

# TABLE OF CONTENTS

## Topical forum

|  |   |
|--|---|
| New ways of working in the drama department<br>New Director of the Eurythmy Ensemble<br>(Bode von Plato) ..... | 2 |
| Rudolf Steiner:<br>The Mystery Dramas – all performances 2010 .....  | 2 |
| Interview with Carina Schmidt (Elisabeth Rieger) .....   | 3 |

## Articles

|   |    |
|---|----|
| Raphael's "St Cecilia" – and the supersensory origin<br>of music (Johannes Greiner) ..... | 5  |
| The system of seconds of Hans-Georg Burkhardt<br>(Hartman Haupt) .....                    | 9  |
| Goetheanum in music (Raymond Schwedeler) .....  | 10 |
| Rudolf Steiner and music (Michael Kurtz) .....  | 11 |
| An interesting discovery? (Bevis Stevens) .....   | 14 |
| A correction – and an unsettling observation<br>(Daniel Marston) .....                    | 14 |
| Presenting fairytales in eurythmy<br>(Almut Bockemühl) .....                              | 14 |

## Reports

|   |    |
|---|----|
| Brain-storming the first hundred years of eurythmy<br>(Marcel Sorge) .....  | 15 |
| Eurythmy workload<br>(request to all eurythmists) .....   | 16 |
| Research symposium on Rudolf Steiner's work<br>with eurythmy, music, and Goethe's Faust<br>(Ephraim Krause) .....                   | 16 |
| Eurythmy – Dance: an encounter<br>Ruth Balala (eurythmy); Damien Liger (dance)<br>(Johanna Ruster-Michail / Erika Leiste) .....     | 19 |
| Masterclass 2009 in "la fabbrica" (Corinna Spehr) .....   | 19 |
| School of Eurythmy, Buenos Aires (Almut Wellmann) .....   | 20 |
| The Eurythmy Training Anna Sophia, Bratislava .....   | 21 |
| Young eurythmists' meeting (Tara John) .....  | 21 |
| BA and MA in The Hague (Helga Daniel) .....   | 22 |
| WHATMOVESYOU? International Eurythmy<br>Youth Project Berlin 2012 (André Macco) .....   | 22 |
| News from the British Isles (Michael Mehta) .....   | 23 |
| New Developments in the Training for Eurythmy!<br>(Alan Stott) .....  | 23 |
| Further training – Speech formation<br>(Gabriele Endlich & Angelika Strnad-Meier) .....   | 24 |
| Logoi – Free Academy for Speech Formation,<br>Acting and Social Art, Mannheim<br>(Renate Pflästerer / Gertraud Barbara Mayer) ..... | 24 |
| AmWort – Training and further training for speech<br>formation in art, education and therapy .....                                  | 26 |
| A step to the East (Nora Vockerodt) .....   | 27 |

|   |    |
|---|----|
| Concert series on the Zodiac 2006 – 2010<br>(Felicia Birkenmeier) ..... | 27 |
|---|----|

## Obituaries

|   |    |
|---|----|
| Sigrid Daecke – (Ute Basfeld) .....                                   | 28 |
| A Life for Art – in memoriam Joachim Daniel<br>(Jobst Langhans) ..... | 30 |

## Events of the Section

|  |    |
|--|----|
| Eurythmy – Speech – Music – Puppetry ..... | 32 |
|--|----|

## Announcements

|                |    |
|----------------|----|
| Eurythmy ..... | 35 |
| Speech .....   | 41 |

## New publications / Book reviews

|  |    |
|--|----|
| Stefan Hasler, Felix Lindenmaier, Margrethe Solstad –<br>'Rudolf Steiner's forms for music eurythmy' .....   | 41 |
| Lili Reinitzer (ed.) – 'Eurythmical gesture' .....   | 41 |
| Rosemaria Bock – 'Studies in the study-of-man of<br>eurythmy lessons, vol. 5' (Elisabeth Göbel) .....        | 42 |
| Helga Daniel – 'Practice makes perfect' .....  | 43 |
| Christa Slezak-Schindler – 'Artistic speech with<br>children of school age' .....                            | 43 |
| Christa Slezak-Schindler/ Otto Ph. Sponsel-Slezak –<br>'Speech-formation in the upper school' .....          | 43 |
| Christa Slezak-Schindler:<br>'Beginning speech – enjoying speech' .....                                      | 43 |
| Ruth Dubach – 'The crown of the human being'<br>(Almut Bockemühl) .....                                      | 44 |
| Jan Dostal – 'Music history with a difference'<br>(Christian Ginat) .....                                    | 45 |
| Reinhild Brass – 'Discover ways of listening:<br>Music lessons as aural education'<br>(Stephan Ronner) ..... | 45 |

## Miscellaneous

|  |    |
|--|----|
| Hans-Georg Burghardt – on his 100th birthday<br>(Hartmut Haupt) .....                  | 46 |
| A private viewing of the picture-book 'Snow-White<br>and Rose-Red' (Ruth Dubach) ..... | 47 |
| Summer speech course in the towns of Rudolf Steiner's<br>youth (Irmela Bardt) .....    | 47 |
| A Translator's Testimony .....   | 48 |

## FOREWORD

Dear Colleagues,

A year ago I asked whether we need Rudolf Steiner's Mystery Dramas at the Goetheanum. The question was answered with "Yes!" The 1st, 2nd and 4th Dramas were performed at Christmas 2009. This was a great achievement at all levels. A first step was taken to renew the Dramas from scratch. In time, the new birth will gain substance and maturity. This is the process of every time-art. The 3<sup>rd</sup> Drama will be premièred during the Easter season. During the course of the year there will be many possibilities to see these Dramas, each time accompanied by lectures concentrating on various aspects. The spiritual realities which 100 years ago appeared on stage through these dramas have become real today for the lives of many people – connections of destiny, experiences of the Double, experiences of the elemental world and of the adversary powers, to mention a few things. These Dramas are able to awaken a sense for reincarnation and karma as realities which as if from the future work decisively into our lives. To learn to live out of the future, strengthening the perception of what wants to come about, are qualities that allow the spiritual world to fashion the future with our co-operation.

The coming four years will be important for our Section [one hundred years on]: the Mystery Dramas were written 1910–13; eurythmy was born at the end of 1911/ beginning of 1912. In several places people are meeting to prepare to celebrate these events.

A few dates are already fixed by the Section, listed under "Events of the Section" in this edition.

"Eurythmy and the Lyre", a research project initiated three years ago by Michael Kurz in collaboration with Bevis Stevens, will conclude in December.

Rudolf Steiner's impulse for music will also be illuminated and studied this year from several angles through conferences, working groups and seminars organised by the Section.

Those responsible for puppetry are seeking ways and initiatives to awaken interest in young people for this art-form.

It is very gratifying that the new speech initiative in Dornach, "AmWort", has begun well with a group of students in September 2009. Humble initiatives are being made here in Dornach to enliven the speech-choir.

In the previous *Newsletter* we described the financial problem of a reduced income from subscribers. We are pleased to report the situation has improved somewhat. We hope that the number of those wanting to receive the *Newsletter* will want to pay for it.

With warm wishes,

Margrethe Solstad

## TOPICAL FORUM

## Changes of personnel

In this and the coming year many changes, which is not usual, will take place at the Goetheanum. This has implications for the work at the Goetheanum – for the School of Spiritual Science, the General Anthroposophical Society and the House of the worldwide anthroposophical movement. Bodo von Plato, a member of the Executive Council gives an overview:

New ways of working in the drama department / New artistic director of the Eurythmy Ensemble

– part of the fuller text, published in *Nachrichten für Mitglieder* Nr. 10/10 / *Anthroposophie weltweit* Nr. 2/10

... As in other important realms of the House there are decision about personnel. Already for a few years the Goetheanum Stage Group has been re-structuring. In 2004 several actors who had worked for years at the Goetheanum left – for reasons of their own or at the decision of the stage-direction. The conditions of full employment that had developed in the past two decades have proved to be not only positive. In addition, the artistic work takes place increasingly in the form of projects, moreover since 2007 a concentration on the Mystery Dramas took place, so that one single director of the Acting Ensemble seemed less necessary. Torsten Blanke, who held the post of director of the drama ensemble since 2005 – initially in collaboration with Sarah Kane –, is therefore seeking work elsewhere. It is still open how the stage-work will be configured in future, in any case the experiences with new forms of working with the Mystery Dramas and the forming of the Ensemble since 2007 are positive and will possibly open the path for new ways of working.

Already when she took over as artistic director of the Goetheanum Eurythmy Ensemble in 1999, Carina Schmid made it clear that her years of activity would be limited. The impressive and fruitful experience of this activity in recent years makes us want to forget this. Now she wishes to pass on the task of artistic director from May 2011. Following one of her suggestions and after consultation we have decided Margrethe Solstad should follow. This of course raises the question of leadership of the Performing Arts Section which Margrethe Solstad took on two and a half years ago. To combine both seems not possible. So we are pleased that Margrethe Solstad will take on directing the Eurythmy Ensemble from May 2011; we shall discuss further what is best for the Section.

