discussed. There Reni Vorbeck, a eurythmist, asks Pracht a question. Edmund Pracht writes briefly:

Reni Vorbeck's questions [drawing], why has the grand piano got its form "*Flügel* – grand piano/ wing". Julius Knierim, who was in collegial and friendly contact for many year with Edmund Pracht, relates this event: "One day, Edmund Pracht was asked by a eurythmist, how one is to understand what Rudolf Steiner described in 1923 as the mood of the fifth. He wrote on the blackboard five lines, representing the strings g-d-a-e-b. Out of a certain joy in movement, he then drew a curve around these five lines. This looked quite pleasing, but then he saw, 'That is an archetypal instrument, which I drew on the blackboard'.

Whether this was interpreted by Knierim somewhat in favour of the fifth, I cannot judge – whoever knew Julius Knierim could suspect this. It is beyond question that this question of the "mood of the fifth" sketched by Steiner in the "*Tonerlebnis*" lectures, corresponding to the experience of young children, was of central importance for Pracht – as well as for other early anthroposophical musicians involved in education or curative education.

In Pracht's sketch, nevertheless, in the wing-form four, not five, strings are indicated. He may have thought at this moment of what is called the T A O-notes b-a-e-d, with which he had been intensively concerned and with the eurythmist Friedel Thomas had thoroughly practiced.

There follows in Pracht's aphoristic notes on the birth of the lyre, the remark: "*Bockholt fordert auf* – Bockholt poses the question." This refers to the medical doctor Margarete (Kirchner-) Bockholt (1894-1973), who since 1922 was a co-worker at the Arlesheim clinic founded by Ita Wegman. Her special task was to care for the children with special needs in the "Sonnenhof", which then was still part of the clinic. In

spring 1926 Bockholt asked Pracht to play for the eurythmy for the children of the Sonnenhof. There, as Pracht recalls, “a will-impulse was connected to the feeling that children and the piano do not necessarily belong together. Would not the instrument which for months, perhaps years, I had carried around with me in thought, find its right place?”

Music conference and three study-groups

Now occurs an event, which already through its outer dimension stands out as unique in the history of anthroposophical musical endeavours. Jan Stuten, composer and at that time leader of our Section for the performing arts, organised a big music conference at the Goetheanum. From 18th to 31st August 1926, that is for fully two weeks, everyone who had a name in the anthroposophical music scene met here. Among the contributors, alongside those who are now forgotten, were Hermann Beckh, Walter Blume, Alois Haba, Elsie Hamilton, Kathleen Schlesinger, Erich Schwebesch, and Valborg Werbeck-Svärdström. The programme with its lectures, demonstrations and concerts attempted to prepare together something of a future from a broad panorama of musical history up to the immediate present. The fact that before his death Rudolf Steiner was not able to give the much-wished-for lecture-course on music pained many musicians. In order to create a basis for the work together, a daily reading of Steiner’s lectures on music and music eurythmy took place. They felt throughout the proceedings a tremendous mood to do something, though it was then soon lamed. In the next year, 1927, there was another somewhat smaller music conference at the Goetheanum, after which the forces for a long time seemed to splinter apart.

In preparation for this conference, Pracht was already very active. He organised two working groups where intense discussions on musical questions took place. One was connected to the Youth Section, the other was a medical-musical study group for doctors, eurythmy therapists, curative teachers and musicians. And there was a third, smaller group of people who were concerned practically with Schlesinger’s suggestions.

I should now be able to speak in three voices, for all this took place simultaneously and some people belonged to more than one group. I will now separate the three voices.

The group which Pracht called together in the Youth Section met five times between 1st July and 17th August. Maria Röschl was amongst the participants, the leader of the Youth Section at that time, also the musician and eurythmist Else Sittel, the eurythmist Reni Vorbeck, Lothar Gärtner and probably also Wilhelm Dörfler. Nothing more is known of the constitution of this group. The concern was to prepare for the upcoming music conference. Musical elements were studied – aurally and through exercises in music eurythmy – and Steiner’s lectures were studied together.

The second group – Pracht called it the medical-musical study-group – works with incredible intensity. Within only one month, between 3rd July and 2nd August, Pracht records 14 working meetings. This means that this group met every two of three days. Participants include the doctor Grete Kirchner-Bockholt and Julia Bort, two of the closest colleagues of Ita Wegman in the clinic and in the Sonnenhof, both trained as eurythmy therapists. In addition there was the curative teacher Franz Löffler and Werner Pache. On 13th August this group met with Ita Wegman to report on the results of their work.

They worked on basic musical phenomena. Pracht also presents his first children’s songs which were written at this time; themes of music education were discussed; seeds for an anthroposophical music therapy were sown.

The third theme of work – the planetary scales. Pracht must have come across the work of Kathleen Schlesinger already before this music conference. In any case we can gather from his diary entries from summer 1926, that he was busy with questions of Greek music and practiced the aulos scales. For this he probably used the correspondingly tuned old zither. Others too practiced in this direction, whether on their own or in groups, I cannot say. At the important music conference Schlesinger spoke about the scales and gave a concert with compositions by Elsie Hamilton in the Greek modes. Schlesinger also showed her kithara, built for her by an instrument builder according to a Greek model. Pracht recognized this, but he did not want any reconstruction, any re-enlivening of what is past, but a new instrument.

After the music conference, Schlesinger remained two weeks in Dornach working with a small group of musicians and music-lovers. Pracht names Else Sittel, Ernst Lehrs, and Wilhelm Dörfler. According to Ulrich Göbel, Ilse and Nanda Knauer and Ernst Marti also took part.

Scale studies with a monochord were pursued. Hamilton must have remained in Dornach into October. And under her direction at the Sonnenhof, Arlesheim, special flutes for the planetary scales were made. These scale-studies were continued in Pracht’s immediate field of work, including music eurythmy, at least for a few years. In later years Pracht did not pursue this beginning and apparently did not compose in what are called the Schlesinger scales.

We have to imagine this whole mood: Pracht’s endeavours, to get to the bottom of the musical elements – his search for a new musical instrument adequate for this – the first meeting with the special needs children at the Sonnenhof – but also everything taking place in his environment and that worked as a catalyst for his own strivings: Schlesinger’s work, and the important music conference.

Then the unbelievable energy which he unfolded during these months before the building of the lyre – not only his own practice with the elements and in thinking about music, but also in motivating other people with whom he discussed his concerns and could enthuse in the above-mentioned working-groups.

Building the first lyre

In September the idea to build the lyre ripens so far in Pracht that he decides to go with a drawing to Baumgartner, the best violin-maker in Basel, to ask whether he could build such an instrument. He showed his drawing to his watchman-friend Lothar Gärtner, who, as a gifted sculptor, caught fire immediately and placed a curved form against Pracht’s angular one. In this way there stood at the beginning several lyres, an angular one from Baumgartner and a curved one from Gärtner. I may be allowed to summarise here, for these things are described in detail elsewhere.

How the construction of the lyre continued is a theme in itself. Another very exciting theme is to see how Pracht, after enthusing Ita Wegman to introduce the lyre into anthroposophical curative education, inaugurated the musical work in curative education and had taken the first steps towards an anthroposophical music therapy.

In conclusion

Seen from today's perspective, it is astonishing that for the conception of a new lyre Pracht did not proceed from the sound. The concrete question how a lyre sound must of should be created was not posed in this way. Attention was initially directed much more strongly towards the form. The asymmetrical form-principle was most important for Pracht right to the end of his life. And a leading idea was to have a primal, archetypal instrument with which one could practice the musical elements, as it were from the inside – an apparatus for practicing.

Why Chapter 15 of *The Philosophy of Freedom*?

Alan Stott-U.K. Stourbridge

After two times seven chapters of Rudolf Steiner's *The Philosophy of Freedom* (Part 1, as it were, "freedom from...", and Part 2 "freedom for..."), a final chapter still awaits the reader. This short and beautiful composition consists of 102 sentences. The content itself apparently summarises the argument of the book. Was that the only reason for penning it? This chapter, with its own title "The Consequences of Monism", is at the same time the sole chapter of Part 3, entitled "Ultimate questions". Is the reader perhaps to realise s/he has arrived at the end of a journey from the periphery (*Zipfel* – tip, corner, coat-tails) to the centre?

Rather than summarise the content, I offer here some discoveries. Chapter 15, though composed in five large paragraphs, seems to consist of four sections, a pattern found in many contexts in time and space, e.g., the four seasons; the four cardinal directions. Furthermore, we know the classical account of scientific experiments: Experiment, Method, Results, and Conclusion. Some musical forms are fourfold: the four phrases of many hymn-tunes and simple songs, perhaps also larger forms involving Exposition, Development, Return, and Coda. There are the four main stages of The Act of Consecration of Man (the Communion Service of The Christian Community): Gospel Reading, Offertory, Transformation, and Communion; and a fourfold form is visible in much church architecture, when functioning: nave, choir, altar, and host. Again, Steiner's *Esoteric Occult Science*, Chapter One, also yields a fourfold musical structure; and the first four chapters give ever-deeper answers, within ever-greater contexts, to the question of the human "I".

The impression that Chapter 15 consists of four sections is supported by closer examination of the sentences. The second section contains the word "*Realität* – reality" and its derivatives in as many sentences. Again, the first half of Chapter 15 uses the words "real", "reality" and the pronoun thirty-two times.

The seven-sentence chiasmic form

What about the progression of the thoughts? A triadic rhythm (3-sentence groups) can be felt, but more apparent, I suggest, is the seven-sentence rhythm. This reflective pattern – which I first noticed in Chapter 15 – is to be found in all the chapters (indeed, the longer footnotes, too) of *all the*

written books by Rudolf Steiner (of course, you have to check the sentence-arrangement of any translation against the original German text). The total number of sentences to a chapter does not usually yield exact multiples of seven (Chapter 4 of *The Philosophy of Freedom* is one that does: 287 sentences = 41 groups = 3 + (7 x 5) + 3 groups). In all other cases the varying number of extra sentences (2, 3, 5, 9, 10...) occupies the centre of the respective chapter. The rhythm proceeds in 7-sentence groups until this central section, then proceeds in 7-sentence groups until the final full stop. The form is reflective.

The pattern of seven consists of a central sentence (a statement), which is approached by three sentences, the content of which relates to the three following the middle point (*i.e.*, sentences 1-7, 2-6, 3-5 of each group). As an example, here is the centre of Chapter 4, itself the centre of Part One of *The Philosophy of Freedom* (sentences 141-147; the 21st of 41 seven-sentence groups):

- (1) I know, moreover, that something happens in me while I am observing the tree.
- (2) When the tree disappears from my field of vision, an after-effect of this process remains in my consciousness—a picture of the tree.
- (3) This picture has become associated with my self during my observation.
- (4) My self has become enriched; its content has absorbed a new element.
- (5) This element I call my *mental picture* of the tree.
- (6) I should never have occasion to speak of *mental picture* did I not experience them in the percept of my own self.
- (7) Percepts would come and go; I should let them slip by.

The form is called *chiasm* (from the Greek letter X, chi). It is pictured in the form of the Menorah, the seven-branched lampstand – as sacred almond tree – that stood in the Temple in Jerusalem, signifying the presence of the Lord. Chiasm is a well-known literary form in Biblical criticism. Thomas Boys¹ claims to have found it in the whole Psalter. E.V. Bullinger² sees it as the main feature of construction throughout the Bible. Sylvia Eckersley³ claims the chiasmic form is to be found in the lineation of the First Folio (1623) of Shakespeare's plays, in a multiple arrangement. Each play has its central line (or couplet), each act, and also each scene. The central lines, for example, of *Macbeth* (not counting the stage directions) in the First Folio are:

Macb. See they encounter thee with their harts thanks

Both sides are euen, heere Ile sit i'th mid'st. (ll. 1196-7)

A symmetrical pattern seems highly artificial, yet as an organic structure it is as common as there are trees and plants. It is to be seen in the shape of a single leaf. We find approximate symmetry, too, in the human form; it is frequently manifested in architecture, specifically in temple architecture, that art also said to be "frozen music". The uniting principle of all three (human form, architecture, and music) is proportion; this can be geometrically and numerically demonstrated. The seven-sentence rhythm seems particularly interesting. Of the basic numbers associated with the human supersensory members, we note that seven belongs to the etheric body as the rhythm of life.⁴

An example of the seven-sentence, chiasmic form from Chapter 15 could be the fifth group (sentences 29-35), concluding the first third of the chapter. The argument is that thinking observation yields reality, later (sentence 63, marking the Golden Section) termed “the universal primordial Being which pervades all humans”.

- (1) After all, the tree that one perceives has no existence by itself, in isolation.
- (2) It exists only as a part of the immense machinery of nature, and *can* only exist in real connection with nature.
- (3) An abstract concept taken by itself has as little reality as a percept taken by itself.
- (4) The percept is the part of reality that is given objectively, the concept the part that is given subjectively (through intuition).
- (5) Our mental organization tears the reality apart into these two factors.
- (6) One factor presents itself to perception, the other to intuition.
- (7) Only the union of the two, that is, the percept fitting systematically into the universe, constitutes the full reality.

The corresponding group (sentences 68-74) in the symmetry of the chapter argues against the necessity for a hypothetical Beyond and an abstract, inferred God. The tree – an image⁵ invoked by innumerable philosophers – is real only as part of nature; the human being, too, lives in absolute reality. S/he can learn to know this.⁶ The central sentences of Chapter 15 state this central experience:

- (51) For monism, the conceptual content of the world is the same for all human individuals.
- (52) According to monistic principles, one human individual regards another as akin to himself because the same world content expresses itself in him.

“Feeling for style”

Friedrich Hiebel,⁷ a pupil of Steiner, wrote a convincing essay on the form of Steiner’s last piece of writing intended for the public, the final Preface to *Occult/ Esoteric Science* (1925). Hiebel discovered a sevenfold form out of the content of the Preface, which led him to some interesting insights. We may add that Steiner’s Preface can also be analysed using the sevenfold sentence-rhythm.

Rudolf Steiner’s own allusions to the chiasmic form – which he does not name as such – are to be found in the lecture-course *Speech and Drama*,⁸ and possibly elsewhere. He points out the relationship of the sentences and the function of the central sentence.

Anyone setting out to write an essay and to write it in style, ought already to have his last sentence within the first. He should in fact pay even more attention to the last than to the first. And while he is writing his second sentence, he should have in mind the last but one. Only when he comes to the middle of his essay can he allow himself to concentrate on one sentence alone. If an author has a true feeling for style in prose, he will have the whole essay before him as he writes.

In the final lecture of the lecture-cycle on John’s Gospel, Steiner claims⁹ *The Philosophy of Freedom* is “a logically arranged organism of thought” which is to be read like a musical score (he speaks of the virtuoso pianist); the effect

will be cathartic. Now, the seven-sentence rhythm is musical in its constant metamorphosis, but also its basic 7-fold structure corresponds to the 7-notes of the diatonic scale (pictured by the keyboard). Combining chiasm and the sevenfold rhythm, we arrive at an artistically exact method (other rhythms no doubt also exist). “Philosophers”, Steiner affirms (Preface to the First Edition of *The Philosophy of Freedom*), after mentioning musical composition, “are artists in the realm of concepts.”

“*Stilgefühl* – feeling for style” (in the quotation from GA 282) suggests you have to *feel* the progress of the thoughts. The book is “logically arranged” – obviously, as a philosophical work – but also “musical”, that is, artistic, not at all schematic. Any informed discussion on musical structure, and the question “whether the author/composer was conscious”, and so on, can be saved from speculation by citing the evidence of actual creations.¹⁰

What results from studying the 7-sentence rhythm? Consider the following. There is *one* keyboard, constructed on the basis of the 7-note, C-major scale – but the number of pieces of music that can be played is limitless. There is *one* 7-sentence grouping – but an infinite possible number of sentences. There is *one* archetypal week – but each week is unique. Analytical descriptions may threaten to be tedious, but only to unimaginative people. The week, the keyboard and the 7-sentence rhythm (“tree”, “lampstand”) are all *related Imaginations of Life*. It is possible to talk about evolutionary sequences and use terminology drawn from tradition, or as it reappears in Steiner’s *Esoteric/ Occult Science*. The interesting study would be to investigate the different *styles*, which the author of that book claims vary according to the content (Preface to 4th ed. 1913). From Chapter 5 of that book, we know that there are seven stages of cognition beginning with normal intellectual study. This is followed by “acquiring Imaginative knowledge”, then “reading the occult script – corresponding to Inspiration.” Higher cognition grows on the basis of study; the indication does not suggest become anti-intellectual, neither indeed to remain at the initial stage but to build on it. Speaking to the early eurhythmists, Steiner suggests¹¹ putting *Esoteric/ Occult Science* into music, not as a text to interpret but as experience of “the inner tensions and resolutions” – this he calls “awake dreaming” and “meditation”, and, I suggest, reflective reading “corresponding to Inspiration”. A few talented musicians have indeed attempted composition; most readers have to interpret the astonishing, indeed shattering “indication” to mean, in effect: *Try to hear the Inspiration in these accounts; read them as musical scores*. “You should really *hear* Inspirations”.¹² By all means write symphonies! An initial task, I suggest, is to appreciate the author’s inherent musicality. And so, one suggestion for discussion of Chapter 15 of *The Philosophy of Freedom*, could be to compare the experience of $102 = (7 \times 7) + 4 + (7 \times 7)$ and $(7 \times 3) + (7 \times 3) + (7 \times 3) \times 2$.

The *life* of the chiasmic technique, in any case, is surely obvious – it embodies both reflection and resurrection in thought. Reducing a chapter to a précis, for example, may be initially helpful, but in carrying out such an exercise I feel uncomfortable. In making concessions to the intellect, I am violating the “logically arranged” organism. So I would say, sometimes it’s not only best to find your own way. It is ultimately the *only* way; self-knowledge, we know, is the only real knowl-

edge. Steiner links music/ pianists/ and the study of spiritual-scientific texts. In practical terms, just as every musician has to do his/her own practice, so every reader has to feel/hear the structure (Inspiration) in the text. Furthermore, the discovery of a sevenfold structure and its relationship to the week (amongst other things) points to our human experience of the rhythm of life. And Chapter 15 is emphatically about reality, human life. It points out that the individual does not exist alone; this concept is an abstraction. "The tree" (picturing the cognising human being) "that one perceives has no existence by itself in isolation" (sentence 29). Personality is social by definition – and so is self-knowledge.