Bodo von Plato, Goetheanum

## Rudolf Steiner The Mystery Dramas

All performances 2010

Thurs 1 April The Guardian of the Threshold (première)  
Sat 3 April The Soul's Awakening

Mon 17 – Thurs 20 May  
All four Mystery Dramas with Introductions by Peter Selg

Sat 12 June The Portal of Initiation  
Sun 13 June Trials of the Soul  
with introductions by Mechthild Oltmann  
and Bodo von Plato

Sat 26 June The Guardian of the Threshold  
Sun 27 June The Soul's Awakening  
with introductions by Vikke von Behr and  
Bodo von Plato

Thurs 29 July – Sunday 1 August  
all four Mystery Dramas, with Eng. and Fr.  
trans.  
also morning lectures, demonstrations and  
workshops

Mon 27 December 2010 – Sat 1 January 2011  
All four Mystery Dramas within the Christ-  
mas Conference with Dutch tr.

*Further information and registration*  
*Goetheanum, Empfang und Veranstaltungen*  
*Postfach, CH-4143 Dornach, Tel. +41-(0)61-706 44 44*  
*Fax +41-(0)61-706 44 46; tickets@goetheanum.org*  
*www.goetheanum-buehne.ch*

## Interview with Carina Schmid

*Elisabeth Rieger, DE-Berlin*

On 24 November 2009 Elisabeth Rieger, eurythmy therapist and co-worker of the Eurythmy Association in Germany, interviewed Carina Schmid, Artistic Director of the Goetheanum-Eurythmy Stage-Group, on contemporary questions concerning eurythmy.

*It is now ten years since you began your work with the Goetheanum Stage-Group. What has become of your ideas and wishes at that time, of what you wanted to achieve?*

This is an interesting question. I had some ideas when I was called to Dornach. My greatest wish was to see the Goetheanum as a heart-organ, and not to pursue eurythmy as some kind of "guardian"; all the streams of eurythmy should feel "at home" here. In 2001 the conference here took up this concern. Meetings of this kind took place, although with vehement disagreements, which I personally found very fruitful and necessary. It also became clear that already then no large group existed; programmes were formed of solos, duos and trios.

This also led to the occasion for a meeting and conversation between Benedikt Zweifel (Director of the Else-Klink-Ensemble in Stuttgart) and myself. We felt the impulse that there should be big performances in public theatres so that young and older people can again experience eurythmy. Behind this was the idea and hope that young people would want to study eurythmy once again, so that it continues – at this time student numbers in the trainings were strongly reduced. The great challenge was: it is possible that such different styles and ways of moving (Stuttgart – Dornach) could work together? In this way the great, shared symphonic productions came about which we performed in 2004, 2006 & 2008.

Of course, I had many more ideas. Just to mention two things – courses should have taken place for eurythmists working in schools who wanted a refresher of a month or two. There has not been the time and strength to accomplish this. I also carried the concept of a stage training that began a year ago. The big question is, For what do we train them if there are so few [professional] stage-groups? What will become of these young eurythmists? – and I must say they are splendid people. I do have hope that something will become of the younger generation, of those between 20 and 28. There is so much enthusiasm – not in a superficial sense but of a deeper seriousness for eurythmy.

It is very much to be hoped that they find the courage, and will also be supported, to work together artistically to form stage-groups. I am speaking strongly now from the perspective of art.

*What do you want to bring about in the coming years?*

The stage-training shows there is a need for it. We have accepted nine people, and the requests for further courses are many. We can only take on between nine to twelve people, otherwise we cannot work individually.

Another thing – when I am on tour, giving courses or performing, young people always come with questions. I would like to take more time to listen to them to perceive what the needs and questions are. But just the questions which are unspoken – to be able to be involved, to give impulses and to help, to act as midwife for the ideas and deeds of young eurythmists, and I mean worldwide. I see this as one of my personal tasks, not only at the Goetheanum, but where one is asked and needed.

*When you look at the many young people who come to you on to the stage and to join the training – could you mention anything that has changed on their corporeality?*

Yes, without a doubt. One can put it like this: the life-forces do not blossom in the way they still did 14 years ago. On the other hand, a new kind of spiritual consciousness is present. People today want deeply to understand what they are doing. This they approach with an incredible seriousness. I would like to say they build up etheric forces from within. They no longer reach into the etheric substance – and through this the eurythmical movements also become modified. Eurythmy itself does not change – A is A – but the way it is fashioned does look different.

*Do you receive the impression that the situation of young people today is understood by the different trainings, that these processes of change are met?*

I am too little involved in the trainings to be able to answer this question. It makes a difference whether you see the people daily or only now and then. I can take Alfter as an example. What I have experienced as positive there is, for example, that the students review the lessons and write down what they have done and become conscious of it. The danger is that one thinks one knows something but does not do it. Today each individual student want to be met – of course, this was also the case in the past, but today no other way is possible. Biographies today are influenced through television, drugs and all sorts of other things – this was quite different some years ago. This situation has to be accepted and one has to train in a much more individual way. At the same time one has to test much more. And be more demanding. Students should not be able to leave a lesson without having gone through the eye of the needle – but at the same time students have to be supported.

*Observing children and young people today, one notices that pre-school children are clumsy, no longer able to skip, and that the imaginative forces are diminishing tremendously in young people. With this situation, do you think that besides stage-art that eurythmy has the task to carry a healing impulse into the world?*

Oh yes, of course. These are the tasks of the teachers and therapists. And in all realms we have to strive to achieve good quality – then we are convincing. Eurythmy as an “art for the people”, as health-giving movement, could spread much further than it already does to a large extent.

There have to be good stage-groups – real quality but also personalities are needed. Otherwise we are not taken seriously. Think of John Neumeier in Hamburg; his work is well known and respected. Such quality we too should be able to offer. On the other hand, one cannot encourage enough that eurythmists get together, work artistically and perform for the schools and institutions in which they work.

*What do you think stage-eurythmy has to develop more so that performances can enthuse and stimulate audiences? Dancers often remark that they always see the same movement.*

Now, what do you mean by that? Didn't recent work enthuse audiences, for example, the symphonies? Theatres were full, and the audiences were moved. The richness of eurythmy we could show in a dual approach – classical and modern. We attempted to fashion these two styles differently, right into eurythmical gestures, movements and costumes. We hear repeatedly from dances, “Do remain with your art; we cannot do this. Don't start mixing things!” – and many more positive remarks. Of course, it is always the case that one can do things better; one is never satisfied.

*What is now planned for 2010 and 2011?*

Interestingly, we have been asked by the German *Landesgesellschaft* [county council] to create another large programme (Stuttgart and Dornach) for 2011, which is extremely encouraging!

Then, at the Goetheanum, we are planning to work in 2010 on scenes from the Apocalypse with eurythmy and speech. Out of the many creative ideas of the stage-group members, the idea of a trilogy has arisen, in which three programmes of various themes will be performed, already in 2010. For

2011 a tour of South America is planned with possibly two different programmes, one of which will be a reworking of the “Seven Words” of Sofia Gubaidulina.

*Is there something you would like to research in eurythmy?*

Yes, there is. For example, for some time now work with the Class texts with the question, Can a way be found, not to make visible the content of the mantras, but can one reach the forces which have composed the entirety; would it then be of a cultic character? A very touchy question; we need a careful approach in this realm.

*What tips would you give to young eurythmists who want to work artistically, for what they could do in order to stand well in their work – what would they be?*

It is essential that you take eurythmy seriously, that is, you must have experienced that eurythmy does something in you, in human beings, that it is not merely a decoration but essentially helps the process of becoming human. I would like to wish every eurythmist, that much creative joy arises in the “how” we rehearse a work – courage with regard to oneself – because then the work with eurythmy will continue. Just as a composer today “only” has available notes and intervals, etc., but “how” he composes now is both contemporary and future at the same time. One hopes for that in the art of eurythmy – so, in this sense, take courage and compose!

*A final question: today doubts increase amongst eurythmists and eurythmy therapists whether eurythmy today is still contemporary, whether it is still effective. What can one do to meet these questions and to go with the times, without giving up eurythmy?*

As an immediate response – enter into discussions so that you don't remain isolated with your questions; observe how the world really is at present. One could mention so many things, and would recognise that we already stand in the Apocalypse. We can clearly feel that the general stream pushes ever more against the spirit. We are all involved. The counter-forces within oneself – for example, doubt – do not come from outside. They arise from within. They would so to speak consume hope. But if we were to allow experiences to arise where eurythmy has an influence in daily life, hold on to these and tell each other of them, perhaps this would help very much. Conversation here is very important.

Source: *Auftakt* No. 3/09, December 2009

## ARTICLES

## Raphael's "Saint Cecilia"

– and the supersensory origin of music

Johannes Greiner, CH-Aesch

Rudolf Steiner began in 1906<sup>1</sup> to speak about music in more detail, placing centrally the supersensory origin of the musical element. Rather than approach this theme with specific details, he raised into consciousness how the spiritual origin of music is connected with the human being, specifically how the supersensory members relate to the sphere of music.

"A person illuminated by light casts a shadow on the wall. The shadow is not the actual person. In the same way, music produced in the physical world is a shadow, a real shadow of the much loftier music of Devachan, the spiritual world. The archetype, the pattern, of music exists in the spiritual world; physical music is but a reflection of the spiritual reality."<sup>2</sup>

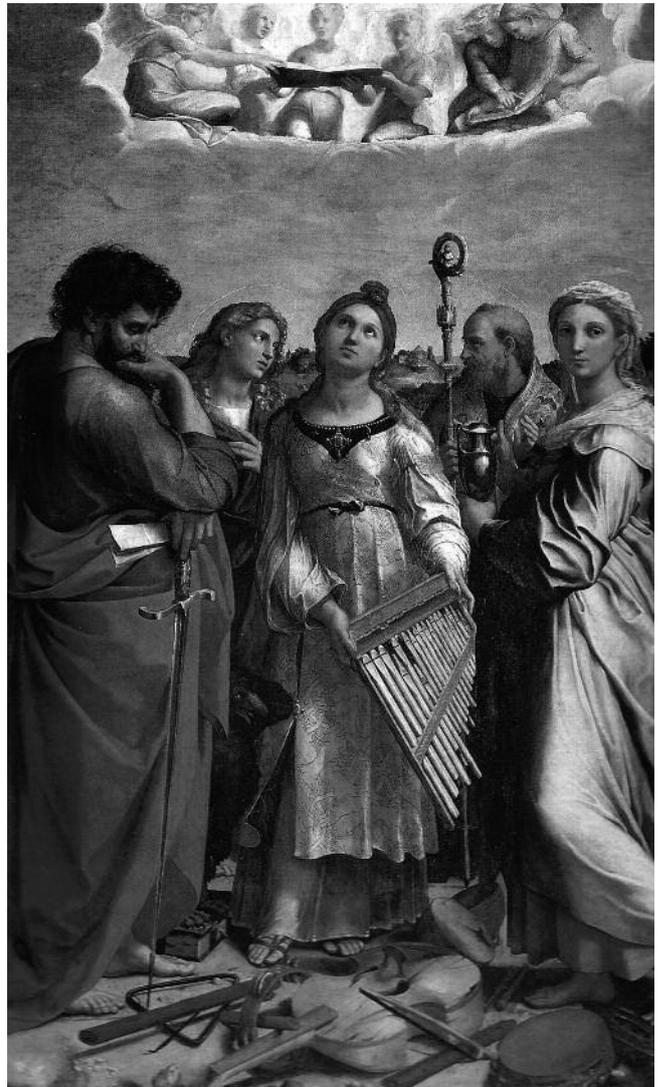
People were not always unaware of the supersensory origin of the musical element as they are today. Numerous myths and legends of the early peoples tell of the origin of music out of the heavenly spheres. The invention of musical instruments is ascribed to certain gods, or the gods themselves appear as music teachers, or great musicians are presented as the sons of the gods. A last trace of this knowledge of the heavenly homeland of music can be found in the teaching of music as threefold

### The threefold essence of music

In the ancient world the view existed of the threefold essence of music – the heavenly music, also called the harmony of the spheres (*musica mundana*) finds its reflection in the music of the human being (*musica humana*), which gives the occasion for audible music to be produced (*musica instrumentalis*). With *musica mundana* the divine power of order was meant that holds everything together, it determines the relative distances between the heavenly bodies, decides their velocity, regulates the seasons; this ordering activity carries out the will of God. Because the human being is a picture of the cosmos – since as a microcosm he carries in himself as a principle everything that can be found in the macrocosm – a reflection of the *musica mundana* can be found in him. This is *musica humana*. The organising power is meant, which through rhythms and order holds together the life-processes, feelings and sensations and the mutual interplay of body, life and soul. When the human being expresses through musical sounds this power which makes him human, then *musica instrumentalis*, audible music arises.

This ancient view of threefold music reaching us through Boethius (c. 475–524 C.E.), was further developed by Hugh of St Victor (c. 1096–1141 C.E.) in the Middle Ages. This view was lost in modern times. Attention was ever more fixed on the sensory, audible music, *musica instrumentalis*. The supersensory aspects of music were forgotten. Yet the painter Raphael (1483–1520) has eternalised the threefold nature of music in his painting "St Cecilia", the patron saint of music.<sup>3</sup>

### The Legend of Saint Cecilia



St Cecilia, whose commemoration date is 22 November, lived between about 200 and 230 C.E. in Rome. Her parents married her to a young man, the non-believer Valerianus. However, her heart beat with undivided love for the spiritual world. As the musical instruments played for the marriage ceremony, she prayed to God, that He would preserve her purity. The official report contains these words: "Hearing the musical instruments making melody, Cecilia sang in her heart only to God, saying: O Lord, I beseech thee that mine heart and body may be unbecommed so that I be not confounded."<sup>4</sup> With the help of Pope Urban she succeeded in converting her husband and many others to Christianity. The "Golden Legend", a collection of stories of the saints by Jacobus de Voragine, reports many miracles in her life.<sup>5</sup> Yet her earthly life was short. The Roman prefect Almachius ordered her into a bath of boiling water, but she felt only coolness. Then he instigated her beheading. The henchman attempted three times to sever her head, yet her life-force was so strong that she lived on for three more days, during which she gave all her possessions to the poor, leading further people to Christianity. Pope Urban buried her in the Calixtus catacomb in Rome.

### *Heavenly music of the angels, music of the human being and earthly music*

Raphael's painting roughly speaking comprises three areas. Above are angels making music, in the middle human beings, and below various musical instruments. The angelic realm represents heavenly music (*musica mundana*), the people in the middle, the music of human beings (*musica humana*), and the instruments on the ground, earthly music (*musica instrumentalis*).

The woman at the centre of the human group is Saint Cecilia. She hears the angels singing, that means, she is aware of the *musica mundana*. Consequently, she has a low opinion of earthly music. We see this in how inattentively she holds the small organ – as though she would let this instrument fall to join the partly broken instrument on the ground.<sup>6</sup>

The view of the threefold nature of music contains the concept of reflection – the music in human beings is a reflection of heavenly music, and earthly music is a reflection of the music of human beings. In other words, heavenly music is reflected in human beings rendering a music of [and between] them. This again is reflected in earthly music, thus making possible our audible music. In a wonderful manner Raphael makes this concept of reflection visible. The golden yellow of the singing angelic world (*musica mundana*) is reflected in Cecilia's dress (*musica humana*). Once again weakened, this colour is found in the ochre yellow of the ground, showing the earthly world (*musica instrumentalis*). We can see a threefold grading as heavenly gold, human gold and earthly gold.

### *The octave as the divine interval and the fifth as audition of the human being*

Of the angels making music, Wilhelm Kelber says: "No reproduction can give the real impression of these six angels above. They are so completely filled with their singing that nothing extraneous in them remains. They are not singing so much as they are singing itself."<sup>7</sup> It is certainly no coincidence that the singing angels form two groups. The two angels on the right still have to look at the score – they appear not yet to know it by heart. The four grouped more to the left are making music more freely. The groups show the relationship of four to two. If you play two musical strings whose length is determined by this numerical relationship 4:2, an octave arises, the interval of completion. This interval [2:1], the Pythagorean tradition claims, expresses the divine nature. Musically perceived, the number of angels sounds in the measure of completion – that is *musica mundana*.

Let's turn to *musica humana*. Raphael paints five people. In the diary for his Italian journey Goethe wrote about this: "Five saints side by side, who do not concern us, but who stand there in their existence so complete that one wishes this picture would remain for all eternity, so that one could be content oneself to dissolve at any moment."<sup>8</sup> Five is the number of the human being.<sup>9</sup> That which raises the human being above the other realms of nature is his possibilities of higher development through the "I". Minerals consist of a physical body (number: 1), plants possess a physical body and a life-body (number: 2), animals possess a physical body, a life body and a soul (number: 3). Human beings possess not only a body, life-body, soul and an "I" (number: 4), but also, each person through their "I", has the possibility to change him or herself. The soul can be re-fashioned into Spirit-Self (num-

ber: 5), the life-body into Life-Spirit (number: 6) and the physical body to Spirit-Man (number: 7).<sup>10</sup> The number five stands for the possibility of development of human beings endowed with an "I". Even in the form of the physical body you find the number five (e.g., five fingers, five toes), or as a five-pointed star (two feet, two hands and head).<sup>11</sup>

The five human beings stand before us as a five-pointed star. Its foremost point, St Cecilia, standing somewhat back, is in the middle of the star. The representative of music stands in the middle, not only in the sequence but also in relation to the star. Does this say something to us about music? We have to find our middle in order to be able to perceive the reflection of heavenly music. We can also say in principle, that music demands a "going-into-the middle", or better said, a "going within". We hear music *in* us, in our hearts. We hear noises in our surroundings. We do not hear music in space. Music is an inner, not an outer, experience.<sup>12</sup> Certainly, the sound of instruments and voices is transported through the air, yet when we hear real music, not merely complicated noises, we hear it in ourselves. And just here we can establish a criterion where we can differentiate noise from music – music is an inner experience, noise an outer one.