Monism consequently dismisses both an inferred world beyond ours, and an abstract conception of God who cannot be experienced. For monism, a fundamental literalism borrows some things from experience, without acknowledging the borrowing. The thought is speculation, not experience. A "God that is assumed through abstract inference" (Schopenhauer's Will; Hartmann's Unconscious) "is nothing but a human being transplanted into the Beyond" (sentence 68). But the God who *can* be experienced is mentioned – "das gemeinsame Urwesen – the universal primordial Being". This is the goal of the book. The reader arrives at the heart of shared, human reality. Here is the heart of the world, at whose periphery (*Zipfel*) the philosopher begins. Sentence 63 of Chapter 15 marks the Golden Ratio – a well-known point of climax (sentence 64 the centre of the sixth 7-sentence group from the end):

Hence every man, in his thinking, lays hold of the universal primordial Being which pervades all men. To live in reality, filled with the content of thought, is at the same time to live in God.

At this point, would it not be prudent to leave the rest to Him? But this might be interpreted as a sentimental or even abstract suggestion. So, I conclude by recalling that the human "I" is seven-membered.¹³ By studying the sevenfold organism, readers exercise their "I"-activity, that is, their creativity. That is why "catharsis" ensues, counteracting the Fall of Man. The reader lives through the essence of the week, an inner, human rhythm, numerous times. The experience can be enhanced. The "I" is strengthened in the pursuit of truth. My imbibing of false theories and inadequate, dated attitudes and practices – simply by dint of my education and participation in communal life today – are purged (there are some sharp criticisms in *The Philosophy of Freedom*). With this cathartic technique the foundations of "a modern world-conception" are laid. How pristine the life of co-operation is depends on individual awareness. For Paul – Steiner¹⁴ spoke of his theory of knowledge as "Pauline" – the matter of catharsis was accompanied by "fear and trembling" (Phil 2:12f.).

Some further details are given in articles on *The Philosophy of Freedom* on: www.alansnotes.co.uk, click 'Overview'

- [1] Thomas Boys. *A Key to the Psalms* (London. Eyre & Spottiswoode: New York E. & J.B. Young. 2nd ed. E.V. Bullinger, editor 1899 (1825 ed. downloadable from www.archive.org).
- [2] E.V. Bullinger. *The Companion Bible*. Kregel. Grand Rapids, Mich. In print.

- [3] Sylvia Eckersley. *Number and Geometry in Shakespeare's Macbeth*. Floris Books. Edinburgh 2007.
- [4] R. Steiner, lecture Cologne 29 Dec., 1907. GA 101. The passage is given in ET in Lea van der Pals, *The Human Being as Music*, Stourbridge 1992, p. 61 (dist. eurythmy.wm@ukonline.co.uk).
- [5] See C.G. Jung, "The Philosophical Tree" (1945/54) in *Collected Works*, Vol. 13. Routledge, London).
- [6] That we can know reality is argued by Wilfrid Richmond, *Experience: A chapter of prolegomena* (Swan Sonnenstein. London 1896). His analysis of normal experience can stand with *The Philosophy of Freedom*: Wilfrid Richmond, *An Essay on Personality as a Philosophical Principle* (Arnold. London 1900; reprint Kessinger 2008; both titles can be downloaded from www.archive.org). In arguing for the "I", or personality, as the creative principle, Richmond (1849-1938) acknowledges the then new science of psychology with its categories of thinking, feeling and will. Owen Barfield's 1957-masterpiece *Saving the Appearances: A study in idolatry* (Wesleyan, Middletown, Connecticut 1988) should also not to be missed. German tr.: *Evolution – Der Weg des Bewusstseins. Zur Geschichte des europäischen Denkens* (Aachen, 1991).
- [7] Friedrich Hiebel. *Entscheidungszeit mit Rudolf Steiner*. Dornach 1986. Pp. 392-402; this essay does *not* appear in the Eng. tr. of his book, *Time of Decision with Rudolf Steiner*. Anthroposophic Press. Spring Valley 1987. Eng. tr. is obtainable upon request <eurythmy.wm@ukonline.co.uk>. For many years Hiebel served on the Executive Council of the Anthroposophical Society in Dornach and led the Humanities Section.
- [8] R. Steiner. *Speech and Drama*. GA 282. Lecture Dornach, 7 September, 1924. Rudolf Steiner Press. London 1960, reprinted. P. 68.
- [9] R. Steiner. *The Gospel of St John*. GA 103. Lecture, Hamburg 31 May, 1908. RSP London.
- [10] Chartres Cathedral is a model of the universe because every inch is demonstrably planned and resounds as part of a whole. Readers new to a musical concept of mathematics, and vice versa, may prefer, instead of an example from the visual arts, to remain with music itself by comparing studies of Bach's multi-levelled achievements. In the instrumental cycles, to praise God – by attempting to create with His methods – without using specific texts (as *e.g.*, with the Cantatas), Bach links to the centuries – old cabalistic techniques of gematria to translate words and phrases into numerical form (using the simple Latin alphabet A = 1, B = 2, C = 3, *etc.*). It is well-known that BACH = 14, also the number of the Hebrew for DAVID, the divine musician. In the instrumental cycles, Bach employs all the numerical possibilities in music (numbers of bars, notes, intervals, *etc.*) to create a hidden structure. This is always a concept of a whole (*WTC II*, the *Heilsgeschichte*; *The Goldberg Variations*, the Hebrew alphabet, *etc.*). For the six solo violin works, *Sei Solo* (read in German, "Be solo"; in Italian "You are the only one"), Bach creates a cycle based on the Christian Year, and, as one structural device, uses the Rosicrucian verse in numerical code. In the construction of the famous Chaconne concluding the D-minor Partita, Bach reaches a pinnacle. Here, in a work celebrating death-resurrection (*e.g.*, 12 hidden Easter

chorales; minor/ major relationship, and so on), Bach at the same time uses the Nicene Creed in numerical code as a structural device. Also at the same time, it is not arrogance but the Christian privilege of a humble disciple, to include reference his own bereavement, the death of his wife Maria Barbara, and their shared hope of resurrection. With Bach – for many the greatest composer – a unity of music, mathematics and theology inspired his creative work. Chartres Cathedral is another achievement in the medium of stone. The details of both examples are researched; the reason for the phenomena, as suggested above, is also similar – the human creature, through initiation knowledge, uses his creative gifts to serve his Creator. Steiner relates gematria to the sixth degree of initiation, the Sun-hero, or “*Sun human being*” (lecture, Dornach 8th Feb., 1924. GA 353). For detailed work on Bach’s scores, see the work of Hertha Kluge-Kahn on the instrumental cycles (Hertha Kluge-Kahn. *Johann Sebastian Bach: Die verschlüsselten theol-*

ogischen Aussagen in seinem Spätwerk. Mösel, Wolfenbüttel u. Zürich 1985. ISBN 3-7877-3033-8) and Helga Thoene on the solo violin works (*Johann Sebastian Bach Ciacconna: Tanz oder Tombeau?* Dr Ziethen Verlag, Oschersleben (2003) ISBN 3-935358-60-1; *Johann Sebastian Bach: Sonata A-Moll Eine wortlose Passion* (2005) ISBN 3-938380-12-8; *Johann Sebastian Bach: Sonata C-Dur Lob den Heiligen Geist* (2008) ISBN 978-3-938380-72-7) www.helga-thoene.de.

- [11] R. Steiner. *Eurythmy as Visible Singing*. GA 278. Lecture 6. Dornach 25 Feb., 1924. Distributor: eurythmy.wm@ukonline.co.uk
- [12] R. Steiner. *The World of the Senses and the World of the Spirit*. GA 134. Lecture 5, Hanover 31st Dec., 1911. AP Spring Valley: RSP London.
- [13] R. Steiner. GA 134. Lecture 4. Hanover 30th Dec., 1911.
- [14] See Friedrich Hiebel. *The Epistles of Paul and Rudolf Steiner’s Philosophy of Freedom*. St George Pub., Spring Valley 1960.

REPORTS

Aurora Australis Eurythmy School, Melbourne.

Tour of China April 2009 by Southern Light (Eurythmy Stage Group)

Birgith Lugosi, Aurora Australia, AUS-Melbourne

*“The art which can transform Chinese hearts”
(Actress Shu)*

Having studied Chinese history as an interest for some years, I thought it would be good to go on holiday to Beijing, to get a feel for the place and the people. By chance (or perhaps not!) I met several people who were interested in eurythmy. The seed of an idea was sown. That was in April 2008. Just one year later I went back to China with the Melbourne-based eurythmy stage group Aurora Australis “Southern Light” and we performed in three Chinese cities: Beijing, Hong Kong and Guangzhou. This was the first tour of China by a professional eurythmy stage-group and we are invited to return next year.

It was a happy coincidence that my sister Evelyne Lang was also in China in 2008 for six months, helping to teach Steiner education in Guangzhou. With help from her and from Helen He, we received invitations to perform in Guangzhou, also from interested people in Hong Kong. So many invitations that, our time being limited, we could not accept them all.

Well, we were well received in China! In Beijing we gave four performances to large audiences, around eleven hundred people in all. Our children’s programme was enjoyed by around eight hundred children, almost none of whom understood English. We presented a programme for adults, also talks and workshops. In Hong Kong a smaller audience, but English-speaking, gave our performance a standing ovation. The atmosphere in Guangzhou, formerly the city of Canton, was very different from Beijing. Beijing with its For-

bidden City, its closed courtyards and hutongs, seems closed and inward-looking. The people of Guangzhou are southerners, more open and outgoing. They gave us a warm and enthusiastic reception.

These are my impressions from only a short time spent visiting China. Do I love China? Yes, I love the Chinese people and I admire their incredible ability to be in the will to do large-scale things, and to engage in the arts. I have spent twenty-four years in Australia where you can easily experience a certain “leaning back”; an easy-going attitude of “no worries” and “laissez-faire”, which nevertheless has its charm and certain interesting possibilities. How fantastic to witness the Chinese wish to meet the outside world and to be active and creative! In China, there is a lot a freedom within a controlled system, and people are ready to act.

Yes, we will go back! Chinese people have had a first taste of professional eurythmy and they are enthusiastic. This art can transform Chinese heart; said one actress who is Director of a Children’s Theatre in Guangzhou.

We plan to take a new programme on tour to China in April 2010. But we need financial support. Chinese theatres – like theatres everywhere – are expensive to hire. Airfares with such long distances involved are far from cheap. And our group of seven people was the bare minimum for presenting a professional programme to an audience mostly unfamiliar with eurythmy.

We do what we can in Australia to raise money to support “Southern Light”. In 2008 Aurora Australis opened “The House of Fairy Tales” where “Southern Light” has performed. The group has also performed in schools, reaching children in both Steiner/Waldorf and mainstream schools. But we need more financial assistance to enable us to continue the exciting pioneering work we began in China in April 2009. And we welcome all who are interested to enquire about travelling with us in China in April 2010. I feel that a door has opened for eurythmy in a new part of the world. It is an opportunity not to be missed.

“The Story of the Root Children” – Eurythmy for Children

Franziska Lang

“I know that! I look at the picture-book every day with my Mum!” The children in the audience call out enthusiastically to the stage that they know and like “the root children” of Sybille Olfers. This year, the second-year eurythmy-students of the Alanus Hochschule in Alfter, Germany, produced a children’s performance for kindergarten and lower school. The story is supplemented with songs and poems about spring. At the end of term there were nine performances. “We planned to perform not only for Waldorf Schools but with the project offered workshops, so that many children could get to know eurythmy,” said Sophie Schimpfen, a student who organised the tour. In the schools and kindergartens in the area, they look forward each year to the invitation from Alanus College. Another student summed up, “To be able to practice performing eurythmy in real conditions during our studies is very valuable. It is fun to perceive the reaction of the children and how enthusiastically they follow the story. That everybody likes to join in and enter the story enthuses us, although it is also strenuous to give workshops for children after the performance!”

All the tasks that come about during the course of the project are accompanied and supported by the tutors. One of them, Andrea Heidekorn, says, “Besides deepening the eurythmical elements, the students discover some quite different tasks in their development – to learn to concentrate actively in the various situations and spaces in front of other groups and to broaden their social competence during the various process of work and practice. These are important areas of learning during their second year”.

The project includes both music and speech eurythmy. The story begins and ends with Mozart’s [so-called] “*Sonata facile*” [K. 545], which with its many-layered lightness gives a suitable mood-background and offers the students the opportunity for a first choral-choreographic experience”. Tanja Masukowitz describes the technical side of the work. “With the root children we are dealing with initial elements of dramatic eurythmy. Another emphasis was the playful transformation of the already known basis of eurythmy corresponding to the roles in the story.” For Jenny Blasweiler, a student who was responsible for planning the rehearsals, it was interesting and demanding “that we relate to little children in the way we fashion the roles and chose songs and texts”. Marianna Storto, a fellow student found especially important “how to deal imaginatively with the many pictures and roles”. The audience noticed the many colours and details of the costumes. After a few minutes a four-year-old girl remarked, “This is really beautiful, such beautiful dresses and such beautiful movements.” Grateful thanks to Svenja Hemminghaus, who with Heidekorn made the costumes. A very worthwhile undertaking, to bring eurythmy for children again and again on to the stage! After Easter there will be one more root-children performance, and next year there will be a new children’s project.

Imagination and improvisation in eurythmy lessons

First symposium on eurythmy in education at the Alanus Hochschule

Eurythmy teachers, students and tutors responded to the invitation of the Alanus Hochschule to participate in a forum to discuss educational work and to provide a space for work on questions to do with this subject. This symposium is to become a regular event.

Ulrike Langescheid, responsible for the Masters programme in eurythmy education, has worked for 20 years as a eurythmy teacher. In her introduction she emphasised that one of her concerns is to “organise discussions on questions of method, on [human] constitutional aspects, and on the question of how developments in society affect children and how we respond in eurythmy”.

For this first meeting the main question was, “What possibilities and methods do we have in the eurythmy lesson to strengthen and enrich the imaginative forces of the pupils, and with it the world of inner pictures?” During the afternoon we turned to practical details, especially with the possibilities and methods of eurythmy in education.

The lecture of Prof. Dr Jost Schieren, Leader of the Dept. for Education Science of the Alanus Hochschule, was concerned with the question, “What is the imagination?”

Ulrike Langescheid asked from the educational point of view: Why do we need imagination? The concept “imagination” is much valued, often as creativity, rather in the sense of “useful imagination”. Imagination is demanded everywhere, in schools, in trainings, and in professional life. Last but not least, with Waldorf teachers – the demand: “Fill yourself with the capacity of imagination!” expresses it quite clearly.

In human intercourse, imagination is the prerequisite for empathy, *i.e.*, the capacity to feel into another person in order to “understand” him/her, but ultimately, too, for purposeful actions of every sort. Purposeful action would not be possible without the imagination of how a specific problem is to be solved and without the idea of a practical aim for action (use, wish).

Consequently, the imagination is a capacity essentially belonging to our being human. This means that it has to be trained and fostered as a capacity. Today, where we are all flooded with pictures, that is outer pictures, it is perhaps more important than ever to be concerned with inner pictures.

How do we approach this task? What means and possibilities do we have in our subject to stimulate, nourish and foster the forces of imagination?

An open eurythmy lesson with Class 6 of the Steiner/Waldorf School Erftstadt took place, which Ms. Langescheid had taught for just two years. This lesson arose out of the thought really to concentrate on the things we are concerned with at least for part of the time, and on the other hand to create a common basis for perception.

In the afternoon one could choose which session to attend. Michael Heidekorn is freelance eurythmist, and after many years in the school works today mainly in kindergartens. He is concerned with imagination and improvisation in the work with children in the first seven years. He introduced his eurythmy examples with an inspiring

demonstration of various aspects of inspiration. With Ulrike Langescheid an intensive discussion on the open lesson on the middle school took place. Aurel Mothes, eurythmy teacher of the Steiner/ Waldorf School Kassel, teaches all age-groups, in his workshop he was concerned with the possibility of the imaginative contributions and improvisations in the upper school. Mothes showed how the imaginative contributions of the pupils can be topically and directly led into artistic processes.

After the conclusion with a review of the work, discussion and looking ahead to the next symposium, the participants took time for further exchange and conversations. In the final talk the theme "Motivation" arose for the next symposium: 21/22.04.2010.

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First Symposium for Social Eurythmy in work-contexts

Andrea Heidekorn, Bonn/Alfter

The symposium in May was a great success. "I had hoped that with the theme we would address an important question for the eurythmy scene. But I was surprised at such a huge resonance", says Andrea Heidekorn, who working at the Alanus Hochschule took on the organisation of the weekend. The rooms and the infrastructure of the College as well as the position between north and south [Germany] suited a wide range of people.

Firmly integrated into the conference programme were the members of the working group for Eurythmy in the Social Realm, who worked over three years on this theme working intensively with our Section in Dornach. "Werner Barfod's invitation for us eurythmists working in this field came at exactly the right moment!" says Heike Houben, who with Elisabeth Rieger represented the Association of Eurythmists, and at the same time presented to the colleagues her work with eurythmy for the elderly. Altogether 14 eurythmists introduced various interesting realms of work to the group of over 80 participants. Amongst them were the graduates of the first MA-course on social eurythmy. There were short talks, shared exercises, video presentations and live performances. The professional field and general public opened up like a living mosaic. Annemarie Ehrlich summarised for herself: "For myself, I was really not aware how many eurythmists are working in various work situations in society. I am very happy about it, and I am now sure that it can develop well."

Scientific results from the research project on the work-realm were brought in a very inspiring manner by Michael Brater, Christiane Hemmer-Schanze and Jost Wagner from the GAB* Munich. During lively discussions, vistas into the future opened up; each individual has to take up afresh and organise this profession – eurythmist in the social realm. "Our professional field is characterised by individual initia-

tive and the courage to try things out," said one participant.

A student in the diploma class explained, "I realise that I want to belong here. Social eurythmy is a channel into society. It is about people, about art." Marietta Blaue, a eurythmist who has worked for years in Flensburg, spoke from another point of view. "The impulses with which I started I can now take out. I am very happy."