### *Music lives in the feelings*

Turning to the three figures in the foreground, we see Cecilia, and to her right Maria Magdalena, whom we recognise from the flask of oil with which she anointed Jesus. To her left stands the Apostle Paul, whose sword expresses the tremendous power of his word [Eph 6:17]. The postures of the three persons are fundamentally different. Paul, looking down, appears to be thinking or contemplating. His posture reminds one of Michelangelo's thinker ("Il Penseroso") in the Medici chapel in Florence. Extending this posture, we arrive at Rodin's famous sculpture of "The Thinker". Paul seems to embody thinking, one of the three soul-forces.

And what is Saint Cecilia doing? Is she thinking? Hardly! Is she actively willing? No, neither that. The organ seems to drop from her hands, rather than that she is throwing it away. She is feeling! She is very active in her feelings, and raises herself with her feelings to the heavenly regions. This makes sense, for music lives in the feelings. True, the composer and sometimes the interpreter has to think somewhat... in order to experience music, however, you must not be thinking but possess a heart that feels intensively.<sup>13</sup> Even the will is not especially significant in experiencing the musical element. Music really does especially live in the feelings. Consequently, with her whole posture Cecilia expresses the posture of the feeling human being.

Maria Magdalena has an especially awake look. She is the only person whose gaze meets that of the observer. Her step is still open as though she has just joined the group. She represents the will. She was indeed an active woman. When the male disciples of Jesus were simply speaking and listening, she anointed the Master. On Easter Sunday morning she was the first to meet the Risen One beside the grave.

### *Eurythmical indications in Raphael's painting*

Steiner gave head-indications for eurythmy, how the head should be held in order to express thinking, the feelings and the will.<sup>14</sup> The lowered head expresses thinking; the head looking up expresses feeling; the head looking straight out expresses the will. These are exactly the head position of the

three persons – Paul (thinking), Cecilia (the feelings) and Magdalena (the will). In these three persons we see the three human soul-forces of thinking, the feelings and the will.

### The “I” and music

Two persons are standing behind. To the left, between Paul and Cecilia, John the Evangelist is recognised by the eagle standing before him on the sacred book, John’s gospel. He too is painted as young and fair, almost feminine. This corresponds to the tradition that through this wanted to express that he is an initiate who as the re-awakened Lazarus, with Christ’s help overcame death. The initiated person depicted is no longer a normal earthly human being; he embraces everything that a human being can be. This was traditionally shown by painting him with feminine characteristics, expressing the fact that he is a *whole* human being, no longer under the condition of the world of one-sidedness as, for example, Peter, who has always been represented as strongly masculine.<sup>15</sup>

The man standing between Cecilia and Magdalena with eye contact to John is probably Augustine. Although he wrote no gospel, he can be identified through a decorated bishop’s staff and a costly robe. He can be seen as pioneering the discovery of human inwardness. Before him, nobody was able so clearly to take his or her own “I” as an object of study. His “Confessions”<sup>16</sup> is arguably the first genuine autobiography in the history of humankind. John and Augustine are looking at each other and together with Paul and Magdalena they as it were close off Cecilia’s immediate surroundings. In this way, there comes about a hidden inwardness, a protected inner space in which Cecilia can stand.

All four human beings surrounding Cecilia can be seen as representatives of the power of the human “I”.<sup>17</sup> Paul experienced the supersensory Christ before Damascus and for it found the expression “not I, but Christ in me”.<sup>18</sup> John was the first human being to be initiated by Jesus Christ himself. His gospel describes the life of Jesus Christ from the point of view of the “I”.<sup>19</sup> Augustine is the first who consciously experienced the modern drama of the God-forsaken and the “I” striving to find God. Magdalena possesses an inexhaustible power of sacrifice in her “I”, so that she could even bear to stand beneath the Cross and not to flee, as did all the other disciples apart from John and the other women. These four personalities as it were surround the central figure, Cecilia, who in devoted feeling is listening to the heavens.

### *Musica mundana, musica humana and musica instrumentalis in the painting*

We see in the picture the sounding heavens in the form of singing angels – *musica mundana* – whose voices are heard by St Cecilia. The golden heavenly radiance is reflected in a subdued manner in her dress, which is woven through with a black pattern. The five figures in the middle of the picture reveal the life of the soul. They show the activities of the soul – thinking, the feelings and the will – and the necessity of the inner space for experiencing music in the feelings. This is the sphere of *musica humana*. In comparison to the heavenly music and human music, the world of earthly instruments, *musica instrumentalis* is rather pitiable. Compared to the golden radiance of the heavens, these instruments appear only in a sandy, ochre yellow. They reflect a reflection of the heavenly music. They lie disorderly and apparently discard-

ed on the floor.<sup>20</sup> They point to the splendour of their origin, to the heavenly world.

In Raphael’s painting the ancient view of the threefold nature of music is expressed in a magnificent manner. Although Raphael lived in a time in which most people no longer knew this view, or understood it incorrectly or not at all, he could convey it in pictures to people of the coming ages. The essence of the attitude of the Middle Ages to music is contained in this painting.

### *A modern Cecilia-experience*

St Cecilia, living in the third century C.E., was probably not the only person who heard the *musica mundana* and thereafter could not appreciate earthly music as before because of its shadow character. In her autobiographical sketches, Tatjana Kisseleff describes an experience of her mother, which noticeably compares with what St Cecilia experienced. Through the death of her husband, Tatjana Kisseleff’s mother feeling out of herself experienced supersensory music:

“After the death of my father, in the first years of her widowhood, my mother had so to speak followed her husband with one part of her soul. [...] My father, still a young man, had died on the evening before an operation. It happened in Vienna, where we had hoped for so much from good doctors. My mother spent ten days with the dead in a cold cellar along with other dead people, all waiting there for transport to their home countries. Mechanically she fulfilled all the formalities, the correspondence with Russia and everything necessary in such a case, although she found herself in a soul-condition loosened out of her body. During the many hours she had sat beside her husband’s coffin surrounded by the other dead, she heard indescribably beautiful music. She told us later that the earth and the whole world sounded in a mighty manner, adding that such music cannot be heard in any concert hall, for our music is only a shadow of those cosmic, world harmonies. Only reluctantly would she attend concert or opera performances.”<sup>21</sup>

### *Michael Ende’s “Dream of the music of the spheres”*

Since Raphael the light of knowledge of the superearthly origin of music was progressively extinguished. Heaven for most people was dark. The source of music was increasingly sought in people’s own subjectivity, in the world of their own feelings. In the last century the tendency grew to conceptualise music.<sup>22</sup> The source slipped from the heart to the head.

Yet in individual artists the consciousness of supersensory music continued to live on. Such an artist is Michael Ende (1929–95). In his “*Zettelkasten*” we read a short account of “the dream of music of the spheres.”<sup>23</sup> Here is poetically described how the golden radiance of the supersensory world can actually enchant the grey, dirty, prosaic world of a station and transform it:

“The station was grey, dirty and completely empty of people. Nobody was there whom I could ask for information. Trains seemed neither to arrive nor to depart. All the platforms lay desolate.

“Searching, I climbed down the stairs into a tunnel that crossed beneath the platforms. A breeze blew dust and bits of paper past me. The tiled walls were covered with illegible writing and obscene scribbles. Intending to ascend at the

other end of the tunnel, suddenly the ground under my feet, the grey walls on either side, the vaulted ceiling above me and the steps of the stairway were transformed into flowing gold.

“A mighty shock seized me. Gripped by a premonition of a delight that which would exceed my ability to grasp it, I tried to flee up, out to the surface. I ran up the steps confused by the all-too-great beauty surrounding me. But flight was not granted me. On the top step an invisible power took hold of me, carefully and gently lifting me somewhat so that I lost the ground under my feet. Then I floated back powerless to resist or move by myself.

“On the lowest step I was set down and held there. And then I heard how all this living gold began to sound. First softly and distantly, then ever louder, the music began. It was as if I knew the melody and yet it was completely new. The sound became ever more tremendous and penetrated into each cell of my body, and while everything around me was slowly devoured by plunging light my consciousness was extinguished into an ecstatic, blessed fear of death.”

This passage from Michael Ende can be taken as a modern description of the occasion painted by Raphael. With Raphael the partly broken, ignored instruments thrown to the ground, become with Ende the grey, inconsolable and deserted station. The singing angels, who fill the attention of Cecilia, do not appear as such in Ende’s account; he speaks of “all-too-great beauty” and of a delight that exceeds the bounds of possibility. That the experience is one that opens consciousness for the world beyond is suggested by ending with “blessed fear of death”. “Normal mortals” – such is the slogan – experience such things only after death. Gold plays a great role as reflection of the super-earthly, divine world not only with Raphael but also with Ende.<sup>24</sup> Perception of the harmony of the spheres gilds and transfigures the earthly world. Through it, this world first acquires its higher meaning. We all come from this superearthly world. Consequently, Ende says: “It was as though I recognised the melody...” Many people still today feel that music has to do with their innermost origins, and for this reason music can speak so deeply to the heart. Music reminds us of our origin out of the spirit. The human being and music both originate out of the same world. Music brings tidings of our homeland. In the light of this news, the music of our life is gilded.

The romantic painter Ferdinand Olivier (1785–1841) caught this reflection of the divine in the earthly in the following words:

*Was Schönheit wird genannt im Erdentale,  
Was in die Seele Wonnenschauer giesset,  
Was sich im Hyazinthenkelch erschliesset  
Und golden glüht am blauen Sternensaale, –*

*Es ist der Glanz und Widerschein vom Strahle  
Der aus der holden Gottesstadt entspriesset  
Und liebend auf die Welt herniederfliesset  
Im Lobgesange himmlischer Chorale.*

*Zum Prisma wird auch manches Herz erhoben,  
Dass sich in ihm der heil’ge Schimmer breche,  
Verherrlicht in bunten Farbentönen;*

*Den Strahl, den unsichtbaren, der von oben  
Sich naht, gestaltet’s um, damit er spreche  
Vom Vaterhause zu den Erdensöhnen.*<sup>25</sup>

[“What is called beauty in the valley of the earth, what pours blissful showers into the soul, what is revealed in the chalice of the hyacinth and glows golden in the blue hall of the stars – this is the glow and reflection of the ray which stems from the noble city of God and lovingly flows down to the world in the praising hymn of heavenly choirs. Some hearts are lifted to become a prism, so that the sacred ray will break in it and glorify in bright tones of colour; that ray, the invisible One who approaches from above, do transform it so that it may speak from the home of the Father to the sons of the earth.”]

### *And now?*

How would the further development be if people had not forgotten the supersensory origin of music? Would not our world be free of the widespread misuse of music? With this consciousness, could one misuse the heavenly origin of music for political purposes, for financial gain or for boosting one’s own ego? Hardly that! For this consciousness, all music making is actually a kind of divine service.

On the other hand, are we not happy that composers such as Beethoven, Liszt and Wagner did not dismiss instruments without a thought, but tried with care to collect the heavenly gold on to the earth? Yet where is the heavenly gold in the music of today? Where does the heavenly origin still flash forth in the noise around us? Surely it is time again to contemplate the real roots of the musical element, in order that the musical element itself does not become lost to humankind...

Let us conclude with words of the great composer Beethoven:

“Well, it has to come from above if it is to speak to the heart, otherwise it’s just a body of notes without spirit, isn’t it? What is body without spirit? Dust or clay, isn’t it? Spirit has to raise itself out of the earth, where for a certain time the divine spark is banished. It is like the soil to which the farmer trusts precious seed that has gradually to unfold and bear much fruit, and then in all sorts of ways strive towards the source out of which it flowed.”<sup>26</sup>

- (1) Rudolf Steiner, lectures Nov. & Dec. 1906 in Berlin, Köln & Leipzig. *The Inner Nature of Music and the Experience of Tone* (GA 283). Anthroposophic Press. Spring Valley, New York, 1983.
- (2) Rudolf Steiner. *The Inner Nature of Music...*, P. 5f. In his basic book, *Theosophy* (GA 9), Steiner added a paragraph on music in the spiritual world for the second, extended edition in 1908 (that is, after he had held the lectures on the nature of music). See *Theosophy*, Chap. 3, 3, *The Spiritland*. Tr. Monges, AP 1971, p. 104ff.
- (3) This picture was commissioned by the noble and later beatified Elena Duglioli dall’Oglio of Bologna. After a spiritual experience, she asked Bishop Antonio Pucci and Cardinal Lorenzo Pucci to commission Raphael to paint this picture to adorn her family chapel in San Giovanni in Monte (near Bologna). Raphael painted the picture around 1515.
- (4) “*Cantantibus organis Cecilia virgo in corde suo soli Dio cantabat dicens: Fiat Domine cor meum et corpus meum immaculatum ut non confundar.*”
- (5) Jacobus de Voragine: *The Golden Legend* (tr. Richard Benz). Princeton Uni. Princeton 1993. *Saint Cecilia*, vol. 2, pp. 318–322.

- (6) The music historian Willibald Gurlitt writes: “In lowering the organ and allowing it to fall to the floor with the other instruments lying around, St Cecilia recognises the powerlessness of all sensory-perceptible music, with regard of that absolute music that no human ear has heard, which in music-making is only available to the angels and can be heard only by the saints” (cited in: Carlo Melchers. *Das Grosse Buch der Heiligen*. München 1999, p. 479).
- (7) Wilhelm Kelber: Raphael von Urbino. Stuttgart 1997, S. 391
- (8) J. W. v. Goethe: *Italian Journey*. Chapter: Ferrara to Rome.
- (9) Friedrich Schiller says: “Five is the human soul. As the human being is a mixture of good and evil, so the number five is the first number composed of odd and even numbers” (in: Piccolomini 2,1).  
Even the punk band “Die Toten Hosen” know about the connection of the number five with the human being. In the song “The ‘7’ is everything”, they sing: “The one stands for the beginning, for God and for the universe. Two means doubt, opposites and contradiction. Three stands for the good and the Trinity. Four is order, the four directions and the seasons. Five stands for the human being.” Steiner speaks of the interval of the fifth: “The remarkable thing about the fifth is that when the human being holds the keynote and the interval of the fifth from it, he feels he is a completed human being. The fifth is the human being... And never, in the realm of musical sounds, can the human being feel his humanity so strongly as he does when he is experiencing the fifth in relation to the keynote” (R. Steiner. *Eurythmy as Visible Singing* (GA 278). Tr. A. Stott. Stourbridge 1998, p. 18) [Distrib. eurythmy.wm@ukonline.co.uk].
- (10) See: Rudolf Steiner. *Theosophy* (GA 9).
- (11) The connection of the human supersensible members with the number five, see also Rudolf Steiner: *Wonders of the World, Trials of the Soul and Revelations of the Spirit* (GA 129). Germ. Ed. Dornach 1995, p. 68 ff. [According to Steiner, physiology is a musical subject. See especially Armin Husemann. *The Harmony of the Human Body*. Tr. C. von Arnim and A. Stott. Edinburgh: Floris Books 1994. *Tr. note.*]
- (12) See: Heiner Ruland, *Expanding Tonal Awareness*, London: Rudolf Steiner Press, 1992.
- (13) Nevertheless, laying hold of the structure of a piece of music in thought can intensify the feeling-experience. Yet thinking has only the role of leading and differentiating the feelings. The musical experience remains in the feelings, even when educated and made more sensitive through thinking.
- (14) Rudolf Steiner: *Eurythmy: Its Birth and Development* (GA 277a). Tr. A. Stott. Weobley 2002, p. 37f.
- (15) The crazy, illusory idea of Dan Brown (*The da Vinci Code*) is countered in this painting because John and Magdalena are presented together. See too: Johannes Greiner: “Dan Browns Kampf gegen den Gral” in: *Erziehungskunst*, February 2007.
- (16) Saint Augustine: *Confessions*. Tr. Henry Chadwick. Oxford: OUP 1991.
- (17) According to R. Steiner, music is the art that “reveals the laws of the ‘I’”. See: R. Steiner. *Art as seen in the Light of Mystery Wisdom* (GA 275). RSP London 1984, p. 37.
- (18) Paul’s letter to the Galatians; Gal. 2:20.
- (19) Mathew describes the life of Jesus Christ from the point of view of the physical body, Luke of the ether-body (life-body) and Mark of the soul. [The last two are surely transposed? *Tr. note.*]
- (20) The instruments were painted by Raphael’s pupil Giovanni da Udine.
- (21) Tatjana Kisseleff. *Ein Leben für die Eurythmie*. Borchten 2008, p. 32.
- (22) Think here of strict twelve-note music and in particular of serial music after World War II (Stockhausen, Boulez, Nono, and others).
- (23) Michael Ende. *Zettelkasten*. Stuttgart & Wien 1994, p. 75f.
- (24) In his poem “Ecce homo”, Nietzsche, commemorating a musical experience in Venice, gives to gold a role as the enchanter of the musical element:  
*An der Brücke stand  
jüngst ich in brauner Nacht.  
Fernher kam Gesang:  
goldener Tropfen quoll’s  
über die zitternde Fläche weg.  
Gondeln, Lichter, Musik –  
trunken schwamm’s in die Dämmerung hinaus...*  
(Friedrich Nietzsche. *Kritische Studienausgabe bei dtv/de Gruyter*. München 1988, Band 6, p. 291).  
[“I stood on the bridge just now in the brown night. From the distance came singing: golden drops welled up over the trembling surface. Gondolas, light, music – drunk, it swam out into the dawn...”]
- (25) Cited in: Klaus Derick Muthmann (ed.): *Musik und Erleuchtung*. München 1984, p. 12.
- (26) Cited in: Emil Himmelsbach. *Der Ewigkeitsimpuls in der Lebensdramatik grosser Musiker*. Basel 1983, p. 92f.