The second day was dedicated to research on the spiritual level. With what substance are we working between people in the social realm? Hans Wagenmann introduced this theme and led a sequence of exercises. Further paths of research on this theme opened up.

"This weekend was rather like taking stock. I look forward to the next symposium," said Heike Houben. Out of the reflections on the first symposium, the theme of the next one emerged, to be called "Courage & Solidarity". On the one hand it will investigate the inner motivation that gives us courage to go with eurythmy into unsure, demanding situations. The art lies in knowing the concepts of anthroposophy and to be active in the path of schooling, in order to apply it openly and sympathetically. To stand for the qualities without compromises! And on the other hand, we are dealing with a common fashioning, a coming together in order to be together active as a professional group with the necessary consciousness of the role and lieu of what is right. It is also a question of warmth."

From the individual warrior in our own field of work to an active member of a common network – that is how the future of eurythmy could appear in public life. "How am I going to get out there, with eurythmy? This was my question all the time. For me this is like a big, big answer", is how one eurythmist from Sweden summarised the symposium.

MA course in social eurythmy begins September 2009.

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MA Degree in Eurythmy at UCT – Cape Town

Beverly Hart, S.A.

Silke Sponheuer, founder of the Kairos Eurythmy Training in Cape Town, achieved her Master's degree of Music in Dance/ Eurythmy. She completed all the requirements with distinctions, that is. for both her beautiful practical performance presentation and her brilliant thesis. Her degree was granted by the University of Cape Town. The presentation, at the UCT Ballet School, comprised 22 eurythmists and 11 musicians. Many different instruments were used, including an African drum and Mbira. It was an outstanding event, also creating surprise and interest for the lecturers of dance at UCT. Silke's thesis is entitled "Music made visible in Time and Space; Concepts of simultaneity in tone-eurythmy choreography." Silke continually brings these eternal concepts to the world with ever-new life. This is a great honour for eurythmy and anthroposophy in South Africa. The journey towards the Master's degree with all the difficulties and challenging hard work, now so successfully completed, had to be achieved alongside fully running the Kairos Eurythmy Training. Congratulations, Silke!

International Eurythmy Forum 2009

Marion Körner, DE-Witten-Annen

The sixth Eurythmy Forum took place around Ascension Day on the hill of Annen in Witten. The demands on the student organising team of the Eurythmy Training at Witten/Annen was gigantic, as weeks before the beginning the number of participants exceeded 500 and the stream of applications continued. Because of overbooking the internet airport had to be closed. This year not only the pupils, students and stage-groups wanted to come and show their eurythmical productions, but also numerous pupils wanted to see the programmes and take part the variety of activities.

Werner Barfod reports on the conditions for this worldwide, unique Eurythmy Festival for Youth:

The venue is ideal with the Witten-Annen Institut outside the town and the Blote-Vogel-School in its immediate vicinity. The summer weather helped! Thanks to the tremendously intensive organisation of the students of the Institute, the countless helpers in the background, everything ran smoothly. There was hardly a room in the Institute that did not serve as a dormitory. Not a refugee camp, but a camp with the aim of serving a human culture.

Marion Körner spoke with the founder of the Eurythmy Academy, The Hague, and previous Leader of the Performing Arts Section at the Goetheanum.

M.K.: What for you characterises this Eurythmy Forum?

Barfod: A light-serious youthful mood. The joy to be there with so many others for eurythmy created the light-serious youthful mood. There was always a human-collegial intercourse. Perhaps a new generation is appearing who want to introduce other human values into the life-situations that have got out of control today.

M.K.: Could you describe it in more detail?

Barfod: It was a festival of meeting on the basis of anthroposophy when 539 participants in 39 groups – with some locals in the audience – predominantly young people out of 10 different countries met to show each other their work, in order to find eurythmy. Between the people there lived a searching, a groping for how things should be, with the question: “Where do I stand in all this?” It is good when the older ones are standing there as active godparents, sharing responsibility, advising and participating. The mixture, the unpretentiousness made it so fruitful.

M.K.: Even as an audience member, one has to work hard; the daily c. 5 hours of eurythmy performances and that over four days! How did people survive?

Barfod: People survived the “long sittings”, somewhat similar to the nocturnal Javanese puppet-shows; it was refreshing in a living, constructive manner, so that even less sleep is demanded. Here of course there is the mutual joy of giving and receiving, there is an interest in the variety, in the different languages and the movements; the living human being is the focus.

M.K.: You speak of “searching and groping for how it should be”. What was to be seen?

Barfod: A wide spectrum of statements in movement expressions – eurythmical movements with and without soul-expression, joy in experimentation and pale lawfulness; then there was unfortunately shown still little

artistic sense in eurythmy for the tasks of the new century. You felt the call for directly felt, fruitful, spiritual links; this has not yet found an adequate means for the “air on the threshold”.

M.K.: How with this Eurythmy Forum did you experience the questions of the young audience?

Barfod: The young participants in the audience were open to each other and they perceived at the same time the eurythmical quality – this could be felt in a growing stillness in receptivity. Extremes in the presentation were experienced as a comic-tragic intermezzo; people sensed seismographically what is true; they knew how to differentiate! That seems to be quite new, and leads us to hope for the new generation who do not seek the beautiful without the truth...

M.K.: What tasks do you see for the eurythmists?

Barfod: A beautiful self-presentation is then a superfluous phenomenon. Our times demand substance with imagination, truth in the artistic methods; people want to be touched existentially – and that always means attention on the threshold to the spiritual world, in which the soul and “I” have to be able to breathe.

Kalevala2009

the Power of the Word, Sanan Mahti

Margareta Habekost, FI-Helsinki

Helsinki, 15.5.2009 to a full house.

To say straight away, these performing artists know how to represent their professions. They perform modern dance, act, and speak (even in various languages) and move eurythmically. And, the course of the show, the simple props, the lighting, costumes and the musical sounds produced with various percussion and wind instruments brought a rich variety. Yet why did some in the audience leave in the interval after the dance part? Why did my soul not feel refreshed after the performance? Why did the strong dance images still on the following day agitate my feelings?

Some thoughts from my own observations: my inner feeling resisted the long dance presentation of the obviously intended primitive human being, very skilfully presented as a being spastically ill with the disjointed limb-movements, wild and primitive sounding. That part is not even a hymn to Darwinism! On the other hand, the light-filled experiences of the (Atlantean?) human being who has not yet gained speech were completely missing from the presentation. During the further course many silent movements ranging from mime to eurythmy accompanied by musical sounds skilfully performed. Speaking the texts in various modern languages through tempo and dynamic did not offer the basis of making language visible through eurythmy (power of the word?!). Perhaps this was not intended? Wasn't one of the emphases, according to the article in the *Newsletter* 50, Easter 2009, the expression of the characters of the elemental beings expressed through their names?

Looking back on the performance, I can write of this many-sided and very meaningful production, brought about through joy, energy, freshness and vigour, after which

despite everything not only eurythmists, some of whom had travelled from other towns, but also some “normal” viewers went home slightly disappointed. The question arises whether all told we should work imaginatively for our contemporaries with the spiritual light we have received, for example, through our anthroposophically grounded trainings – intellectually more future-oriented –, instead of looking to the past? Here our Section leads the advance.

The encouraging applause was joyfully received by the performers.

The Power of the Word – a journey into the world of myth, speech and movement

Ulrike Wendt, DE-Stuttgart

Projects in which the dance and eurythmy appear together are controversial in the eurythmy scene. On the one hand a mixture of both arts is feared, and on the other hand the question arises whether eurythmy does not need a kind of protected space. This repeatedly met us in reactions to *Kalevala2009* – although comfortingly in the variation that the fear here was found to be mostly unfounded

Kalevala2009 was the attempt to lead many things together in an artistic project – the movement arts of contemporary dance and eurythmy, the Finnish and German languages and some others – the various possibilities of the relationship of movement and language, an ancient myth and the needs of the contemporary thinking and feeling person, the Nordic and Middle European cultural impulses.

With pride and joy we can say in our review that indeed we have accomplished some of the above. Ten very well attended performances in Finland (Helsinki (2), Turku), Germany (Berlin (2), Hamburg, Cologne, Mannheim, Stuttgart) and in Switzerland (Basel), mostly in public theatres, to a very colourfully mixed audience. For many friends in Finland it was their first meeting with eurythmy; for many interested in eurythmy their first meeting with the *Kalevala*, and for some too of contemporary dance. In the ensuing conversations and in the reactions of the press it became clear that this journey of discovery into new worlds could enthuse many people.

Rehearsals took one and a half years. The basis of the programme were the incantations, what is called the “*loitsurunot*”, in which the effective magical power of the language of the *Kalevala* can still be felt today. Besides all the organising and financial planning the main question was about the artistic means with which we wanted to express what moved us with these *Kalevala* texts

With contemporary dance Mikko Jairo, artistic director, chose an artistic form in which the archaic, animalistic element of the *Kalevala* received an adequate possibility of expression. Animal-like beings play an important role in the *Kalevala*. Bear, eagle and snake are mythically real beings, whose names are frequently not allowed to be spoken. Through the sensitive and expressive dance-presentation by Ivo Bärtsch (Switzerland) and Bonnie Paskas (Australia) these beings were given a strong presence. In the work together it was extremely exciting to explore where the two arts of the dance and eurythmy come into contact, for in the dance too many things develop out of the sphere of the living. There is as it were an overlap where both arts of

movement meet, despite the fact their realms are different.

In the second art of the programme speech was the focus. This was based on a kind of schamanistic ritual, as it was also carried out in ancient Finland. It was a question for us whether the German-speaking audiences could cope with a presentation in which mainly Finnish is spoken, for most people inaccessible. Yet the sound and the magic of this wonderful language (Suvi Olavinen, Mikko Jairo) was strong enough to allow sound-pictures to arise in the listener which are effective without an intellectual understanding of the word. Music in *Kalevala2009* was not in the traditional manner; the musical accompaniment arose through an improvising-attentive listening of the Finnish jazz musician and flautist Kai Olander, who played an entire collection of instruments. Stage-set and costumes was taken on by Marcel Zaba, stage designer at the Stadttheater Bremerhaven, lighting design and lighting Peter Jackson, Goetheanum, Dornach.

After the interval eurythmy appeared (Mikko Jairo, Ulrike Wendt, Anja Riska and Suvi Olavinen, recitation Yvonne Karsten). Water, forest and iron were the three chapters which we developed with different questions and working methods. At the beginning came the commanding of the waters (*Kosken sanat*) from Runo 40 of the *Kalevala*. The three *Kalevala*-heros drive their boat through dangerous rapids, which Lemminkanen knows how to soothe. Various elements of the movement of the water are mentioned here quite concretely. The Old One amongst the waves is to calm down the vortex, the Kivi-Kimmo is to destroy the dangerous rocks, the Lord of the Water is to make the stones soft like rocks, and so it goes on up to the highest god Ukko who with his sword carves out a path for the boat. In this scene we worked especially with the play between the German and Finnish languages, which sounded in succession and together. Thanks to the congenial translation of Hans and Lore Fromm, who have translated the sound and spirit of the *Kalevala* unbelievably successfully, such a moving into each other was in fact possible. Between the individual sections we developed transition passages in which a seal-like sequence of sound-gestures according to the respective verse.

In what is called the forest scene four different forest-spirits appear: Tellervo, Nyyrikki, Tuulikki and Viian Eukko, four beings whose character is clearly described. Our question was how we could find movement pictures for such beings. Dorian Schmidt's methods of researching the formative forces proved to be a convincing possibility to gain new ground here. The movement-picture which arose in this way we included in our artistic work with the characters. The spoken text was not carried out in eurythmy by doing the sounds but developed in a kind of dialogue with the Forest-Being.

The final part concerns the element of iron. In Runo 9 the origin of iron is described, its cosmic origin, the path to the earth and into Ilmarinen's smithy, and the possibility of evil arising from this. The cosmic process was developed in a longer, silent scene out of the polarity of etheric exercises by Marjorie Spock. For the confrontation with the influence of the forces on the earth, we used the different possibilities of movement of the dance and eurythmy. This meeting of the two movement-forms completely out of their own methods was for us one of the most exciting moments of the work.

We had many ideas at the beginning of *Kalevala2009*. Some we could realise, some were not quite successfully developed or realised or were lost on the way. This belongs to a creative process. Paths opened up which we want to pursue. The positive reception *Kalevala2009* gave us courage that such a search is also welcomed and recognised.

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The experience of the Stage-Training at the Goetheanum 2009/10

Melina Naemi Christmann, CH-Dornach

I am one of nine eurythmists on the one-to-two-year training for stage eurythmists at the Goetheanum. The course began in January this year.

The training is divided into three terms during the first year. The emphasis of the first term was work of each individual on their instrument. Since the prerequisites for us students were difference, each received a solo piece with a form by Rudolf Steiner and also a theme to work on. For this theme work we had to work on one element both technically and eurythmically to achieve a new eurythmical ability. This process had to be written up. With the support of the other students we presented what we had worked in a demonstration of 45 minutes in front of the tutors.

In Beethoven's Largo, op 10, no. 3, that Rob Schapink rehearsed with us, we had the opportunity to move together. In speech eurythmy Elsemarie ten Brink worked with us on the Foundation Stone. We approached this theme in collaboration with her and Dr Heinz Zimmermann. At the same time the Goetheanum Stage-Group performed the Foundation Stone several times, so that we had the chance to perceive it in its complete worked out form. During the first term we could make eurythmical acquaintance with the elemental beings, working with Margrethe Solstad. In addition to the weekly timetable there were other blocks, e.g., speech formation with Mirjam Hege, singing with Kim Bartlett, contemporary music with Elsemarie ten Brink and contemporary poetry with Werner Barfod. The solos were studied with Carina Schmid, Werner Barfod, Elsemarie ten Brink and Rob Schapink.

The artistic questions of the first term were how to make the instrument sensitive and how to make visible the lyrical and musical experiences. Each one of us was advised and supervised, so that an intensive and specific work on our instrument could take place. The many-sided and challenging work in the first term prepared for the following one. This term was not achieved without great efforts. We met one's own blocks, which we tried to lay hold of and reduce. But because the work was so individual and to the point with each of us, we were all able to gain many eurythmical experiences. For me, wrestling with my instrument gave me more strength so that I could learn to lay hold of the space in a different manner.

In the second term we rehearsed the programme "3 plays", artistic direction from Elsemarie ten Brink and Rob Schapink. It was based Trio No. 2 in E minor by Shostakovich

and three pieces from "Three Minute Plays" by Thornton Wilder ("Nascuntur Poetae...", "The angel who moved the waters" and "Have you considered my servant Job?"). Each of us students had at the same time the take to work on a contemporary poem or piece of music on their own. We were accompanied by Carina Schmid, Werner Barfod, Margrethe Solstad, Barbara Mraz, Christina Kerssen and Riho Peter.

There was a make-up block with Monica Grass (mask-builder) and a course in stage lighting with Peter Jackson (stage lighting technician at the Goetheanum). According to the artistic form of the programme each stage-apprentice had to perform a significant role in music eurythmy and speech eurythmy; some had in addition taken on minor roles. This gave the tutors the possibility to work intensively with each student on their individual roles, and thereby awaken the artistic abilities and the dramatic relationships in the space. Through rehearsing the programme we could see and learn how a director conveys his ideas and how a programme can unfold within the daily life of a stage group. Furthermore, we could establish what freedoms the artist has in interpreting the artistic concept of the director. For me the strong imaginative pictorial language of Elsemarie ten Brinks and the dramatic feeling of Rob Schapinks were especially interesting and educational. At the same time this was also a good preparation for the third term, which is about directing.

As a preparation for the third study block this year, each of the nine eurythmy students is asked to prepare the artistic design of a piece during the holidays. This will be studied during the ensuing months and be performed 18. & 19.12.09.

The third term begins with some performances of our programme "3spiele" in September, followed by a three-week directing block. We each practise with one or several directors, with the question how a programme is designed and rehearsed. The possibilities of choosing stage groups are varied; we practice with ballet, drama, circus or eurythmy stage-group.

The characteristic element this year, as I see it, is the intensive working together for eurythmy, which is not hampered by social difficulties. By and large it is a great chance to participate in this training in order afterwards better to unfold your own eurythmical art.

In the second year, 2010, the possibility exists for us to work as a stage apprentice with the Goetheanum Stage-Group. The next take of students of the stage-training in will most likely be in 2011. Auditions will be in May 2010.

"3 Plays"

A path from Light to Light

Gabriela Jüngel, CH-Dornach

At the end-of-term of the eurythmy stage-training at the Goetheanum, the nine eurythmists showed with "3spiele" a lively and differentiated programme under the direction of Elsemarie ten Brink, Rob Schapink und Werner Barfod. With an inner seriousness they linked to the messages of music and text and created an intensive mood.

The Trio no. 2, in E minor, op. 69, by Shostakovich was

woven into the “Three Minute Plays” by Thornton Wilder. Overall the ensemble created a large arc of human life, starting from the pre-birthly sphere. Starting with the cello playing harmonics, the eurythmists entered doing threefold walking together, followed by a swinging and then a fiery movement.

For the next life-period, the young lad appeared who as it were listened after the music, who in “Nascuntur poetae...” received the gifts of the earth, including the difficult ones, “because only tears can be lent from the eyes”. When he hesitates to enter on the path to the earth, he receives confidence and inner courage from the group of three – an energetic, rhythmically pulsing music (second movement of the Trio follows). The eurythmists carried out changes of direction in the forms, with decision, working often with an intensive awareness of the backspace.

Preparing new spaces

In “The angel who moved the waters”, the human being struggles with illness and suffering. The eurythmists, eloquently dramatic, moved their bodies – bent, distorted with pain, lamed. The angel on the other hand appeared with wide swinging, sublime gestures in a peaceful purity. With this transition an interesting idea was that the movements of the eurythmists were already finished when the speech was still sounding, and becoming softer as it prepared a new space for the third movement of the Trio.

The music itself lent a fitting postlude to the text, especially for the life-giving forces which now streamed through the angel who had moved the waters. The music also streamed through the movements of the three eurythmists. Moving as one stream, there was between them something like a flowing substance.