[Ralph KUX, the first male eurythmist, also wrote an article on Raphael’s picture (in: Ralph Kux & Willi Kux. *Erinnerungen an Rudolf Steiner*. Ralph Kux. Eurythmie und Musik. Mellinger Verlag. Stuttgart 1976. Pp. 121 – 8). Eng. tr. available upon request from <eurythmy.wm@ukonline.co.uk>]

## The System of Seconds of Hans-Georg Burghardt

Hartmut Haupt, DE-Jena

Burghardt’s special interest was the search for a new and expanded tonal system on the basis of Rudolf Steiner’s stimuli on the nature of the musical element. In his essay “Das Dur-Moll-Problem” [The major-minor problem] (Halle 1946) he developed his ideas on “the transformation of the major/minor system depending on the third into a system of seconds serving again more the unfolding of melody”. In what follows, we glance at Burghardt’s system of seconds.

Proceeding from “*Ur-Grundton*—primal root” a, the octave a´ is added, giving the “*Rahmentöne*—framing notes”, from which through steps of a fifth the two notes d´ and e´ are added. In this way the “*Quadrichord*—chord of fourths” a-d´-e´-a´ is reached. Further, on to the framing notes, the notes of a second are placed (b or g respectively),

so that the “*Grundform*—basic form” a-h-d´-e´-g´-a´, *i.e.*, a pentatonic series, comes about. By addition of the “*Fülltöne*—filled-in notes” the third c´ and sixth f´, the “*Hauptform*—main form” a-b-c´-d´-e´-f´-g´-a´ arises.

The filled-in notes are taken as unstable and are chromatically adjustable, whereby three “*Nebenformen*—adjacent forms” are possible: the raising of the f´ to f#´ (Dorian), c´ to c#´ (major/minor), the raising of c#´ and f#´ (Mixolydian).

In this way we have the “*erste Sekundkomplex*—first complex of seconds”.

How variable the system of seconds is, is shown by the varieties of scales when the basic form beginning with a is shifted a fourth towards d´, and again from there a fourth to g´. Through this one arrives at the 2<sup>nd</sup> or 3<sup>rd</sup> “basic form”, out of which in the same way new main forms or adjacent forms, *i.e.*, a “second complex of scales” can arise.

In shifting a second from a to b, and c´ to d´, one arrives at the “third complex of scales”.

With this the variety within the system of seconds compared to the much simpler system of thirds becomes apparent. Numerous examples can be found in Burghardt’s work with pentatonic or alternating tonalities mutually penetrating according to the above-mentioned adjacent forms, especially in the Piano Sonatina op. 49 or in the Piano Cycle op. 102, amongst others.

If one looks at the possibilities of chords arising out of the system of seconds, one finds in innumerable interesting examples in Burghardt’s musik for piano, voice, and orchestra.

Especially impressive effects can be experienced through the chords of seconds which lie over longer passages and consequently produce cluster-like soundscapes in the works for harmonium or for the organ, as can be shown in the Phantasiestücken op. 69, Fantasien op. 111–113, or especially the Triptychon op. 110, the slow movement. Burghardt said about this: “Sustained sounds (chords of seconds) are like the gold background upon which one paints icons, or the blue sky on which he graceful play of the clouds (melodic or harmonic) can be seen (“Harmonium heute”, manuscript 1987).

On the development of the system of seconds, Burghardt stresses in particular that this has arisen step by step out of the process of composing, and not primarily as a theoretical system, at the beginning of his career. This can be demonstrated, for example, in the 12 Piano Sonatas, as described by N. Kämpken, (1) where a comprehensive overview is given on the system of seconds.

In conclusion, a quotation of the composer:

“In this way we reach a formation of scales, out of which a more dematerialised, more spiritual tonality arises. It is an important element of the ‘etheric style’, which for a long time has lived in my imagination.” (2)

1. Nicola Kämpken, Hans-Georg Burghardt, *Leben und Werk, ein Sonderweg in der modernen Musik*, Sinzig 2000.

2. Hans-Georg Burghardt, *Aus meinem Leben IV*, 1974.

## Goetheanism in Music

Raimund Schwedeler, DE-Borchen

In order to foster Goetheanism in music, we need to look back to the early Mystery-culture in order, out of an awake, present consciousness, to find ways to a future artistic creating. We connect to a Mystery-stream developed over millennia, in the face of whose decline we would like to lead back to new life.

In the forms of the sonata and the symphony developed by Haydn, Mozart and Beethoven the essence of the early Mysteries arises out of the depths of existence, becoming alive again in classical music. This receives a deepening of soul in Romanticism with many musical high-points in the works of Bruckner, but also powerful form in the work of Brahms and many others, making a brilliant rainbow.

How will it continue, after ever more materialistic habits of life are evident in the so-called “modern music” threatening to destroy the musical element helped by cold intellectualism and other emotional powers; indeed today there a sick need greedily to consume the brutal sounds which are slaves of a rage for destruction.

It is a turning away from the trinity, which with its dominant and subdominant determines the tonic and so orders a musical event (especially in classical and romantic sonata forms) as an earthly mirroring of cosmic laws of life. It is a turning away from a melodic language of the heart, which sounds in a sequence of 7 notes, modulating includes the variety of the 12 keys, creating a musical world whose spiritual content will not be exhausted for a long time.

A new development has to be brought into music, which is able to get over the abyss of erroneous sound-productions that have nothing to do with music.

Anthroposophy can point a new way for art and artists. Its sources arise out of the depths of a new Mystery-life, promptly forming a stream that like a health-giving ether-stream sounds through the countries.

After a performance of Parsifal in Bayreuth, Wagner called out to the audience words that for many musicians seem to pose a great riddle: “*Kinder, schafft Neues!* – Dear people, create anew!” He probably divined this musical stream of the sound-ether.

The “keynote” of a work determined by its dominant and subdominant forms as it were the “I” of a composition that steers the themes through many modulations. The whole world-existence wants to be expressed like a livingly felt path of initiation into the mysteries of life and death and from death to new life, in a symphony of three or four movements, resting on the fundamental pillar of a cadence (I – IV – I – V – I).

In the “Foundation Stone” for a new Mystery-culture, which Rudolf Steiner laid in the hearts of the members at Christmas 1923/24, we seek signposts for form, also for writing symphonies, which, in the wrestling for inner purification to overcome irritating counter-forces, can find its strong ripening musical expression through suffering and joy.

Melodic metamorphoses traverse the whole spectrum of the 12 keys – thereby a new 12-note music! – without relinquishing the spiritual aural reflection of the cosmic arrangement.

May future composers take it to heart to work in this Goethean way.

Raimund Schwedeler was a co-worker for over 35 years at the “Rudolf Steiner working community” at Schloss Hamborn, near Paderborn. Since 1985 he could devote himself completely to composition. His catalogue of works includes over 120 songs, choral works, chamber music, 4 string quartets, 7 operas (including “Gilgamesch”, and an opera with Jakob Streit “Der Menhir”), 3 concertos, 14 symphonies, and music for the lyre.

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## Rudolf Steiner and Music

*Michael Kurtz, CH-Dornach*

The following text gives a sketched survey out of the research project “Rudolf Steiner’s musical impulse”, which is planned to appear in book form in 2011. Not yet added here is the important realm of Rudolf Steiner’s own musicality and understanding of music. Only indicated is his view on music, which was formed from his childhood, during the years in Vienna and also in connection with his work on Goethe right to the beginning of the exposition of the results of his own spiritual-scientific research.<sup>1</sup> Soon to appear are “Rudolf Steiner’s relationship to Wagner” in three parts – “Rudolf Steiner und Richard Wagner”; “Rudolf Steiner in Bayreuth” and “Rudolf Steiner über Richard Wagner” as a preprint.<sup>2</sup> In the present text explanatory footnotes to indicate source material have been omitted.

Rudolf Steiner’s remarks on music have remained fragmentary, in contrast to the detailed presentation on architecture, painting, speech, acting and eurythmy. Yet these scattered remarks contain essential indications and stimuli which when surveyed together also provide a picture of renewal and deepening in the musical realm. Even today after around 100 years of contemporary music, Steiner’s indications can be understood and placed more clearly in context. In the present time of an absolute artistic individualism and of a mostly inflationary concept of art, they have topical weight by representing an artistic impulse that attempts to connect the artistic element on to a spiritual level which – corresponding to the human consciousness today – has to be taken hold of afresh and worked on individually.

### *Original Impulses*

When Rudolf Steiner in 1907 inaugurated in Munich the anthroposophical impulse for art – about the time of artistic modernism – there appeared first the plastic-formative element in the pillar-capitals and the seals. These were artistic creations, as far as them possible, of pictures from the astral world (the seals) and the forces of the spiritual world (the capitals). Steiner called these capitals then “frozen music”, mentioning them in September 1920 in a lecture during the first lecture-course of the First Class at the Goetheanum in connection with the seven intervals from the prime to the seventh. During the Congress music-making took place –

works from Bach to Hugo Wolf were performed – including as the only living composers Max Bruch and Adolf Arenson. These musical offerings – as claimed in the Congress programme – “where possible, relate to the theosophical worldview”. Arenson, an esoteric pupil of Steiner and an amateur composer, in 1909 upon Steiner’s request wrote the music for the Munich performance of Edouard Schuré’s drama “The Children of Lucifer”, and following that the music for Steiner’s four Mystery Dramas, performed there 1910-13. Yet Arenson saw himself as a representative of the 19th century and soon withdrew his stage music in order to open the way for new things. Besides Arenson other composers and musicians around Steiner composed for eurythmy, for stage-works, season festivals and other occasions. These included Paul Baumann, Elsie Hamilton, Wilhelm Lewerenz, Leopold van der Pals, Edmund Pracht, Max Schuurman, and Jan Stuten.