By confronting evil, the human being reaches a stage deeper. In “Have you considered my servant Job?” Christian Richter (speech) expressively differentiated the three different figures. First Judas; you saw with his movements that he struggled with himself; he is bent under the feeling of guilt. His intensive glances into the audience showed his inner fire. On the other hand the bodily stance of the figure of Satan was angular, each movement was magical, sitting clearly aimed or coldly calculating, without soul-warmth. In contrast, the group of three, which presented the figure of Christ, received their gestures out of the periphery, filling their speech-gestures with light and warmth.

Raying Christ-filled power of the future

After Judas cursed Satan, Judas was received by the Christ-group, whereas Satan, left alone, remained uncertain. He still fashioned the beginning of the music which was heard again, and then made his exit. The music (without eurythmy) unfolded an intensive drama. Shostakovich’s fourth movement is somewhat loaded, which wants to break through and is then released into a new level of harmony.

As the sounds of the music evoked once more the previous movements, the eurythmists joined. The Christian forces of the future rayed out; the eurythmists forming a large curve, took up and carried a figure. At the same time this centre gave light to the periphery, forming a calm strength. A mood of peace prevailed.

Source: the weekly, “Das Goetheanum” No. 24/2009

Eurythmy – and its four MA professional directions at Alanus College

Angelika Jaschke, co-ordinator for eurythmy therapy in the Medical Section at the Goetheanum

It was a satisfying experience to be present at the Alanus Conference discussing the four MA-directions of the profession. For many years in discussions the sentiment has been repeated: the fields of work in eurythmy need a fourfold professional recognition.

And suddenly we were all sitting together – and the colleagues of the Alanus College could report and discuss their experiences with the MA students, of the new exam-element within the eurythmical and scientific work with the MA-finals.

After the basic training (BA in Eurythmy), there are now running:

- MA in Eurythmy Therapy
- MA in Eurythmy Education
- MA in Social Eurythmy
- MA in Stage Eurythmy.

So much of the intentions of the heart, joy, sense of reality and hope for the future was evident, that probably at that moment none of the eight tutors was aware what a high moment they had reached!

Not that the academic way will be the only way for all eurythmists in future – but the possibility of investigating in this way in the professional realms, and of eurythmy itself, thereby giving a specific face, open to the world – this is new, and its acceptance by every professional realm shows its effect.

Now the trained professionals in this subject have to prove themselves in the world. The individual professional path – this can now be taken on a new basis. Encouraged and satisfied – both for the students and for the tutors, and with tremendous impulse for the future!

Eurythmy-MA at Alanus College

Andrea Heidekorn, DE-Bonn/Alfter

At the Alanus College four fully structured MA-courses are offered: Master of Arts in Eurythmy Therapy, Eurythmy Education, Social Eurythmy and Stage Eurythmy. As a eurythmist it is possible to achieve these state-recognised academic finals and thus to work in public life with the possibility to work on a comparable basis also financially. Tanja Masukowitz explains, “The aim of the MA also makes a difference for our full-time undergraduates”. For these mostly younger students the state-recognition of the training stands in the foreground, “We accept that what you do out of the anthroposophical background is on a par with other courses and as valuable”. Both points of view are surely right and support the efforts to stand for an art like eurythmy with the necessity for state support and for equality.

At Alanus College it seems they have achieved to bring together the inner necessity of the content of a professionally qualifying practice-oriented MA with the demands of a public examination system. The four courses of study are

very individually structurable, and the themes of the demanded realms of work can be adjusted to the professional situations of individuals. The accompaniment by the responsible tutors is likewise individual and intensive. Each area of study is led by two or three colleagues for the practical side of eurhythm and respectively for the researching, scientific side.

Albrecht Warning, as a doctor leading the medical part of the department for artistic therapies, guarantees that the eurhythm therapists, accompanied practically by Annette Weisskircher and Renée Reder, are linked in an inter-disciplinary way into the realm of art therapy. Jost Schieren, leader of the department for education studies, accompanies the eurhythm teachers in their research tasks with Ulrike Langescheid, responsible for the practice of education.

The course on social eurhythm led by Andrea Heidekorn is supported by Michael Brater, who for many years has accompanied eurhythmists in the social and work realms in various contexts. He has an inspiring manner to develop research themes and research methods for eurhythmists. In stage eurhythm Melaine MacDonald and Stefan Hasler work together to promote performing qualities at the same time with a research attitude, and to develop eurhythm theory with historical and systematic aspects, on a par with music studies. Hasler explains:

On the MA courses at the moment 48 students are enrolled. Most of them, around forty of them, are part-time. We find this most important for eurhythm teachers, who in their practice are accompanied and can immediately try out what they have learnt. Every eurhythm teacher brings his/her own destiny and pertinent questions, for which space to work should be made. For the social eurhythmists, too, no other model is conceivable, for the practical development of their field of work is an aim of this course of study. Here we experience social competence especially strongly. This is a real pioneer course.

A full-time course is necessary especially for eurhythm therapy with regular, intensive practice, developing together new abilities to be employed in practice; the change to eurhythm therapy is a main concern. "On the other hand, with stage eurhythm, we rather see individual workers, partly with many years' experience in their own artistic work, within their own collegial groups," Melaine MacDonald adds.

With the first MA-finals, all the directions of study now are to develop the actual niveau and the demands of the MA finals in the various related areas. Hasler points out:

The main thing is that our MA-course is practical and not research oriented! Here the collaboration with Michael Brater, who particularly in this area has gained much experience, is especially valuable.

Moreover, an important point is that the invitation to *all* eurhythmists who strive for an MA remains open. Hitherto, with no academic finals available, one can apply with an extensive portfolio about one's training and life-experiences. The BA exam has to be taken, which is possible to integrate into the first term of the two years of the part-time MA course. The part-time students have expressed great satisfaction when the hurdle of the portfolio is taken. By writing, the candidates experience what they have already done, and everything that they actually able to do! Even the hurdle to

formulate something in writing is mostly experienced as a great clarification, confirming what has been experienced, as a great step from the feeling, "I am so excited, and have experienced so much" to the reflection, "What have I learnt from it, why, how?" It is about learning to reflect on the background and from there to take further steps. The whole process is described by all who went through it in the past two years as very helpful and satisfying.

On the whole, for Alanus College it is enriching to have the basic training, main study, and professionally qualifying courses of study still being built up, in one campus and thereby to be able fully to benefit from interdisciplinary offers in all areas.

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Sparkling Energy

*International Meeting of new Eurhythm Graduates
 29 June – 2 July 2009*

Gabriela Jüngel, CH-Dornach

At the international meeting at the Goetheanum, 120 new eurhythm graduates of the eurhythm trainings worldwide performed from 29 June to 2 July 2009 a total of 18 programmes. My main impression was abundant energy, mainly with "power pieces" – which, however, they could fulfil; the will to move together, to be strong without wanting to be the strongest themselves. On the whole there were serious themes, world-questions, and questions of self-knowledge which the young eurhythmists inwardly posed. But humour was also living, delighting and loosening up the audience. The different approaches of the trainings were well expressed in this complete overview.

With the eurhythmists from the Budapest School a swinging, streaming movement and grace was present, right into fiery, energetic and dramatic expression. But especially the humorous part was very original and lively. In the pieces of music in eurhythm there was a filled space between the individual eurhythmists, which showed the characteristic of their instrument and "sounded" together.

Some of the graduates from Überlingen, of a riper age, had chosen great, enormous pieces, which was possibly too ambitious? In the poem "The wind blows where it wills" by Dag Hammarskjöld, much light and air could be perceived around them.

Then a graduate from Berlin showed with dignity and a simple, clear expression the "Song of the Fates" by Goethe, and with fresh playfulness a duo by Brahms (violin & piano) – with a student from the third year. They were both completely in the music.

Compared to this Stuttgart was a large group with 16 eurhythmists. They showed pieces of virtuoso music. It was a dashing changing of groups with speed, dexterity, strength and grace. The groups moved in an "ecstatic" dynamic.

Nine graduates came from The Hague. I immediately felt the wind at the seaside in the wide steaming movements of

this group. With a weaving circular form they moved a sunset poem like a flock of birds in a dynamic stream. Six of the students formed Steiner's verse "When the human being warm in love"; two presented more the soul-aspect and four in the periphery presented more the light-filled radiating, the spiritual aspect.

The eurythmists from Witten/Annen wove in an interesting way the short poems of Hilde Domin and Nelly Sachs with music by Josef Matthias Hauer and Zoltán Kodály. With these compositions they partly reached very much into the physical. The little Fox in the French fable was charming in his enticing conversation with the Raven; he tries to entice to drop the cheese in his bill.

In the presentation of a Swedish poem by the four graduates from Järna, which was about thunderstorms and lightning, I experienced a strong expression through the clear fashioning of form and sound, although I do not understand Swedish. Also in the eight short pieces of music clarity prevailed in the tone-gestures the intervals and the shared forms. Everything possessed a light-filled character.

The six students from Alfter moved more bodily orientated. Their forms were moved more through footwork, less through leading from the shoulders. In the Grimms' fairytale "Rain Woman" they worked with lengths of material which came from the costume of the figure of the Rain Woman, and were moved with gentle swinging movements or also placed on the ground. At the end the Rain Woman wraps herself skilfully with these cloths – a beautiful picture of a bound being.

The two eurythmists from Vienna moved with heart and soul. The sounds freed themselves from the gestalt. And in the music ("Variations on a Hungarian Song" by Brahms) there was enthusiasm and joy in moving together.

Two men from the Kairos research project (led by Ursula Zimmermann) worked in a poem on the qualities of red and blue, doing eurythmy in standing and moving forms dynamically. In a Chopin Etude (op. posth.), a duo, they unfolded an intensive stream (foot) and pull of the movements. I felt as if lifted into a higher sphere and completely dived into the music.

Full of bright humour, the eurythmists of the Zuccoli School presented the fairytale "The Two Cakes". With characteristic sound-gestures, positions and footwork the roles gained life – full of foot-positions and soul-gestures – the effect was expressionistic.

The eight graduates from Jerusalem appeared modest and with an ensouled radiance. They moved together harmoniously with much inner peace. A longing and a streaming could be seen in their movements.

In contrast to this, the three from Cape Town conquered the stage and the audience with boiling fiery power and a primal joy in movement. They strongly moved their whole body, frequently right down to the ground.

On the other hand, the four from Helsinki in their text from the Kalevala radiated a marked clarity and light-filled strength. Their original humorous love poem bordered somewhat on drama.

Three of the seven graduates from Nuremberg performed with energy with overreaching sound-gestures the poem "There is a fire under the earth" by Ingeborg Bachmann. In the "Dance of the Vowels" the A wanted to go to the carnival as I, the I as O, and so on. This was very original and delightfully performed, ending with a wonderful play on words.

With the elemental performance of the "Monologue in the witches' wind" by Hedwig Boerger they led over to the next group from England.

The four graduates from Stourbridge performed the Scottish ballad "Edward" in a very dramatic and elemental manner. With their effective, magical sound-gestures and their intensive mutual relationships, they built up an intensive mood. And in Debussy's "Première Arabesque" there lived a mutual weaving. Each movement was permeable for the dynamic of the music. The qualities of the weaving forces of the periphery and a moving on and with the air characterises this group.

With the 11 Japanese I dived into a completely different world – certainly also because of the Japanese poetry and music. The group-dynamic was as if out of a mould and with a power of will behind it, but also with modesty. In a piece of music for piano (two groups) and flute (solo), the flute flourished like a blossom and disappeared likewise enchantingly. The eurythmists form their movement together out of the periphery and as if linked by a hidden power.

Spring Valley was represented by 16 students. They had much streaming power around and in themselves that the walls of the hall almost burst! With differentiated veil movements – sometimes flowing, sometimes flashing, sometimes held, sometimes dramatic – they moved enthusiastically in flowing gestures from delicate to fiery. In each moment there lived creative becoming and release, a giving away.

A special pearl was the programme of weekly verses through the year with 20 of the 52 verses out of Rudolf Steiner's "Anthroposophical Soul Calendar". The different schools were so to speak united through the course of the year, in which the soul breathes with the world and with itself. A comprehensive circle was formed around the world. Järna showed the fourth verse in Swedish. The others did eurythmy in German, even the Japanese and other non-German-speaking trainings. I experienced again how universal and human these verses are.

Another pearl and world première this time was the bouquet of pieces offered by many of the eurythmy tutors from worldwide – with much humour and musicality. If I were once again interested in studying eurythmy, this performance would be a help in deciding between teachers and schools.

Throughout the days there lived a mood of companionship and support, on the stage as well as to and from the audience. Goethe would probably have allowed his Faust to say: "How everything weaves to a whole, the one lives and works in the other."

Johannes Starke, Zürich

On the evening before the meeting of new eurythmy graduates, Goethe's "Fairytale of the Green Snake and the Beautiful Lily" was performed in the great auditorium at the Goetheanum. The direction of Werner Barfod of the Goetheanum Eurythmy Stage-Group and Wanda Chrzanowska as a very experienced and competent speaker produced on me after the premiere rather still mostly a collection of solo offerings; now it had smelted to a whole.

This year the performances of the new graduates took place again in the *Grundsteinsaal* – after it could take place

last year in the *Schreinerei*, on the historically first stage (the year marking the centenary of Steiner's penetrating question "Could you dance this?").

This time Margrethe Solstad greeted the round hundred 4th-year students from 18 trainings world-wide: Alfter, Vienna, Research-project Dornach, Eurythmeum Zucconi, Budapest, Überlingen, Berlin, Stuttgart, Järna, Witten-Annen, The Hague, Nuremberg, Stourbridge, Tokio, Israel, South-Africa, Helsinki and Spring Valley.

The short performances limited to 20-30 minutes could unfortunately only reflect a partial impression of the respective graduation performances. Consequently, I rather liked the frequent overstepping of the time-limit since you could see more [? most groups did keep to the clock time! *Tr. note*]. In this respect the forming of the programme could be re-thought for the sake of the uniqueness of the performances. With the presentations – which cannot be discussed here in detail – that sustained a high level and which raised tremendous applause, two things come to mind.

The graduates of the Alanushochschule Alfter, compared to the previous year, showed rather a tame or rather bordering on the classical programme. The graduates from the new training in Jerusalem – appearing here for the first time – surprised me with a common breathing movement that is seldom seen to such an intensity, *i.e.*, the impulse appeared quite in unison, not rigidly practiced but rather arising out of the moment.

With the performances of Steiner's weekly verses, I was enthused; Margrethe Solstad termed them chamber-music treasures. More than half the number of verses following the course of the year were presented by 80 new graduates. It was exciting to see the succession although the presentations greatly differed. I missed, with some exceptions, the concrete inclusion of the colours [in the gestures] – do they not express the special nuances, that is, the chamber-music instrumentation? It would certainly be worth the effort to search for pieces of music for equivalent practice material. Including these "Calendar-of-the-Soul" verses, originally suggested by Ursula Zimmermann, was a renewal for these working-meetings.

This year for the first time a performance by the eurythmy tutors also took place. A wide spread of the eurythmical style in the classical style opened up with serious and humorous items: several music solos, some texts, some duos and a trio. The final item, a "Hymn to Old Age" by senior tutor Angelika Storch – found in a newspaper from Nuremberg – released riotous amusement with the predominantly young audience. (How would an evening of humoresques strain one's stomach muscles?)

In his lecture for the new colleagues entering professional life or further training, Joachim Daniel spoke of future-bearing impulses for eurythmy. They shone through all the performances and give hope for a further development of our still quite young art.

Moved Speech, Speaking Movement

Professional Conference for Eurythmists and Speech Artists (16-18 July 2009)

Danielle Volkart, CH-Dornach

These three rich days offered the opportunity for an active meeting between eurythmists and speech artists. Both working groups could be attended – "Urtriebe-Primal drives", by Fercher von Steinwand and "The Twelve Moods", by Rudolf Steiner. During the day everyone could work in these groups and during the evening, what you had worked on could be experienced through the various performing ensembles. This concentration allowed a welcome deepening of the theme. Eurythmy students, too, presented well prepared contributions (*Urtriebe*), bringing a fresh and communal feeling amongst colleagues. Many thanks to everybody, also to who prepared the *Urtriebe* for us and for eurythmy.

Angela Locher and Lilli Reinitzer spoke to us in a special way. It didn't seem like addresses or introduction in the normal sense, no, something like a conversation arose in the great Auditorium. This dialogue contained content and above all *substance*. Eurythmical work on the *Urtriebe*, Rudolf Steiner said after World War I, could be community building to the highest degree. Indeed! This could be clearly perceived in the ensuing workshop performances. I wondered inwardly – this could be *the* method, the tool against the bourgeois society into which we sank after the World Wars instead of a spiritual community.

Thirty-nine verses of "Urträume-Primal dreams"! The one or other person might experience a light shock in their limbs. But what kind of dreams did the eurythmists of the Ensemble E chore bring before our souls! Mirjam Hege's differentiated speaking, descending and increasing again, allowed the viewer together with the eurythmy to dive into the creating of dreams.

How splendid it would be if a speech-chorus would come about, a chorus of the word – with a conductor who with overview, insight and thoroughness, depth and strictness, would educate the chorus like an orchestra into one organism – creating phrasing, dynamics of pianos and crescendos, sending length into the widths, and awakefully aware of expressing the shorts like held, sparking staccati, so that speech can stream out as a *Pegasus movement*; grasping, accelerating and held! – this *Pegasus movement*, which the eurythmist could and *can* joyfully lay hold of as the "word of the feet" and in his/her feeling of colours.

A speech chorus, speaking for eurythmy, is more, much more than several speakers; it is a penetrated ocean! (to speak like Morgenstern's character Palmström...)

Johannes Starke, CH-Zürich

"The artistic laying-hold of speech and the art of eurythmy are inter-related," wrote the initiators Margrethe and Trond Solstad who, with Wanda Chrzanowska and Ursula Zimmermann, formed the preparatory group for this conference. Through practicing together, it was to research the forces of a living speech, brought into being by Rudolf

Steiner and Marie Steiner.

If the inner feeling-experience is metamorphosed into a fashioning force that would be manifest, plastically and musically released into the breathing stream, coloured in its sound, and imaginatively ensouled, then the inner eurythmy of the word becomes the carrying force of the one who carries out the outer movement and is able to release his/her body from the power of weight, into poised movement. The service the speaker renders for eurythmy is received back twofold, as a gift as a key which eurythmy gives him for the artistic element of speech.

This passage by Marie Steiner (from GA 280) was taken as a motto in the modest invitation for this deeply moving conference. In comparison to the rather numerous eurythmists and speech-formation artists in the whole world, the number of participants was rather meagre. All the more intensive was the work on the theme in the groups, arranged in part according to professional areas, in part divided. The “Cosmic Choruses” by Fercher von Steinwand and Rudolf Steiner’s “Twelve Moods” were the focus. These poetic creations led in a twofold manner to the forces of speech.

In his introductory lecture on Fercher von Steinwand, Philipp Kleinfercher spoke enthusiastically on the poet’s work, his impulses and their significance for anthroposophy. In the – not only – chronological middle of the conference, Heinz Zimmermann led us through Steiner’s tremendous zodiacal poetic creation.

This, together with the grandiose compositions by Jan Stuten for two pianos played by Hartwig Joerges and Olaf Marggraf, formed the beginning of the three eurythmy performances which were dedicated to speech. (Music dominated in the ensuing public Eurythmy Symphony Summer Week.) On the first evening, the “Satire” followed, a cosmic poetical creation by Rudolf Steiner, likewise presented by members of the Goetheanum Stage-Group and the Kairos Project-Ensemble, and spoken by Wolfgang Rommel. After this came humorous items by Molière (Michael Leber, Benedikt Zweifel / Rüdiger Fischer-Dorp), Shakespeare and Christian Morgenstern (Annemarie Bäschlin / Alois Winter), and a little story in Swiss-German (members of the Eurythmy Stage-Group Berlin, with students).

On the second evening, after the *Twelve Moods* (spoken, one or two voices, by Sylvia Baur and Maaike Maas), the programme consisted of Fercher von Steinwand’s *Chor der Urträume* [“Chorus of Primal Dreams”] (Ensemble E chore, Lili Reinitzer with introduction / Mirjam Hege) and *Urtriebe* [“Primal Drives”] 2, 5 and 11 from the Cosmic Choruses (students from Witten-Annen, Stuttgart, The Hague / diverse speakers solo and in chorus).

Moved Speech: Speaking Movement

On the third evening the *Urtriebe* 1-6 followed the Zodiac (Eurythmy Stage-Group Berlin, Project Group by Ute Medebach and Angela Locher with introduction / Roland Everwijn, Trond Solstad, Ondrej Sofranko solo and in chorus).

The programme was of terrific depth, which strongly moved the guests who filled the Great Auditorium for these workshop performances. The efforts made by the individual groups was well worth it, honoured by the great applause.

Qualitative differences in the presentations was a side issue.

The stage was arranged with a – unfortunately seldom seen – pentagon form with plant-coloured curtains. These were lazure-painted in bright and dark indigo by artists – directed by Thomas Sutter – who worked on the new ceiling of the Auditorium with motives from the First Goetheanum. In my recollection, eurythmists had to struggle to reach the high vault of the auditorium; it was a pleasant experience for me, through the apparent lowering of the ceiling that every eurythmical movement could reach to the last row. In this way, the strong inner forming power could reach the audience, even from groups not so used to the large spaces.

There was abundance offered for this conference by the many groups. The participants were astonished and enthused by the intensity of the workshops. A very warm thanks to the initiators, and all those involved. It was a festival for the still quite young artistic impulses of eurythmy and speech formation, as indeed all in all for anthroposophy. May all three, which depend on each other, remain fruitful in the future.

Speech Development, Capacity to Play, Social Competence

Report on the Speech-Formation Artists’ Conference in Witten-Annen, Pentecost ’09

Ulrike Hans, DE-Stuttgart

It is not quite two years since 20 speech-formation artists at the great education conference in Greifswald decided to take the initiative and proactively take up the destiny of their art. They were strengthened by Dr Heinz Zimmermann, who promised his active help. A first conference took place on Ascension 2008 in Karlsruhe. Some 18 colleagues concentrated on Rudolf Steiner’s “Twelve Moods” and a thorough discussion on the situation then of speech formation within Waldorf education and the anthroposophical scene. The special thing about this event was the meeting with those quite young in the profession, who have to find their way in difficult conditions, and those who can look back on a long experience.

In Greifswald too the initiative arose for a conference on educational questions at the Institut für Waldorfpädagogik in Witten-Annen. Gabriele Ruhnau, Bernhard Heck and Ulrich Maiwald were prepared to take the three steps from insights of an anthroposophical study-of-man and medical point of view, via educational activities, to the training of social capacities through the methods of speech formation.

They received ideas and financial support from the *Bund der Freien Waldorfschulen* [Steiner/Waldorf Schools Fellowship in Germany], from the *Berufsverband für Sprachgestaltung und Schauspiel* [Association for Speech Formation and Acting], who collaborated in forming this conference, and from our Section for the Arts of Eurythmy, Speech and Music in Dornach.

Dornach contributed lecturers and workshop leaders. Dr Zimmermann contributed two lectures; Margrethe and Trond Solstad together led workshops on eurythmy and speech formation.

The lectures by Dr Zimmermann and Dietrich von Bonin focussed on the development of speech. Dr Zimmermann turned to grammar. It forms the skeleton of speech and has to do with the strength of uprightness in man. One can read the development of speech within grammar from an interjection to a communication full of abstract concepts and signs. As children grow up from immediate impressions of experience to conceptualising and reflecting, humankind on a whole has distanced itself from the primal liveliness of the word to achieve abstract thinking. Language is no longer understandable from listening; concepts need defining. Human beings had to emancipate themselves from the word, in order to take hold of it anew with the "I". The way from living, vocal expression to abstract concept is the path from movement to form. There is further development only if form is brought again into movement now from within.

Dietrich von Bonin took up these polarities by describing the acquisition of speech in children as a result of hindered movement. Thereby being perceived on the part of the mother and of people in the surroundings plays a decisive role. Only an answer to arbitrary movements and sounds leads children to awaken in their body and develop a calm pole. In healthy speaking a speech impulse and speech intention enter into rhythmical mutual play; meaningful speech arises. Speech disturbances are caused by a speech impulse which is too weak, or in the difficulty in forming the word before it is uttered. A third possibility exists that the impulse for speech and the intention do not link up. When the therapist has discovered which of these three aspects is weak, he can be effective.

A third lecture was held by Cornelis Lohmann, who as an upper-school and theatre teacher in Waldorf Schools leads theatre projects involving children from more than one age-group. His wanted to emphasise, from the view of the teacher, the tremendous possibilities of theatrical work with children coming together from different classes.

Here we are dealing especially with social competence, the healthy mutual play of sympathetic and antipathetic forces. To experience together and to wake up through each other are two important basic gestures in a community.

A heterogeneous age-structure in a theatre project trains the social interaction. The older pupils with their experience have quite concrete tasks of integrating and mentoring. Their example gives younger pupils the opportunity to emulate and identify something worth striving for. So the older ones carry responsibility which demands a feeling of self.

Lohmann sees a great task for speech formation and theatre work to take the fear of speaking from people. The reason why many people can no longer communicate adequately, in his opinion, lies not only in a lack of expressive possibilities, but also in the shyness to show oneself. Trust in one's own ability of expression has to be strengthened, especially in a culture that is intimidated through quick judgement and the urge towards perfection. Here speech formation has its methods.

Alongside the exacting mental work there were many enlivening moments and stimuli from the games and drama exercises, in speech formation and eurythmy, which, despite the variety, contributed to a rhythmical whole.

A climax of this conference was a recitation recital organised by the participants. In a wonderful manner a variety and

diversity in speech formation was shown. Uniformity seems gradually to have been overcome. New beginnings are evident making it unnecessary to use other styles of speaking. What we heard in its quality of voice and artistic expression was convincing, giving rise to a mood of hope.

In a final lecture, Dr Zimmermann took the festival of Pentecost. The event of Pentecost as described in Luke's Acts of the Apostles, is a mystical fact of the past and the future at the same time. The human being discovers a spirit-filled speaking, understood by all the nationalities.

The way can only proceed forwards. The loss of the primal language was the first step of humankind to come to itself. Today man faces dumbness, feeling powerless in speech. In the transition through powerlessness and silence a listening space can open. New experiences of communication can arise in experiencing the spirit in the other. Yet this requires conscious effort through practice. Man is a being spoken through the cosmic word. He came from cosmic word to human speech. Now we face the task to find the way from human speech to cosmic word.

In a discussion to round off, all 50 participants expressed great satisfaction with the course of the conference. Special thanks went to the Institut für Waldorfpädagogik, who had hosted the conference in a welcoming and non-bureaucratic manner. According to the wish of the participants and organisers, a continuation of this conference will take place next year in Witten.

The situation of the Dora Gutbrod School for the Art of Speech

Ursula Ostermai & Ruth Andrea

The *Dora Gudbrod Schule für Sprachkunst* ends its training in speech formation on 30th June 2009. In future it will serve only individual students for the further training, extending and supporting of speech formation. The School was founded initially from a training initiative of Dora Gutbrod whose latest concern was the therapeutic application of speech-formation. One can read more about her as a student of Marie Steiner in Dietrich von Bonin (ed.), *Materialein zur Therapeutischen Sprachgestaltung*. After 50 years of speech-formation in stage-art at the Goetheanum, she wished to spread the activity into the social sphere of life. In 1979 she began a training for people in social profession – teachers, curative teachers, nurses, speech therapists, and so on – who use the art of speech in their professions. With this at the same time the basis for a training in therapeutic speech practice was laid. The few colleagues who already worked in therapy joined the teaching: Ingeborg Mau for psychiatry, Ilse Schuckann and Erika Pommerenke for education, Ursula Herberg and Ursula Ostermai for curative education. Dr Christoph Grob, Dr Michael Steinke and later Dr Susanne Reubke gave the initial medical lessons. Although the training in the first ten years from 1979 was completely integrated in the Goetheanum, the content of her training was markedly different from that of the speech and drama school.

In 1989 after the death of Dora Gutbrod, Ursula Ostermai

founded the Dora Gutbrod School for Speech Formation concerned to convey a basic training for speech formation orientated on Steiner's *Study of Man* and which can be the basis for a further training in its therapeutic application. After a further 10 years Dietrich von Bonin took on this further training, making it the now existing training course in therapeutic speech practice. Under his direction this further training remains, and hopefully will develop further, for after all is not speech-formation a completely young child that has arisen out of applied anthroposophy carrying a great potential.

The original aim of the Dora Gutbrod School to develop an artistic speech-formation with the understanding of Steiner's *Study of Man*, and develop a therapeutic speech practice was accomplished, and the therapeutic speech practice will continue within the context of other art therapies. With their founding initiative of the new training and further training "*Am Wort*" [On the Word], Kirstin Kaiser, Agnes Zehnter, Brigitte Kowarik and Dietrich v. Bonin are concerned that the training possibilities in speech-formation and speech therapies can remain.

Today, in 2009, we look back on 30 years of training activity. The wealth of experiences and insights for speech and of the human being who speaks, as well as the methods of the lessons, we shall evaluate and assimilate in order to make them available to other speech artists, so that the basic artistic work can be developed which every anthroposophical art-therapy requires.

At the AGM on 25th March, the members present agreed to the request of the Council to change the name and purpose of the School. From September 2009, the Dora Gutbrod School will be renamed the "Dora Gutbrod Fonds" [Dora Gutbrod Spring].

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Kligendes Licht – "Sounding Light"

First performance of the Oratorio by Johann Sonnleitner on 15 and 17 May 2009 in Zürich

Verena Zacher Züsli, CH-Zürich

Have you ever admired Marc Chagall's coloured windows in the Fraumünster in Zurich? In the north we see the red prophet window with Elijah who drives up to heaven in his chariot of fire. In the blue window of the Ten Commandments in the south, we see above Moses with the stone tablets, below Isaiah announcing the message of peace. Of the three windows in the east, the blue one on the left shows us Jacob's dream of the heavenly ladder and his wrestling with the angel. On the right, in the yellow window of Zion, the harp-playing David with Bathsheba is presented; above this "New Jerusalem" is descending to the earth. In the middle we see the green Christ-window.

Johann Sonnleitner was inspired by these windows to connect to their colour-harmonies. His composition was commissioned by the Singfrauen Männedorf (conducted by Marie-Luise Vaihinger) for the Jubilee Concert in the Fraumünster. Chagall proceeded from the visual side of the light of the word; Sonnleitner, bringing the biblical words to sound, gives the sound back to the word, creating through his music a higher unity.

For the composer, the initial question arises concerning the stylistic means. In the programme notes one can read: "*In looking at the east window, the eye likes to oscillate between the blue of the left window and the yellow of the right window, in order finally to rest in the balancing green of the middle window. Arriving at the middle window, the eye is soon led to the centre: the cross in the sun-wheel. The cross in the circle also lives in music: in the circle of fifths two diagonals like crosspieces connect the notes standing in opposition. In the circle of fifths, however, triangles can also be formed. The whole composition is built on such musical forms of cross and circle, in the form of 12-note/tone rows. These 12-note/tone rows are so to speak the guardians of order. They form the necessary counter pole to that stylistic medium which produces liveliness – the natural scale [mode].*" There sound "*those enchanting in-between notes which for some centuries were banned from classical music yet live or lived in the music of various peoples. They resound here transformed in a new way. Tones light up; light sounds.*"

These lines point us to the striven for balance of structure and experience, of clarity and warmth. In their liveliness and joy in colourfulness, the five parts of the composition are in no way subordinate to Chagall's work. The whole work, embraced by a great arc, contains grandiose, festive movements, besides very tender passages in a chamber-music setting. Johann Sonnleitner's years of research for the qualities of the intervals allows him to use them regally. For instrumentation he uses the choir, seven vocal soloists, string quartet and double-bass, brass, woodwind, three Alphorns (differently tuned), accordion, harp, two harpsichords, spinet, glockenspiel, positive organ, the great organ and percussion (freely improvised). The "*Singfrauen*" in one to four choirs dispersed in the space, represent the voice of the folk or the song of the angels, a great challenge which they joyfully mastered. The soloists and the instrumentalists, who had to intone the sensitive in-between notes, deserve special praise for the easy-sounding delivery of these strange intervals.

These lines can hardly convey of the aural impression. But I can describe what remains strongly in my memory. Sonnleitner follows the rhythms of speech; differing from the baroque masters, he has at his disposal irregular time signatures (5/8, 7/8); these in alternation with the normal kinds of time signature convey a lot of life into the presentation. The score varies, full of imagination.

The introduction begins with the sound of bells, organ and alphorn, which by and by all are joined by the instruments; the singers join by humming. After a prelude on the first window with a call to God through Elijah, we take part in an impressive ascent in the fiery chariot. With the second window, the Commandments come across unyieldingly, indeed rigidly, in the captivity of the fourth. The commandment to love is different; thirds and sensitive intervals sound again and melody comes into its own. Isaiah's vision of peace

as a duet with soprano and alto – what an enchanting Pastoral mood!

Approaching the third window, completely new sounds greet us: “A star will arise over Jacob” with accordion, harp, glockenspiel and harpsichord, and woodwind all supporting the three-part choir. Jacob’s journey towards the “heavenly ladder”, as well as to the waddi where his wrestling with the angel took place, is a soothing connecting interlude. His wrestling with the angel in the characteristic duet between male alto and tenor is a powerful experience. I was especially strongly impressed by the septet where God declares, “Jacob have I loved”.

With the Zion window, Sonnleitner manages to bring to experience through very delicate sounds the meeting of David with Bathsheba. When David, becoming aware of his guilt, recognises his sin, there follows an “*Erbarme dich mein* – have mercy on me”. Here again we are aware of the composer’s mastery. He uses the motif from the alto-aria in Bach’s Matthew Passion, adding the sensitive in-between notes in a 5/8 time signature. In the mournful rocking, the listener is saved from dreaming off through the limping quality. The stroke of genius to expand the aria of David (alto) reflected in the major by the female alto (his soul), and so in the duet to allow to sound together the plea and the certainty of pardon, is a pearl.

In the Christ-window, Mary responds to Isaiah’s prophecy of the Annunciation. The percussion improvisation after the sung “*Eli lama sabachtani* – My God, why hast Thou forsaken me?” is worth mentioning. The earthquake, the sighing and groaning in the earth got under your skin. The Hallelujah at the end becomes a dance of jubilation.

The biblical story which in Chagall’s windows lights up in colour, becomes sensory, to be experienced plastically. The sensory experience, nevertheless, is illuminated by a higher Sun; this raises the listener. Johann Sonnleitner is a name commanding all honour.

Johann Sonnleitner, a name that has resonance in the world of music, is known especially as a harpsichordist and expert on early music. Born in Austria, he came in 1979 through Harnoncourt to Zürich, was invited to the Musikhochschule as a teacher for historical keyboard instruments, and also taught at the Schola Cantorum Basiliensis. With his latest composition he shows he is a frontiersman and mediator between early and contemporary music.

Foundling Bird

A Puppetry Seminar from 29 June – 4 July 2009

Désirée Stähli, CH-Winterthur

“Once upon a “time”, Monday afternoon, seven “foundling birds” sat in the wonderful renovated Figuretheater-Felicia of Monika Lüthi and Mathias Ganz. We had followed our desire to explore “the essence of the marionette” through Grimms “fairytale” *Fundevogel* – The “Foundling Bird”. We are a group of seven women who had travelled from Finland and Germany. During this week we even built a string marionette and “called it to life”, the path of change. To begin

with but also on each of the following days, we read together the fairytale which some knew better than others. Each time new doors opened revealing the background, the deeper meanings and the message of “The Foundling Bird”. At the beginning, I recall an old verse:

*Ich komm – weiss nit woher,
ich geh – weiss nit wohin,
ich bin – ich weiss nit, wer
wie kommt es, dass ich fröhlich bin?*

[I come – whence I do not know; I go – I don’t know where; I am – I don’t know who; how is it that I am happy?]