### *Rudolf Steiner’s encounter with the music of his time*

Privately, in answering a questionnaire in Weimar, Rudolf Steiner named Beethoven as his favourite composer, for doubtless he especially appreciated the strength and high ethos of this Promethean spirit. That was in 1892, a good two generations after Beethoven’s death. He felt differently about his contemporary Richard Wagner, who at that time stood at the centre of public interest in music. Already in the musical city of Vienna and later Weimar, which through Liszt had become a significant German musical centre, he attended various performances of Wagner’s music dramas. Yet this “expressive music” was not his world. He searched for a “pure music” which only wants to be music. “The world of music in itself,” Steiner writes in *The Story of my Life*, “was for me the revelation of an essential side of reality. That the musical element beyond the fashioning of the notes should express something else, as Wagner’s followers in those days claimed in all manner of ways, appeared to be to be totally “unmusical”. In both cities he also experienced, or got to know personally, various contemporary composers. Some of these names are forgotten today – Ignaz Brüll, Conrad Ansoerge, Alfred Stross and Bernhard Stavenhagen. But Steiner also sat with Bruckner in the Viennese coffee-house Griensteidel and probably attended during the late 1880s his public University lectures on theory of harmony and counterpoint. He heard in Weimar the fascinating Gustav Mahler conduct his 1<sup>st</sup> Symphony. Hugo Wolf and Richard Strauss, whose early work he appreciated, he got to know personally.

### *First lectures on music*

Rudolf Steiner’s comments on the art of music begins in 1905 with lectures on Wagner, to the end of 1907, about twenty in number, which he held in various town in Germany and in Stockholm. He is not concerned with Wagner’s music – in “Eurythmy as Visible Singing”, 1924, he still calls it “unmusical music”, pointing out on another occasion, that Wagner through his intention to unite music and drama, led music to a cul-de-sac. Nevertheless, he speaks with emphasis on the great significance of this artist, his striving for a religious deepening of music and a deep understanding of Christianity. In 1906 Steiner held some lectures on “The essence of the musical element”, in which he presented his spiritual-scientific research on the origin of artistically formed musical sounds. In the same year, Ferruccio Busoni

published a small work "Sketch (Outline) of a new Aesthetic of Music" [ET by T. Baker 1911, repub. Dover, New York 1965], in which as a composer he thinks about the question of musical renewal. Artistically formed musical sound, Steiner maintains, does not have to do with the sensory world, but with the great composers it is an echo and unconscious memory of the spiritual world, of the realm of dreamless sleep and the music of the spheres. At the same time he shows how the major and minor streams are connected with the supersensory human members. On various occasions and in different contexts in the following years, Steiner speaks further on the spheric music of the spiritual world.

### *"Art as seen in the Light of Mystery Wisdom"*

In the years following 1910 Steiner was himself intensively involved in art – the Mystery Dramas; the First Goetheanum as their performance venue was being built; eurythmy was inaugurated in 1912. Against this background he held at the turn of the year 1914/15 in Dornach some central lectures on the new artistic impulse, its sources and intentions. Marie Steiner published these under the title "Art as seen in the light of mystery wisdom" [GA 275]. Steiner begins, you might say; with a kind of manifesto on "technology and art", for our age demands a spiritual deepening of the artistic element in order to balance the increasing inroads of technology. Then he speaks on the various arts as a "seer", out of experience on the other side of the threshold. Concerning music, he extensively describes the "moral effect" of musical sounds (the intervals) when you penetrate through the sensory manifestation to the spiritual level

"...there will be a much more intimate union with the external world; so strong a union that it will cover not merely the external impression of colour and sound and form, but that which we can experience behind the sound and colour and form; what is revealed in them. Human being will make important discoveries in the future in this respect. They will actually unite their moral-spiritual nature with the results of sense perception. An infinite deepening of the human soul can be foreseen in this domain." [GA 275. ET, p. 96]

Rudolf Steiner's impulse is to be seen in direct connection to the beginning of his artistic intentions from 1907. For the artist and art-lover it concerns a schooling of the senses, which – with awake thinking – practices to learn to overcome the personal subjective feelings in the sensory impression and to school him/herself to live selflessly and pure in the sensory impressions, in order to become receptive for the "ethical-moral" in the sensory process. Scientifically, too, Steiner busied himself intensely with the phenomenon of the artistic experience. After 30 years he published in 1917 the results of his research in this field in his book "Riddles of the Soul". A musical sense perception only becomes an artistic experience when the musical content of the sensory experience, which is carried by the air and perceived by the ear, is connected through fine neurological processes in the fluid around the brain through the fluid-breathing process with the rhythmic system – otherwise it remains only a sensory-acoustic, purely nerve-related perception. This is a differentiated physiological, etheric and astral process, about which Armin Husemann has researched a lot and just published a book.

### *Impulse for renewal in singing and in instrumental playing*

It was at that time doubtless difficult for Rudolf Steiner to initiate musical renewing impulses. Musical life in those years was widely conditioned by a late Romantic approach, which was fulfilled in the subjectively personal, in the subjective emotions. Against this Steiner really tried to introduce a path of schooling, in order with modern consciousness to connect afresh with the spiritual, cosmic realities. Some initial deepenings took place seed-like in singing, in the conception of new instrumental sounds, and in the extension of tonality, on the basis of the above-characterised deepening. Questions put to Steiner from musicians and composers transpired only on a few occasions. The American singer Gracia Ricardo in Berlin received around 1908 some indications regarding singing. With other singers she was soon involved with the beginnings anthroposophy in the U.S.A. The Swedish singer Walborg Svärdström-Werbeck met Steiner in 1910 and especially in the early 1920s discussed her own researches with him. After a final discussion after the Christmas Conference in January 1924, allowed her to call her school an anthroposophically orientated singing training.

Alongside singing, it was also Steiner's great concern to get the question of musical instruments moving. He was in discussion with the Viennese violinmaker Franz Thomastik and gave him indications for a sound corresponding to the consciousness of our times. Steiner's visit to his workshop in Vienna in 1922 is reported as follows: "...in my vicinity I often had the opportunity to speak up for your instruments. I always made the following comparison. The old violins possess a warmth as if you were lying cosy in bed, and your violins possess a warmth as when the sun comes out."

Asked by Tatjana Kisseleff which instrument would be right for eurythmy lessons, he wanted to create "a lyre of a new construction, corresponding to the level of consciousness of people today". Yet because of his enormous workload this was not achieved, and only after his death did the new lyre come to birth through Lothar Gärtner and Edmund Pracht. So far the lyre has found its main task in education and curative education; its possibilities still remain at the beginning stage.

### *The "Planetary Scales"*

In 1921 the British musicologist and music historian Kathleen Schlesinger and Australian pianist and composer Elsie Hamilton came to Steiner with questions arising from the results of Schlesinger's researches. In her search for a tonal language to correspond with her "inwardly heard music", Elsie Hamilton had studied for a short time with Alban Berg in Vienna and with André Gédalge, the teacher of Debussy, Ravel and Honegger in Paris. After acquaintance in 1917 with Kathleen Schlesinger's researches, she began immediately to compose in the "planetary scales" that had been discovered. Recently Schlesinger had reconstructed the early Greek aulos-scales by measuring instruments. From this she established that these scales result when specific ratios of the overtone series are assembled. At the monochord this was easy to accomplish. In his book "Die Monochord Pythagoras and das Musikalisch-Organische" ["The monochord school of Pythagoras and the musical-organic element"] Gotthard Killian writes, "On the monochord she established that the

relationships of the overtone series are proportionally opposite to the individual overtones from the descending degrees of the scale, which on the string use the overtones as their whole number equal-distance divider." A group of seven scales results with seven different intervals of a second (from an augmented whole tone to almost a semitone). Schlesinger related this to the "Chaldean-Sumerian inspired teaching of the music of the spheres" (Killian) and the traditional seven planets. In a conversation Steiner confirmed her researches, placing the "solar note C 128 Hz" at the heart of the whole system. Steiner called these scales a "seed for the music of the future" and recommended schooling one's feeling with their tonal differentiations. It seems that he wanted to tune all the instruments in Dornach to these scales, in order – as with the other arts – to start radically with new qualities of experience. Yet at the same time he saw the danger of a small dogmatism only to preach these scales as a "new teaching", without a previous deepening of new tonal experiences. With the performance of his fifth Mystery Drama, which was to take place in Greece at the Castilian spring, Rudolf Steiner wanted to inaugurate the Goetheanum in summer 1923. For this Elsie Hamilton was to write music in these scales. Yet this did not happen; the Goetheanum was destroyed on New Year's Eve 1922/23 by arson. The impulse amongst the musicians in Dornach did not find a resonance, despite Steiner's several indications.