Then we had to decide on one of the seven figures of the fairytale. We were exactly seven, the right number of parts for “The Foundling Bird”. After drawing the figures, we had to build them. How nice it was to prepare all the materials necessary to build our “The Foundling Bird”-puppets: stones, thread, rods, tubular bandages and material of all colours, wool washed, dyed, and combed. Then we had to wrap everything with wool, bind together, stuff, and neatly sew it up. When after half a week all the “The Foundling Bird” actors were ready dressed, we had to hang each puppet on what is called the *Spielkreuz*, the playing-cross. In two fs and three fs we brought the puppets into exact balance. “Monika here; Monika there? Have you a moment? Come and see with your experienced eye! Mathias would you hold this here?” How happy we were with these two! The relationship between puppet and player deepened when the puppets could be led by their threads, and could hang upright. Then we had to design and construct the backdrop of 3 x 1 metres. We had as many stage-sets to the scale 1:10 as there were course-participants.

We all saw how tremendously demanding it is to realise a convincing, adequate and moving production of “The Foundling Bird”. The three wonderful transformations were real hard nuts for us to bring them convincingly on to the stage. It was wonderful that for the shared performances our marionettes could go onto the already prepared stage of Monika and Mathias. All the more beautiful when the professional lighting strengthened the mood. You could feel that the human being, born as “foundling bird” residing between earth and heaven, is an eternal wanderer, searching for his homeland.

Rudolf Geiger wrote an interpretation, which seems to explain it:

The one who trudges over the narrow bridge, this (in the gigantic, towering landscape) fleeting, unimportant human wanderer is on his way home, to his homeland.

These pictures are signatures of a yearning to return home, of the journey to somewhere cosy, held; it may be one of the simple cottage-spaces of the lower region, or it may be, for the one who has strength to wander on and to climb, of the higher regions.

Dear Monika, dear Mathias, heartfelt thanks for your devotion, humour, patience and rich ideas as you led and accompanied us during the whole week. We were all aware how important it is to allow fairytales and puppetry to live on. We would love to return to take some steps together on the path.

O B I T U A R I E S

Hella Pfleiderer, née Prestele*(9 October 1918 – 14 January 2009)**Christian Klingberg, DE-Rendsburg*

A courageous, determined fighter for eurythmy has left the earthly plane in Johanneshaus, Oeschelbronn. Till the end she practiced endlessly, even in her 90th year when her physical strengths were clearly reduced. Her spirit remained brightly awake. Her main interest was always eurythmy. Through the reports and in the performances which she followed, she could

perceive developments pointing to the future. But she vented her wrath on some modern attempts which she saw as false paths.

To the great riddles of the world, the question of evil in humankind – “Why does God allow all this?” – she could not find a satisfying answer, even in conversations with friends.

Life began for Hella Presteles in 1918 in a civil servant’s household. Soon her sister Erna was born. Lovingly led by their parents, the two girls could spend their childhood and youth in Augsburg after school in nature, especially in the woods. For Hella there followed a commercial training from 1936 to 1945 and a job as secretary. Her friendship and love for Karl Friedrich Pfleiderer was very much disturbed by the outbreak of World War II. Her fiancée was called up. During a break at home, a war-wedding took place in December 1943. After the end of the War in May 1945, Chief Lieutenant Pfleiderer did not return. The young widow waited for years in hope, not accepting his death.

During this also externally very hard post-war time, the first meeting with anthroposophy took place in 1947 during the first conference of the anthroposophical School in Stuttgart. A spiritual reunion with her “Fried” could be hoped for, but she never spoke about it.

A short visit with other young friends to the Goetheanum, Switzerland, took place. It happened that a young post-office worker living close to the Goetheanum in Arlesheim was looking for a living companion. Living with this “mother” of the well-known Hottinger-dwarves, the young war-widow from Augsburg could finance her eurythmy training with Lea van der Pals. With great thanks she later spoke of Margret Hottinger’s generous deed for the student from Nazi-Germany. Another world opened up on the Dornach hill – anthroposophy, art, and eurythmy. Well-known leading personalities directly or indirectly became teachers for Hella Pfleiderer – Isabella de Jaager, Marie Savitsch, Ilona Schubert and many other artists.

Her graduation took place in summer 1953. In his town Rendsburg way up in the north, Hans-Georg Schweppenhäuser with Dr Hildegard Froebe-Meyer founded the first Steiner/Waldorf School in Schleswig-Holstein 1950; he also largely financed it. Elena Prütz invited the newly graduated

Hella as a colleague. Many refugees had come to this land between the North Sea and the East Sea. For many parents Waldorf-education, hitherto unknown, was a saviour. Waldorf teachers showed social courage and accepted many children, often more than 40 in a class. Soon after the opening, approx. 720 pupils squashed into the new school building, conceived by Felix Kayser for about 450 pupils.

For eurythmy lessons there was only a room of 90 square metres in the cellar, which was also used for the services. An emergency room had to be installed; between two classrooms a wall was taken out. During this pioneer time Hella Pfleiderer entered her path with energy and inner fire, teaching often very large groups and herself always learning more.

Eurythmy was always to remain a joyful, lively subject! She laid great value on the style and quality of her clothing, and also the decoration of the room should harmonise with the eurythmical activity. For the monthly school-festivals she took strict attention to quality – only the good ones were allowed on stage. For the others there remained the ambition for the next occasion. Even for the smaller occasions of festivals the teacher remained reticent, self-critical of her own stage appearances, which did not correspond with her own marvellous abilities. Hella Pfleiderer gained strength, stimuli and her ever-fresh courage from numerous professional conferences and art trips. Her pupils were inspired by this. Several chose eurythmy as a profession, becoming stage-eurythmists or Steiner/Waldorf teachers.

After joining the General Anthroposophical Society, she also became a member in 1982 of the School for Spiritual Science.

Many adult classes should be mentioned in her own Steiner/Waldorf School or in the state school, which were greatly enjoyed. “HP” taught for about 30 years from kindergarten to Class 12, always with full commitment. There followed during her retirement after gaining her eurythmy-therapy diploma, 10 years educational and therapeutic work, always in collaboration with the school doctor. The number of patients could always be adjusted to what she could manage. A full-time eurythmist usually worked alongside.

In 1993 after 40 years, she decided to retire and enter the “Centre for creative life in old age” in Oeschelbronn. Here she enjoyed the rich cultural events in Johanneshaus, especially the performances in the beautiful hall, always very happy to see the Stuttgart Eurythmeum, but also other visiting eurythmical artists. Afterwards she would go backstage to give her thanks and sometimes to ask questions.

In Epiphany 2009 an aggressive stomach virus did the rounds in Johanneshaus. Hella Pfleiderer was affected by it, which in addition to her advanced age weakened her. During the recovery phase death suddenly called her in the early hours of 14 January.

A very moving memorial meeting took place on 16 January 2009, at her wish a small circle with no mention of biographical dates. The poem requested for this occasion by Werner Bergengruen, with music by Schubert, Wolff and Bach, formed the main part. The poem is printed here. A large circle of ex-pupils, colleagues and friends were informed and gratefully paid their respects to Hella Pfleiderer.

Der Behütete

*Ich, mit Vergänglichkeit geschlagen,
ein Spielball jedem Widerpart,
bin alle Stunde aufgetragen
den Engeln Seiner Gegenwart.*

*Ein Aschendunst im Ungefähren,
ein Halm, den jeder Hauch verjagt -
und dennoch ist ein Überwähren
mir unbegreiflich zugesagt.*

*Ich weiss, ich bin aus Glut geboren,
getauft mit feuriger Tinktur,
und ewig bleibt mir eingeschworen
die salamandrische Natur.*

*Ich weiss, ich soll in Schwall und Schwebe
Ein fest beruhendes Gestein
Und wie asbestenes Gewebe
Im Feuer unverbrennbar sein.*

Werner Bergengruen

[The Protected One

Blighted with my mortality, each resistance like a ball in the wind, I am commissioned at any moment by the angel of His presence. A misty ash in the uncertainty, a blade which any breath of wind will blow away – and yet survival is unimaginably granted me. I know I am born out of the glowing embers, christened with fiery tincture and the nature of the salamanders is eternally promised me. I know that in the torrents and blasts I shall be a firm resting stone and like asbestos tapestry remain unsinged in the fire.]

Gisela Hellmers

(6 June 1925 – 27 January 2009)

Christa Slezak-Schindler, DE-Bad Liebenzell



On the Mars' day [Tuesday] of week no. 43rd of Steiner's "The Soul's Calendar", Gisela Hellmers passed consciously over the threshold of the spiritual world. Whoever knew her would like to recall how from her clear eyes a loving, wondering shining, ensouled by an inner spirit-warmth, radiated into the world defying all coldness of the world.

Down in the wintry depths,
The true essence of spirit is seething-
it is endowing cosmic appearance
with powers of existing
through forces of the heart.
The fire within the human being
Now growing strong,
defies cosmic cold. (Week 43, tr. Mellett)

Gisela Hellmers was born into a renowned merchant family in Bremen, very connected to anthroposophy. With her three siblings, an older brother and two younger sisters, she had the good fortune to spend a well-protected childhood and a happy youth. Already as a young person she was intimately connected to animals and she loved farming. But her physical strength was not sufficient to take up a profession in agriculture. So she studied music, and gave cello lessons in Bremen until 1953 or 54, when she was asked to join the orchestra of the Goetheanum stage during the [Goethe's] Faust Festival in Dornach. The direct experience of the performance made such an impact on her that she knew immediately that speech would determine her further path. She recognised her task in the realm of speech, left her life in Bremen behind her and remained in Dornach in order to learn the art of speech formation. She was kept in Dornach by her interest in poetry, her lively interest in the biography of poets and a deep love of speech and its formation. For several years she took private lessons with Kurt Hendewerk, working at the same time in the cancer research institute "Hiscia" of Dr Alexander. She was much appreciated for her perseverance and conscientiousness.

Through her participation as a cellist in the Goetheanum Orchestra, she experienced and studied intensively over the years all the performances of Steiner's Mystery Dramas and of Goethe's *Faust*. This filled her already rich inner life and noticeably enhanced her musical and plastically-strong ability to fashion speech. Already during our first encounter in Dornach, in January 1958 – that is 51 years ago – she spoke seriously and with conviction on how to learn this difficult art. One year before her speech finals, she joined a course of the speech school, where I too was involved. After our graduation, she became a teacher of speech formation at the Steiner-Waldorf School in Bremen and I at the Steiner-Waldorf School am Kräherwald in Stuttgart. But soon – after 2 or 3 years – she came to Stuttgart, in order to work at the Priests Seminary of The Christian Community, led by Dr Friedrich, to start together some artistic work. Our of this work innumerable recitation programmes arose in Rudolf-Steiner House, Stuttgart, and in other towns. The climaxes were festive evenings, e.g., 1965 for the 700th anniversary of Dante's birth, enriched through the collaboration of Ida Ruchardt who recited in Italian, and for the 200th anniversary of Hölderlin's birth in 1970.

Gisela was strict with herself, following the motto of a certain musician who said, "If I do not practice for one day I notice it; if I do not practice for two days the critics notice it; if I do not practice for three days the audience notices it".

In 1978 she inspired the co-founding of a training, the training for speech formation and speech-formation therapeutic practice in Stuttgart. Six months before this we experienced a highly dramatic journey to the Greek islands. Dangerous storms and the impressively alive images of Greek culture accompanied our decision. After seven years of collaborative work in the training insurmountable differences in teaching method led to a separation. This resulted in two independent schools, one in Stuttgart, the other in Bad Liebenzell-Unterlengenhardt.

After Gisela had given up her work in the training of speech artists in 1996, she dedicated herself the more intensively to cultic speaking, attempting to enliven this through Rudolf Steiner's indications. A small group of priests of The

Christian Community met regularly twice a year, gratefully taking up what she wanted and could convey.

All four of Hellmer's siblings were united in the strong common strivings of future-oriented anthroposophical endeavours. Renate, the youngest, had to leave the earthly plane all-too-early (1959), a year after her eurythmy training. Ingo, who worked as an anthroposophical doctor, died nine months before Gisela. Marianne, who was able to remain with her till the end, and accompanied the waning of her

physical strengths during the patiently born illness and peaceful passing, worked in a free practice with rhythmic massage and curative education.

During her life Giesela was unshakably faithful to the anthroposophical speech-impulse. This impulse will carry her through the extensive spheres of the universe and will send forces of blessing towards the deepening and spreading of artistic speech in the earthly world, so necessary today.

EVENTS OF THE SECTION

Working and meeting weekend for young eurythmists

13 to 15 November 2009

“Da muss Atmosphäre drinnen sein, Empfindung von der Verbindung des Menschen mit dem Göttlichen. Dann ist eben wirkliche Eurythmie da.”

R. Steiner, “Eurythmy as Visible Speech”, Lecture 1

We want to give the possibility through exchange to enable searching individuals to link to eurythmy. What impulses are living in our generation? What tasks are there?

For the practical work we will concentrate on the essence of speech. We look forward to stimuli, questions and your presence!

For the preparatory group – Tara John and Friedlind Kiedaisch

Contributors: Michael Debus, Margrethe Solstad, Trond Solstad

Fri. 13.11. 5.00 pm to Sun. 15.11. c. 12.00 noon

Goetheanum, Dornach, Holzhaus

Course fee: 50 Sw. Fr.

Meals and group accommodation possible

Registration:

Trond Solstad, Sektion für Redende und Musizierende Künste, Goetheanum, Postfach, CH-4143 Dornach 1

Fax +41-(0)61 706 42 25

srmk@goetheanum.ch

For further information Tara John eurythmie.arbeitstreffen@web.de

Courses for Eurythmists and advanced practitioners

with Werner Barfod in the Goetheanum

19 Oct. – 7 Dec. 2009, Monday 7.30 pm – 9.00 pm, 8 evenings
The artistic Process and the Secret of fulfilling the Demands of the Times

Presence in doing – working methods of the human being of movement – 7 conditions of the “I” in the soul

Contemporary poems and Rudolf Steiner's language

Fee: 60 Sw. Fr.

Deadline for applications: 10 Oct. 2009

2 – 30 March 2010 and 13 – 27 April 2010

Tuesdays 7.30 – 9.00 pm, 8 evening

The IA O-Meditations and Steiner's Foundation-Stone Verse

Fee: 60 Sw. Fr.

Deadline for applications: 15 Feb. 2010

Written applications to:

Werner Barfod, Efringerweg 1, CH-4143 Dornach

Music eurythmy course 2010 with Dorothea Mier

Sat. 2 Jan., 10.00 am – 5.45 pm & Sun. 3 Jan., 9.00 am – 5.00 pm in the Holzhaus, Goetheanum, Dornach

Registration: Goetheanum Empfang

Postfach, CH-4143 Dornach 1

Tel. +41-61 706 44 44

tickets@goetheanum.org

The Inner Human Being in Conversation

Sat. 5 Dec. 2009 evening presentation in Stuttgart, Rudolf Steiner Haus, with Michael Leber, Mirjam Tradowsky & Margrethe Solstad (eurythmy), Hristo Kazakov (piano) and Trond Solstad (recitation).

The programme will be repeated on Sunday 13 Dec. 11.00 am at the Goetheanum, Dornach.

Working days for tutors of the eurythmy trainings

Mon. 4 – Wed. 6 Jan., 1.00 pm & working conference for eurythmy trainers 6/7 Jan.

*Medical Section at the Goetheanum
with the Performing Arts Section*
**Working days in Therapeutic Speech
Practice at the Goetheanum**

from 22 – 25 October 2009
for speech-formation artists, doctors and therapists

**METHAMORPHOSES of DIONYSIAN &
APOLLONIAN FORCES**

Research – Deepening – Use

- How are the Apollonian and Dionysian concepts become alive today as working concepts – in art and in the psychosomatic constitution? *Dr Hans-Paul Fiechter*

- What forms of movement and gesture are at work especially with speech? *Margrethe Solstad & Dietrich von Bonin*

- Impulse group-work on gymnastics, eurhythmy, drama and the gestures influencing articulation in relation to language and to speaking. *Wolfgang Nefzger, Margrethe Solstad, Dirk Heinrich, Dietrich von Bonin*

- Research and case-studies on high blood pressure.

Dr Christoph Kaufmann, Alexander Faldey & Martina Frank
- Panel discussion on the professional realms and the potential of therapeutic speech practice. *Chair: Michaela Glöckler*

- Bothmer gymnastics/ spatial dynamics, speech-choir work in different languages, recitation evening, work on professional questions.

- Working groups: Apollonian-Dionysian elements in art and in therapy, speech rhythms, hexameter in education, the language of children, speech formation according to J.W. Ernst, translating the speech-exercises.

Translation for English-speaking people.

Responsible:

Medical Section at the Goetheanum: *Michaela Glöckler*; for the Performing Arts: *Margrethe Solstad*

Preparatory group: *Dietrich von Bonin, Walter Gremlich, Edith Guskowski, Kolléwijn, Wolfgang Nefzger, Trond Solstad*

Application forms
Medizinische Sektion am Goetheanum
Postfach, CH- 4143 Dornach 1
Tel. +41-61 706 42 93, Fax +41-61 706 42 91
roland.tuescher@medsektion-goetheanum.ch

Musical events

6-8 November 2009– Goetheanum
Meeting of young musicians (by invitation)

21 November 2009 – Goetheanum
Section work 2009
“The Forces of Therapy in and the Effects of Music III”
Philia Schaub

29 November – Goetheanum
Matinée concert with works by Emil Himmelsbach

12 December – Goetheanum
Research project: Eurhythmy and the Lyre III
Performance

20 February – Goetheanum
Section work 2010
The Intervals I

5-7 March – Goetheanum
Musicians' Conference
Improvisation and its strength in the educational, instrumental and the musical-artistic realms

20 March – Alanus Hochschule Alfter
Composers' Symposium VII
Chen Xiaoyong

23/24 April – Goetheanum
Composers meeting IV (by invitation)

25 April – Goetheanum
Matinée concert: string quartet

8 May – Goetheanum
Section work – The Intervals II
Johannes Greiner

5/6 June – Cusanushaus Stuttgart
Meeting of tutors of the School for Uncovering the Voice IV
(by invitation)

Information: Michael Kurtz
Tel.: +41-61-706 43 03; Fax: +41-61-706 42 25
michael.kurtz@goetheanum.ch

Puppetry January working days 2010

Dear Colleagues,

In January we spoke about the future form of our work. Together we decided to continue these intensive discussions in our next meeting from 15-17 January 2010.

- what form do we want to give our work in future, in order to do justice to the challenges today in our various realms of activity?
- what are our burning questions?
- for what are we hoping?
- what do we want to focus on for the work?
- what forms of collaboration do we need to realise our intentions?

Hitherto the steering group has prepared these meetings with our Section leader. This group wants to change itself for new forms of collaboration.

Everyone who seeks and wants to collaborate with the Section for the Arts of Eurhythmy, Speech and Music at the Goetheanum, are warmly invited to share in this new formation.

Alongside the *discussion for a new form of Section work* the practical work should not come short. Three sessions are available in which individual players and groups can present

initial, unfinished, abandoned or attempted productions in a workshop.

In this *workshop*, the participants are to discuss the presented piece, enter into play, experiment, make suggestions, and find other solutions.

Each player and each group who are available are asked to suggest a person to moderate your working group, out of the participants of the January Conference.

Registration and requests till the end of September 2009:
 Gabriele Pohl
 Albert-Ueberle-Straße 20
 DE-69120 Heidelberg
 tel: +49-6221-6524496
 pohlgaubriele@web.de

Margret Gansauge
 Eichelbergstraße 19
 DE-68163 Mannheim
 tel: +49-621-822607
 gansauge@gmx.net

Further information and the exact timetable from
 Trond Solstad, Section SRMK, Postfach, CH-4143 Dornach,

Margrethe Solstad
 Section leader

Dagmar Horstmann
 for the preparatory group

ANNOUNCEMENTS

The following events take place on the responsibility of the respective organiser.

The inclusion here does not mean that in each case the event corresponds with the direction of work sought by the leader of the Section, or the Editor of this *Newsletter*. The reader and participant of the events is explicitly called to make his/her own judgement.

EURYTHMY

BA in Eurythmy

The Kairos Eurythmy Training in Cape Town is offering an artistic course for upgrading a Eurythmy Diploma to a Bachelor of Art degree

Course dates: February 2010 – November 2010
 Entry requirement: Completion of the 4-year diploma

Course content:

Creating and rehearsing an artistic programme of +- 1 ½ hrs and performing in South Africa

Solo work in music eurythmy and speech eurythmy

Research project: mini-dissertation on a eurythmy-related theme

Artistic work in small groups creating your own choreography

Modules on advanced themes in eurythmy

Modules on pedagogic-didactic methods

Eurythmy in the workplace

The Bachelor degree will be granted on the successful completion of the course.

Cape Town offers a wide range of social, artistic, cultural and nature-related experiences in its multicultural setting, challenge and beauty.

Kairos Eurythmy Training
 Cape Town, South Africa
 Tel: 0027-21-797 68 02
 kairos@cfce.org.za

Further training courses with Annemarie Bäschlin in 2010

Music eurythmy therapy
 for eurythmy therapists, eurythmy therapy students, doctors, medical students, music therapists
 with Annemarie Bäschlin and Dr med. Eva Streit

3-7 July, venue: CH-Aesch, led by Annemarie Bäschlin

26-30 July, in Berner Oberland
 Eurythmy: Annemarie Bäschlin / medical contributions: Dr med. Eva Streit

Eurythmy further training course with Annemarie Bäschlin and Alois Winter

15-24 July, in Berner Oberland
 English eurythmy and colours / basic elements of music eurythmy – Annemarie Bäschlin
 Speech formation / speech eurythmy: the cultural epochs – Alois Winter

Information
 Annemarie Bäschlin, Ringoldingen, CH-3762 Erlenbach
 Tel: +41-(0)33-681 16 18

Courses with Annemarie Ehrlich 2009/10

3/4 Oct., DE-Krefeld: *Eurythmy in the Workplace*
 Registration: Peter Gerlitz, +49-2151-59 50 99, info@petergerlitz.com

9-11 Oct., UK-Botton Village. *Breaking through barriers in myself and between us*
 Registration: +44-(0)1287-66 08 71

17-18 Oct., BE-Brugge: *Planets, Vowels, Tones*
 Registration: marie.annepaep@telenet.be,

23-24 Oct., AT-Graz: *Zodiac (Scales – Fishes)*
Registration: Trigon, Tel: +43-(0)316-40 32 51

30 Oct. – 1 Nov., CZ-Prag: *Planets, vowels, tones*
Registration: hana.giteva@post.cz

6–7 Nov., AT-Vienna: *Zodiac (Scales – Fishes)*
Registration: Uta Guist, Wöbergasse 21, AT-1230 Wien,
Tel:+43-1-803 71 55, uta.guist@aon.at

8-29 Dec., CH-Bern: *Three Rhythms of the Foundation-Stone Verse and the three soul-forces*
Registration: Heidi Müri, Tel: +41-(0)34-445 39 76

2-3 Jan. and 8-9 Jan., CH-Bern: *space between – free play – free space*
Heidi Müri, Tel: +41-(0)34-445 39 76

26-28 Feb., DE-Stuttgart: *Breaking through barriers (in myself, between us, in space)*
Registration: Ulrike Wendt, Eurythmeum, Tel: +49-(0)711-236 42 30, info@eurythmeumstuttgart.de

5-6 March, NO-Oslo: *Art is joy, in education too*
Registration: Helge Brasil, Tel: +47(0)67-15 78 78
hege.brasil@hotmail.com

12-13 March, SE-Järna: *Conscious movement – moving consciousness*
Registration: Ina Kornfeld, Sandtorps Vagen 12a, SE-15330 Järna, Tel: +46-8551-70 98 3

19-21 March, FI-Helsinki: *Transforming. Thinking, Feeling and Will*

Registration: Riitta Niskanen, riitta.niskanen@arianne.net
26-27 March, DK-Copenhagen: *Can I make space – for myself – and in my work?*

27-28. March, DK-Copenhagen: *Can we strengthen ourselves: questioning, trying out, making mistakes?*
Registration: Elisabeth Halkien-Nielsen, Ordup Jagtvei 6, DE-2920 Charlottenlund, Tel: +45-(0)3964-11 08

10-11 April, IT-Bologna: *Thinking, feeling, will*
Registration: Monica Galluzzo, Tel. +39-0515 809 33, monika.galluzzo@yahoo.it

24-25 April, IT-Roma: *Leading and being led*
Registration: marincensori@assicapital.it; info@motivanet.it

21-22 May, DE-Freiburg: *Community building: leading and being led*

Registration: Mona Lenzen, Sommerberg 4 a, DE-79256 Buchenbach, Tel: +49-7661-905755, monalenzen@bewegdich.org

28-30 May, DE-Weimar: *The middle in myself and between us*
Registration: Hans Arden, am Weinberg 42, DE-99425 Weimar/Taubach, Tel: +49-(0)36453-74 811, zwischenraum@online.de

Eurythmy in Italy 2009/10

“LA FABBRICA”

“La Fabbrica – the Factory” is a eurythmy studio, a working and meeting place for artists and art-lovers. “La Fabbrica” is situated in Cortiglione (N. Italy), a small place in the hilly landscape of Piedmont. It consists of a large, light room of 19 x 7 metres with a view of the green surrounding hills, a changing room, a kitchen and a courtyard.

“La Fabbrica” offers rooms for rehearsing, courses, presentations and exhibitions. The space can also be rented. Our guests can stay in the nearby hostel. Meals are taken in the village café opposite “la fabbrica” prepared by Caterina in the local manner.

Tailor-made individual work

Throughout the whole year, I offer individual lessons, solo correction and advice.

Music eurythmy with Gia van den Akker

Christmas 27 December, 5.00 pm to 30th December 2009, 12.30 pm

Study of R. Steiner’s eurythmy-forms for music eurythmy, especially for J.S. Bach. Phenomenological work on music, the eurythmy forms and the colour indications.

Fee: € 150 / students € 100

“The Witness of the Word”

Eurythmy seminar with Werner Barfod, with visit to Leonardo’s “The Last Supper” in Milan

Mon. 5th April, 5.00 pm, to Thurs. 8th April 2010, 12.30 pm
Study of the zodiacal positions and planetary gestures with reference to Leonardo da Vinci’s “The Last Supper”

From the gestures, the twelve reactions of the disciples can be read, as well as the connection with the 2 x 6 dramatic gestures. The vowels as the path through the thirteen figures complete the composition. Some contemporary texts and verses by Rudolf Steiner deepen the eurythmical studies.

Fee: € 150 / students € 100

B&B available in the local Hostel

Fee between € 20-80; students € 20

Shared board in the village

Contact: Gia van den Akker

tel. +39-0141-74 71 13, or +39-0141-79 12 47

acre777@zonnet.nl

www.giavandenakker.nl

Educational Seminars

North German Eurythmy Teacher Further Training

September 2009

Joy in and with speech eurythmy

How do I expand my creative access – how can I avoid blocks in my work - with suggestions to build up a working method in speech eurythmy (How do I enable an autonomous creative artistic work with pupils of the middle school to the end of the upper school?)

Tutor: Andreas Borrmann (Berlin)
 Dates: Friday, 11.9. (6:00 pm) till Sunday, 13.9.2009 (12:00 noon)
 Venue: Berlin
 Fee: € 125

November 2009
Work on the eurythmical instrument
 Basic exercises: warm up – relaxed ease – becoming sensitive
 – coming to self-observation
 Tutor: Edith Peter
 Dates: Friday, 6.11. (4:00 pm) to Saturday, 7.11.2009 (7:00 pm)
 Venue: Berlin
 Fee: € 125

February 2010
Refresh – Change – Renew
 Eurythmical Elements of Education through all the school
 Classes
 Tutor: Doris Bürgener (Augsburg), Renate Barth (Berlin)
 Dates: Friday, 12.2. (6:00 pm) till Monday, 15.2.2010 (12:30 pm)
 Venue: Augsburg
 Fee: € 175

April 2010
Play
 Not entering into play, but so to learn to use the artistic
 methods of eurythmy that your lessons can become a seri-
 ous play, as described in the correspondence between
 Schiller and Goethe. Here too there belongs a directed
 preparation and evaluation of lessons and the inner accom-
 paniment of the pupils.
 Tutor: Helga Daniel
 Dates: Friday, 16.4. (6:00 pm) till Sunday, 18.4.2010 (12:00 noon)
 Venue: Berlin
 Fee: € 125

*Renate Barth, Katteweg 29 c, DE-14129 Berlin,
 Tel. +49-30-803 87 90 Fax +49-30-692 08 00 59
 reba@gmx.ch*

Eurythmy teacher BA

Practical schools qualification, 2009/10

The eurythmy teacher BA (formerly: *Eurythmielehrer Referendariat*) for the academic year 2009-10, offers a practical schools qualification. It is one of the community projects supported by the *Bund der Freien Waldorfschulen* [in Germany], by the *Euritmie Academie Den Haag*, the *Institut Witten/Annen*, and the *Norddeutschen Eurythmielehrer-Ausbildung*. It is a one-year, school-supported introduction to the profession with the state BA finals. Individual modules can be attended, for which an internal certificate is issued. For colleagues with many years experience we offer a BA with special requirements.

The seminars, in German, take place in The Hague.

Middle school: 11-22 January 2010

Upper school: 25 January-5 February 2010

Finals and exam week: 17-28 May 2010

*Renate Barth, Katteweg 29 c, DE-14129 Berlin,
 Tel. +49-30-803 87 90 Fax +49-30-692 08 00 59
 reba@gmx.ch*

Further training courses EVS

Association of Eurythmists in Switzerland

Course no. 24
 Artistic foundations
R. Steiner's eurythmy forms for music: An etheric score
 with Stefan Hasler, DE-Alfter
 Saturday, 21 November 2009, 10 am – 6 pm
 Venue: Akademie für Eurythmische Kunst, Aesch
 Fee: 135 Sw. Fr./for members 90 Sw. Fr.

*Information/registration:
 Regula Stettler
 Bäckereiweg 21, 3012 Bern
 Tel. +41-31-301 26 39
 Mobil +41-78-751 18 08
 aspasia@gmx.ch,*

Course no. 25
 Artistic foundations
Making visible the inaudible
 Work on the basic musical elements and R. Steiner's euryth-
 my forms for music with Margrethe Solstad
 Saturday, 20.03.2010, 10 am – 6 pm
 Akademie für Eurythmische Kunst, Aesch
 Fee: 135 Sw. Fr./for members 90 Sw. Fr.

*Information/registration:
 Rachel Maeder
 Mannenbrergweg 17, 3063 Ittigen
 Tel. +41-31 921 31 55, Fax +41-31 921 99 11
 rachel.maeder@hispeed.ch*

AKEP Arbeitskreis für Eurythmie in der Pädagogik

Event: Working meeting of eurythmists in Switzerland.
 Time: Saturday, 7. February 2010 in the Rudolf Steiner School
 Winterthur,
 Maienstrasse 15, CH-8406 Winterthur
 "Concluding a eurythmy lesson"
 Practical examples, how to end a lesson. Bring your own
 examples too.
 Fee: 40 Sw. Fr.

*Registration: Katinka Penert,
 Tel. +41-(0)52-202 82 32*

Alanus Hochschule für Kunst und Gessellschaft

Subject: Eurythmy
 Further Training-Symposia
 September 2009 – June 2010

Further training for eurythmists
 The eurythmy department invite eurythmists to a working
 day for a refresher, a deepening and expansion. The daily
 themes are taken by tutors of the department and form a
 comprehensive whole. Saturdays, from 10.00 am – 6.00 pm

Saturday, 23 January 2010- Ulrike Langescheid
Music eurythmy in the middle school

Saturday, 30 January 2010 – Annette Weisskircher
Calm in times of unrest
Rapid self-help in situations of stress. How do I find my ground?

Saturday, 6 February 2010 – Renee Reder
Musical basis elements and the healthy effect of the intervals
Exercises from the insights of eurythmy therapy

Saturday, 20 February 2010 – Andrea Heidekorn
The harmonic differentiation of music in music eurythmy
Exercises on basic qualities

Saturday, 27 February 2010 – Melaine MacDonald
My instrument is my voice
Musical training in relation to the cello

Saturday, 6 March 2010 – Stefan Hasler
Music eurythmy forms by Rudolf Steiner – an etheric score
Experiences and exercises to the Allegro from 'Carnival Jest', op. 26, by Schumann

Saturday, 13 March 2010 – Tanja Masukowitz
Kairos – space-oriented and time-oriented movement
What question arises for eurythmical movement from the aspects of inner time and the double stream of time?

Saturday, 17 April 2010 – Alexander Seeger
The colours of movement and character of the speech eurythmy figures
Two ways to experience and fashion colour

Saturday, 24 April 2010 – Rob Barendsma
Creative intelligence
Exercises to develop educational forms and stage choreography in music eurythmy

Fees
Single day: 40 euros incl. midday meal. All eight further training days: 200 euros incl. midday meal.

Sunday, 9 May, 3.00 pm, till Friday, 14 May, 1.00 pm
Public seminar week out of the course programme, MA in Eurythmy:
Michael Brater: competence – What do I have to be able to do in order to work in the profession of eurythmy; Stefan Hasler: Steiner's eurythmy forms for music. Listen, Experience, Do – access to an ether-score; Jost Schieren: the pictorial language of Goethe's "Fairytale".

Symposia

Saturday, 26 September 2009, 10.00 am – 10.00 pm
Research-Symposium
Rudolf Steiner's work with eurythmy, music, and Goethe's *Faust*
With Hans Fors, Stefan Hasler, Michael Kurtz and Martina Maria Sam
Lectures and discussions
Participant's fee: 25 euros (conc. 12 euros)

Friday, 13 November 2009, 3.00 pm – 10.00 pm
Movement-Symposium VI
Kairos – The phenomenon of an inner organising of time in the present day
with Ursula Zimmermann, Tanja Masukowitz and Heinz Zimmermann
lectures – workshops – conversation
Participant's fee: 25 euros (conc. 12 euros)

Friday, 5 March 2010, 2.00 – 10.00 pm
Bewegungs-Symposium VII
Movememn in space – space in movement
In collaboration with General Studies and the Department of Architecture
architecture – geometry – eurythmy
with Nikolaus v. Kaiserberg, NN and Christoph Graf
Participant's fee: 25 Euros (erm. 12 Euro)

Friday, 19 March 2010, 5.00 pm to Sunday, 21 March 12.30 pm
Research-Symposium Eurythmy Therapy II
Qualitative movement
In collaboration with the Department of Artistic Therapies
Responsible: Annette Weisskircher and Albrecht Warning
Open to eurythmy therapists, doctors, eurythmists and therapists

Saturday, 20 March 2010, 3.00 pm – 9.00 pm, concert at 7.00 pm
Composers-Symposium VII
with Xiaoyong Chen
in collaboration with General Studies and the Section for Eurythmy, Speech and Music at the Goetheanum
panel discussion, showing of work and exchange
Responsible: Michael Kurtz and Stefan Hasler
Participant's fee: 25 euros (conc. 12 euros), concert only 12 euros (conc. 6 euros)

Friday, 23 April 2010, 4.00 pm till Saturday, 24 April 6.00 pm
Symposium Eurythmy in Education II
Motivation
In collaboration with the Dept. of the Science of Education
Responsible: Ulrike Langescheid and Jost Schieren
Participant's fee: 35 euros

Saturday 8.5. 10.00 am till Sunday 9.5. 1.00 pm
Symposium Eurythmy in the Social Realm II
Courage & Solidarity
In collaboration with the Institute for Art in Dialogue
Work themes: Inner motivation and shared network. Friday evening: performances and presentations.
Responsible: Michael Brater, Andrea Heidekorn and Heike Houben
Participant's fee: 35 euros

Changes of dates reserved! Details of all performances and symposia: www.alanus.edu
All further training and lectures take place in the rooms of Alanus Hochschule. For further training registration – written or by phone – up to two days before is required:

Alanus Hochschule, Fachgebiet Eurythmie
Elisabeth Lüken, Johannishof, DE-53347 Alfter
Tel. +49-22 22-93 21 173, eurythmie@alanus.edu
www.alanus.edu/eurythmie

Akademie für Eurythmische Kunst Baselland

Events and courses 2009

Events

- Eurythmy performance for Lea van der Pals' 100th birthday in the Great Auditorium of the Goetheanum: Sun. 13 Sept., 4:30 pm
- Michaelmas festival: Fri. 25 Sept., 7:30 pm
- Festival for those who have died: Sun. 22 Nov., 5:00 pm
- The Dream Song of Olaf Åsteson: Fri. 11 Dec.: 6:00/8:00 pm (6.00 pm concert, 8.00 pm eurythmy performance)
- Christmas end-of-term and Festival: Fri. 18 Dec., 7:00 pm

Blocks / Seminars

- Eurythmy in Education, with Sylvia Bardt: 13/14/16 October, 3:00 – 6:45 pm; 17 October, 9:00 am – 12:30 pm
- Eurythmy in working life, A. Ehrlich: 12/13/15 Jan. 2010, 6:00 – 9:00 pm
- Poetics block with H.P. Fiechter: 26/27/29 Jan. 2010, 6:00 – 8:20 pm; 30 Jan., 9:00 am – 12:30 pm
- Eurythmy in education with Sylvia Bardt: 23/24/26 March 2010, 3:00 – 6:45 pm; 27 March 2010, 9:00 am – 12:30 pm

Further training and public courses

- Upon request: artistic work
 - Retrospective qualification module to achieve BA-equivalence of the Diploma
 - Courses of study
- Full-time and part-time study: new courses begin on 13th October

Subject to change.

Information and registration:

Akademie für Eurythmische Kunst Baselland
Apfelseestrasse 9a, CH-4147 Aesch
Tel. +41-(0)61-701 84 66, Fax: +41-(0)61-701 85 58
www.eurythmie.ch, info@eurythmie.ch

Eurythmy Further Training Mystery Dramas

in Malsch near Karlsruhe, Germany

The path to the Threshold of the spiritual world and the meeting with the Beings on the Threshold

Eurythmy further training on the Mystery Dramas and Rudolf Steiner's indications for the Beings on the Threshold (Guardian, Ahriman, Lucifer, The Double). Eurythmical technique gives a concrete, intensive and existential experience of these Beings. An alternation between talks and practical, eurythmical work.

Director: Michel Vitales. (Michel Vitales was active for 24 years as a eurythmist with the Goetheanum Stage-Group)
Dates: Friday, 6, 3.00 pm, till Sunday, 8 November, 1.00 pm
Registration taken up to 14 days before the event.

Venue: Malsch near Karlsruhe (D), reasonably priced B&B possible in the vicinity of the venue.

Organiser: *HELIOS Institut und Schule*
Anmeldung bis 23. Oktober unter
Tel. +49-721-66 07 949 oder
info@eurythmie.org bei Dietmar Ziegler

UNION POUR L'EURYTHMIE EURYTHMEE PARIS CHATOU

Etablissement Libre d'Enseignement Supérieur,
Centre de formation reconnu par le Goetheanum.

EURYTHMIE

FORMATION PROFESSIONNELLE
OUVERTURE D'UN NOUVEAU CYCLE
Mardi 29 septembre 2009

Dès maintenant, venez rencontrer les professeurs, les étudiants, assister aux cours et convenir d'un entretien.

RENTREE DE LA TROISIEME ET DE LA QUATRIEME ANNEE

Lundi 14 septembre 2009

Renseignements et inscription:

Eurythmée. 1 rue François Laubeuf, FR-78400 Chatou.
Tel: +33-(0)1 30 53 47 09, Fax: +33-(0)96 407 60 28; eurythmee@wanadoo.fr

PERIODE D'EURYTHMIE FRANÇAISE POUR LES ETUDIANTS DE TROISIEME ET QUATRIEME ANNEE DE L'EURYTHMEE

avec

Marie Claire COUTY

Les matinées (à partir de 10h30) du mardi 29 septembre au vendredi 9 octobre 2009

Cette période est ouverte à tous les eurythmistes professionnels. Les horaires précis seront communiqués ultérieurement.

Coût: 80 euros (logement et repas non inclus)

Inscription: Eurythmée Paris Chatou

UNE SERIE DE COURS À L'EURYTHMÉE: DENIS RUFF

Dans la cadre d'un voyage en Egypte prévu du 20 au 28 février 2010: Renouer avec l'Égypte des mystères

Les samedis en 2009 de 9h à 13h

19 septembre

17 octobre

14 novembre

12 décembre

Le samedi 23 janvier 2010 de 9h à 17h

Lieu et renseignements:

Eurythmée Paris Chatou.
Denis Ruff, Steinmattweg 32
CH-4143 Dornach
Tel. +41-61 701 30 57
www.ruffisme.net

Eurythmy School Nuremberg

Sun. 27.09. 11.30 am

Matinée for Michaelmas

Venue: Rudolf Steiner Haus, Saal

Sat. 17.10. 10 am-3.30 pm

Open day

with the town of Nuremberg

Eurythmy Festival: 33 years of the Eurythmy School Nürnberg

Sat. 24.10.

3.30 pm *Memories in reflection, Joyfully looking forward*

Venue: Rudolf Steiner Haus, Saal

5.30 pm Supper in the Eurythmy School

7.30 pm *Eurythmy performance*

Venue: Rudolf Steiner Haus, Saal

Sun. 25.10. 11.30 am

Light birthday-potpourri

Venue: Rudolf Steiner Haus, hall

Mon. 26.10. – Fri. 30.10.

Modelling

Roland Schmid, Stuttgart

Thurs. 10.11. 8.00 pm

Schiller – Beethoven

Two fighters for freedom

A eurythmical contribution for the Schiller-Year 2009

Venue: Rudolf Steiner Haus, hall

Wed. 18.11. 7.00 pm

Eurythmy performance:

“The Bremen Town Musicians”, etc.

Venue: Rudolf Steiner Haus, hall

Fri. 20.11.

morning: *The Bremen Town Musicians*

evening: *Schiller – Beethoven, Two fighters for freedom*

Venue: Jakobisaal, Salzburg

Fri. 18.12. 4.30 pm

End of term showing of work

Rudolf Steiner Haus, Zweigraum

Sun. 27. 12. 4-6.30 pm

Eurythmy between the years for everyone

Dorothea Schmitz, Fanny Baerwald

Registration: +49-(0)911-248 87 79

*Heimerichstr. 9, DE-90419 Nürnberg
Tel./Fax +49-(0)911-33 75 33
info@eurythmieschule-nuernberg.de*

Eurythmy Spring Valley

Full-Time Training begins September 9, 2009

Post-graduate Course 2009-10

Eurythmy Spring Valley is opening its upcoming 4th/5th year program to interested students, September 2009 – June 2010. The program will include elements such as: styles, English Steiner-forms, the Zodiac, tone and speech eurythmy, independent work-projects, and will conclude with a closing performance with touring possibilities. Teachers will include Eurythmy Spring Valley faculty-members: Christina Beck, Annelies Davidson, Barbara Schneider-Serio, and possible guest teachers: Dorothea Mier and others.

Eurythmy Spring Valley

260 Hungry Hollow Rd, Chestnut Ridge, NY 10977 USA

Tel. +01-845-352-5020 ext 11, Fax: +01-845-352-5071

Email (general): info@eurythmy.org

Email (publicity): julie@eurythmy.org

Eurythmy Further Training in Witten/Annen 2009-10

10.10 – 11.10.2009

Stage Lighting course for eurythmists with Peter Jackson

06.11. – 07.11.2009

Speech Eurythmy “Work on eurythmical method and poetic fashioning” with Emile Cnoops

15.01. – 17.01.2010

Music Eurythmy “The life and the soul of the motif” (Eurythmy as Visible Singing, GA 278, lecture 8) with Dorothea Mier

05.02. – 06.02.2010

Music Eurythmy “Fashioning contemporary music” with Gia van den Akker

25.02 – 26.02.2010

Eurythmy-Conference NRW The dress for eurythmy lessons

Information and registration

Witten/Annen Eurythmie

Annener Berg 15, DE-58454 Witten/Ruhr

Tel. +49-2302-96 73-0, Fax: +49-2302-68 00 0

eurythmie@wittenannen.net

http://eurythmie.wittenannen.net

Two Weekend Seminars in Hamburg: “Eurythmy as Rosicrucian Impulse”

Weekend Seminar I:

with Birrethe Arden Hansen, Denmark

13 – 15 November 2009

“The seven degrees of the Rosicrucian path of initiation present in eurythmy”

In all three phases of the development of anthroposophy the impulse of Rosicrucianism streams into art and into renew-

al of the realms of life of medicine, agriculture, education, *etc.* In the basic elements of eurhythm we can find the seven degrees of what Rudolf Steiner calls the Rosicrucian path of initiation. Through lectures and eurhythmical exercises – especially on Christian Morgenstern’s poem “Für Rudolf Steiner” – this seminar would throw light on this aspect of eurhythm.

Weekend Seminar II:
with Benedikt Zweifel, Stuttgart
23 – 24 January 2010

The four elements and the four kinds of ether in the sequence of the seven intervals

With his Notebook entries to lecture 3 of “Eurhythm as Visible Singing”, Rudolf Steiner draws attention to the connection of the intervals to the four elements and the four kinds of ether. Here warmth has an essential task. In this seminar through musical examples the qualities of the intervals are to be eurhythmically explored. On Friday evening, a talk on the essence of warmth will precede the eurhythm seminar, with reference to the warmth meditation.

These two events take place through the initiative of the Anthroposophical Society Hamburg on “Anthroposophy and Rosicrucianism”.

The costs of the event will be met by all the participants; exceptions are possible.

Information and registration:

Frederike von Dall LArmi
Rummelsburgerstr. 78, DE-22147 Hamburg,
Tel. +49-(0)40-64 821 60

Eurhythm Therapy Training in Great Britain

At Easter our 19 students graduated and set off to work with eurhythm therapy in all of their own countries, from Sweden to South Africa and from the USA to Australia. We wish them all the best!

In March 2010 we will begin with a new group and are now receiving applications.

For information please contact:
eurhythmtherapytraining@hotmail.com

PUPPETRY

Puppetry Study Course

The Puppet Theatre Felicia at the Goetheanum, Dornach, offers a year’s course of study for puppetry.

Begins: June 2010 with the course: “The essence of puppetry” (28.06. – 03.07.2010)

Those interested please contact
Monika Lüthi, Puppenspiel, Goetheanum
CH-4143 Dornach, Tel. +41-61 706 43 84
puppenspiel@goetheanum.ch

BOOKS REVIEWS

Sebastian Jüngel

Der Stein? Nein! – Vor allem Märchen

[“The stone? No! in the first place fairytales”]
Verlag am Goetheanum (Edition Ogham), 2009
ISBN 978-3-7235-1352-1; Pp. 111; € 9/14 Sw. Fr.

Sebastian Jüngel appears now and then in our *Newsletter*, recently when he described his experiences with the theatre-improvisation group “*Wat-da-los*” [“What’s going on?”] (Michaelmas 2008, RB 49). Now he presents 21 of his fairytales in the little book “*Der Stein? Nein!*”. These are fairytales for children, some for adults, some more fairytale-like stories and simply Christmas stories. They loosely follow the moods of the course of the year.

In these stories the Stone of the title, for example, struggles against any engagement for the village community; the washer-women and the charcoal-burners blame each other as being responsible for the fog, and the Christmas angel-children accompany the Christ-child to the earth. The collection spans the gradations from light (the homelessness

of the small Sun-Ray who made friends with a lad) to darkness (of the child’s question why we have night), summarised in the opening motto:

O Licht, Du scheinst mir hell, / Bist Leitstern mir und Ziel. / O Erde, lass’ mich spüren, / Dass lichtdurchwirkt Du bist. / Dich Erde möcht’ ich lichten, / Dich Licht zur Erde führen [Oh Light, you shine so bright, my guiding star and goal. Oh Earth, let me feel you penetrated by light. I would lighten you, Earth, lead Light to the Earth].

Some fairytales are decidedly topical. In the above-mentioned report in our *Newsletter*, Sebastian Jüngel, with his fairytale “*Böser Drache, Glücksdrache*”, has already told about the Asiatic ladybirds; they are introduced as beneficial, but they also eat the larvae of other beneficial creatures. Or the fairytale “*Kupferliesel*” appears to tackle the problem of exploitation, of interest and the social values in the present financial crisis. And so it appears that fairytales are not once upon a time, they are – still always. With all their charm and humour.

“Heiterer Jahreslauf”

by Martin Georg Martens

ISBN 978-3-86812-742-3; € 11.80

Ute Basfeld, DE-Karlsruhe

What results when someone, involved his whole life with speech, is asked whether he can't write a couple of poems about winter? Well, a joy in writing poetry and a harvest leading through the whole year from all sorts of viewpoints.

Twelve poems in iambic metre came about for six seasonal motives – snowman, Easter hare, Maypole, bunch of flowers and walking stick, flying kites and Father Christmas. They show something of the lightness of a painter who with a fine hand records an impression in a few strokes. Through their simplicity this confirms and at the same time lets you feel how much practice and experience is needed so that a content can appear in a light dress. So this “light course of the year” is at the same time a light course of “life”, for every age-group and need can find something in these six themes – the child as much as the adult, the lover of nature as much as someone who is also drawn to political satire.

The six illustrations by Bärbel Richter in transparent colours harmonise well with the “message” of this poetic circle of colours. Each motive has its most varied aspects, and someone experienced in speech and life can poetise the “lightness”. This the speech-formation artist Martin Georg Martens has with freshness succeeded in doing, in this booklet published by Mauer-Verlag.

“Die Griechischen Sprach- Rhythmen – ein Übungsbuch”

by Martin Georg Martens

ISBN 978-3-7235-1348-4; 22 Sw. Frs.

Ute Basfeld, DE-Karlsruhe

“The Greek speech rhythms – a book of exercises” had two precursors: “*Rhythmen der Sprache* – Rhythms of speech” 1976, and the revised version 1997. Compared to the earlier versions, this book is special in that the writer clearly conveys everything here through his own poetic examples. Here in a grateful manner, understandable to the general reader without prerequisite knowledge, we have a work that empirically reveals the variety of rhythms. Linking to the early Greek art of versification, the effects of the basic twelve rhythms are directly presented in contemporary life and experience. A real book of exercises!

Here the reader experiences that the artistic qualities of the rhythms are connected with the active forces in nature, which can actually be experienced. It soon becomes clear that the account is not intellectual, for the reader is taken artistically and playfully into the basic rhythms.

The speech-formation artist Martin Georg Martens has written verses out of the essence of the basic rhythms, about which he writes, “They arose out of an inner speaking and have looked for their words and pictures”. Reading on about

the voyage of discovery of these words and pictures, you experience first of all the twelve rhythms in their characteristic Pflanzengedichten as he course of the year. The reader soon becomes a speaker. The next chapter “Danced Rhythms” leads you further right into the actual limbs – an astonishing experience, how actually different each individual rhythm appear – observed by the legs! Now the “verse feet” become completely real and you start on a “poetic walk” through different “moods of nature through the course of the year”, followed by a “course of the day in 24 rhythms”, a rhythmical survey through the animal realm, a summer lightning in 24 graded rhythms and a “biography in twelve rhythms”. The whole fullness of perceptions of the outer and inner world, both serious and non-serious, are experienced in their rhythms as a “colourful potpourri”. And the voyage of discovery still goes on – we follow the writer to Spain and Egypt, where he shares his direct poetic impressions, rising beautifully at the end to a visual picture and speech-picture. At the conclusion, we are aware of the cross of rhythms in connection with the five annual festivals.

At the end the climax of the work is a characterisation of the “moral qualities of the speech rhythms”. We see what significance the author ascribes to the moral effects as an objective twelvefold expression of the speech-rhythms – and also as a means of orientation for our own use.

This impressive work clearly came about as a book of exercises in a double sense – how many exercises did the writer have to practice in order to arrive at such an intimate grasp of the rhythms, which has found its “deposit” in the present volume of verses! What is here described can stimulate one very much, in our so frequently beat-orientated daily world, to become a practitioner, courageously to discover the variety of rhythms.

Beatrice Albrecht (ed.)

Wegbereiter: Anfänge und Verbreitung des Sprachimpulses von Marie Steiner

[“Pioneer: the beginnings and expansion of Marie Steiner's speech impulse”]

Vereinigung zur Förderung von Sprachkunst und Gestik, Zürich. ISBN 978-3-9522913-1-3; 31.50 Sw. Fr.

Johannes Starke, CH-Zürich

Shortly before her sudden death, Beatrice Albrecht (1.9.1929 – 24.8.2008) had completed the collection of the biographies of 48 personalities who carried the speech impulse of Rudolf and Marie Steiner from the Goetheanum into the world. In our Section *Newsletter* Easter 2009 (RB50), as well as the *Schweizer Mitteilungen* Albrecht's life-work serving the new art of speech was honoured at some length. In the first part of this book, too, an obituary on the author by her friend Ruth Dubach can be found. In his Foreword, Dr Heinz Zimmermann calls the book an essential contribution to the history of speech formation.

In the Introduction, the author writes how she received from Edwin Froböse access to his archives and with this, as it were, the job of making such a documentation. It is a collection of

obituaries from various anthroposophical journals which she edited, shortened, supplemented and as far as possible reduced the obituary character. Some people unfortunately could not be mentioned since no account could be found. The Archives at the Goetheanum have courteously provided photographs of the personalities who, through their activities, have also provided a ground for eurythmy.

These biographies give a very lively picture of the artists who were still born in the 19th century and of their impulses that reach into the new millennium. This paperback brochure of 200 pages is supplemented with eight valuable contributions from well-known personalities like Ilja Duwan, Kurt Hendewerk, Dr Wolfgang Greiner, Gottfried Haß-Berkow, and others. We read of special moments in the development of speech formation as well as of anthroposophical history and world events. So it is not only a source of information for experts but worth reading for other interested people.

This *Newsletter* is addressed to all trained eurythmists, all trained speakers/actors and all musicians who are interested in the Section caring for the arts and their sources in anthroposophy. Each author is responsible for his/her contribution. The Editor reserves the right to make possible cuts. The *Newsletter* is published bi-annually.

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