### *"The melody in the single note"*

A central motive for deepening and renewing the musical element, "the melody in the single note", Steiner himself mentions when answering questions during the first lecture-course of the School of Spiritual Science at the end of September 1920 in the Goetheanum. During the course of the next four years before the confinement to his sickbed, Steiner returns to this phenomenon with various nuances and emphases, speaking to musicians, teachers, priests and eurythmists, also in lectures to the Society members, connecting various things with it – extending the scale, an element of improvisation for the performing musician, a new quality of experience, and the experience of finding in it three or even more notes. Precisely this, however, has nothing to do with the acoustics of the overtone series, e.g., as in the French "spectralists" (Tristan Murail and Gérard Grisey) who – simply put – derive their principles from the overtone spectrum of the tone colours. But Steiner means something arising out of experienced meditative deepening. The experience of the melody in the single note has been repeatedly discussed in groups of anthroposophical musicians for three generations – for some it is an impulse for the distant future, for others incomprehensible, but it has also been taken up and practiced. The subject has to do with the essential aspect of musical experience of the future, already mentioned in January 1915 – which if taken up by people has to begin in the present – the realm of the ethical-moral experience in art, of which Goethe's sensory-moral effects in his "Theory of Colour" and in the fragment for a "Theory of Music" are the first steps.

### *Last comments on music in 1924*

Steiner last comments on music were given in a comprehensive way in "Eurythmy as Visible Singing" (19 – 27 February), in which he describes how music is a differentiated

expression of the essence of the human being and his spiritual origin. At the same time he points in detail to the Viennese composer Josef Matthias Hauer, Schönberg's opposite number in twelve-note music. With atonal music Hauer means "not sounding" music. For the musical element is anchored in the spiritual world, and – according to Steiner – is an inner experience; the essential matter does not lie in the notes themselves, but "between the notes".

In autumn of 1923 Rudolf Steiner talked about questions of art and life with the Russian painter Margarita Woloschin as both stood before his wooden statue of the Representative of Humankind. He made the significant statement, "In our time Christ is to be sought in every realm". And that also leads to the centre of Rudolf Steiner's musical intentions. At the end of his indications on music, in the final lecture in the cycle "True and False Paths..." in Torquay, England, alongside a concrete series of intervals, stand words about the sphere of Christ, like a testimony. Here he also refers to Wagner's *Parsifal* and Bruckner's 9th Symphony as two works that strive towards this sphere, though not yet accomplishing it. That is real music of the future.

A lecture-course focussing on singing, and five further courses on music eurythmy – both planned for 1925 – did not take place because of Steiner's early death in March of that year.

Concerning concerts in the Goetheanum, Steiner intended that if possible only the works of anthroposophical musicians would be performed, and contemporary works, and, reaching back, nothing before Bruckner.<sup>3</sup> In Bruckner's music Steiner experienced that not only one's own feelings are expressed, but as the conductor Wilhelm Furtwängler put it, "each single note goes beyond and links to the eternal".

Rudolf Steiner was convinced, "that anthroposophical musicians will still have lots to do, that especially anthroposophical musicians have a great mission", which he also describes in a lecture-course for priests of The Christian Community. One can say, for Steiner a renewal of music results out of the forces of the "pure musical element" in connection with people. And so one can say, impulses from two essential realms can stream towards music – the one from a new, contemporary cultic music, which demands a meditative element, and the other from music eurythmy, which can give a standard for a musical element fashioned out of the etheric of the higher human being.

In all the above-mentioned realms much has been worked further, researched and created since Steiner's death. At the same time his impulse for music has penetrated socially in many levels – from music in education, in therapy, in religious celebrations, and even in experiments with intervals in plant husbandry. And last but not least it has become fruitful in the work of the most differing composers throughout the world.

Alongside my own research I am grateful in this comprehensive project on what has been achieved by other colleagues who have died, as well as from working groups and discussion with research colleagues today. I am grateful for any supplementary as well as critically questioning comments on this theme.

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- 1 This will appear as a preprint in the May edition of *Die Drei*.
- 2 In the Easter, St John's-Tide, and Michaelmas 2010 edition of the journal *STIL*.
- 3 A detailed article on Rudolf Steiner and Anton Bruckner appeared as a preprint in the Easter and St John's-Tide 2009 edition of the journal *STIL*.

## An interesting discovery?

*Bevis Stevens, CH-Dornach*

In Newsletter no. 48 Rosemaria Bock, in talking about tradition gives the example of how the right hand lies over the left hand in the gesture for reverence. I remember being corrected in the training to do the gesture like this. I had naturally done it the other way around. Recently I discovered that people fold their hands differently: some will do it with the left index-finger on top while others will have the right index-finger on top. With me the left is on top and when I try it the other way around it feels very wrong! By me I still prefer the left arm to be on top of the left when doing the gesture for reverence as well the 'e'-gesture (sound as in 'get'). I wonder if the way one folds the hands determines how one naturally does the reverence and 'e'-gestures? Has anyone else have any thoughts and experiences here?

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## A correction – and a disturbing conclusion

*Daniel Marston, CH-Dornach*

In a very kind, detailed letter Rosemarie Bock (Stuttgart) comments on my article "The most essential thing in eurythmical movement", that appeared in two parts (*Newsletters*, Easter and Michaelmas 2008, RB 48 & 49). She pointed out a mistake in deciphering a written word [of R. Steiner].

### (1) Correction:

The first word beneath Steiner's sketch of the soul-gesture "*Leichtigkeit*—Lightness" (see p. 11 in Michaelmas edition) I had read as "*auseinander*" and this determined my text. Rosemarie Bock writes: "On Steiner's sketch I read '*übereinander*' where you read '*auseinander*.'" This is correct! I had experienced so strongly the expansive effect of this position (which comes about, in particular, when you takes seriously the second phrase: "*Finger gespreizt*—spread fingers"), that I had read an "*aus*" instead of "*über*".

### (2) Conclusion:

After the publication of my article, I had to experience in about a dozen short conversations that most people I spoke with, who were colleagues, not only hadn't read the article, but no longer support the *Newsletter*, had either cancelled

it "a long time ago", no receive it, *etc.* This I find such a shame for eurythmy and the whole work of our Section. What can we do better to recommend and publicise this valuable publication?

For a future edition I will submit further aspects on fashioning rests/pauses. This theme is unceasingly fruitful and refreshing. To assist an ongoing discussion with others researching this question, I add below my contact details. For reference, Steiner's indication, in short, is: *With each rest/pause, even short ones, both in music eurythmy and in speech eurythmy, "zurückgehen in der Form—go back in the form"*.

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## Thoughts on fairytale productions in eurythmy

*Almut Bockemühl, CH-Dornach*

Telling a fairytale takes place in time, but we are not dealing here with a sequence of sounds as in music or of the rhythms of sound and sense in poems, but we are dealing with inner pictures. It is true that Grimms' fairytales are real creations of language. This is also true of other collections. Consequently, amongst storytellers today, it is always emphasised that one should be true to the actual words. Here one honours a person who has collected the fairytales, but not the "being of the fairytale" which only leaves a trace in the written word. Its actual home in on another spiritual level. There it lives as a sequence of pictures, a pictorial tapestry, a composition which, at a time when people were still inspired by their folk-soul, could incarnate similarly in various peoples and languages. We find traces of this in the different versions.

Through this widespread embodiment of the same fairytale-being we are directed to a level beyond language. I called it above, a "pictorial level". Rudolf Steiner uses the beautiful expression that the fairytale-beings do not speak, they don't use the vernacular, but they dance (GA 277a: Introductory words on the occasion of the first eurythmy performance, 28 Aug. 1913). A dance comes to life through the dancer, and the fairytale through the storyteller. The essential thing is not the sounds, words and sentences but the forms of movement.

Out of this, what could we gain for working on fairytales in eurythmy? How can one "lay hold" of a fairytale on this level of flowing movement, in order to present it artistically? Usually we treat it as a poem, following the fixed form of the speech. Is there at all another possibility?

An artistic production always originating in the free creativity of the artist can consequently lead to very different results. If it is a reproducing art, then it depends very much how you set to work. If you see in fairytales a sequence of imaginative pictures, then the presentation may easily become somewhat illustrative, a playing of roles.

What other possibilities are there? One could relate to the process of tension and release, polarity and intensification, and to the qualities of the elements that play a role in most

fairytale. This could perhaps lead to a dissolution of the imagery. Are there possibilities in this direction of fairytale productions for adults?

A further approach would be not to pick out the pictures singly but to concentrate the details into a whole. The whole thing could exist in coloured lighting, out of which individual things acquire increasing contour – for example, out of a pervading darkness gradually the form of a wolf comes into focus. Nevertheless, if one doesn't want to limit the fairytale to a single general mood, the whole event has once again to show a process.

## REPORTS

### Brainstorming the first hundred years of eurythmy

*Marcel Sorge, DE-Freiburg*

On Saturday, 28 November 2009, representatives of the Eurythmy Associations from the Netherlands, Switzerland, Austria and Germany, met for an initial brainstorming session to gather and discuss their ideas on the theme of the first centenary of eurythmy. The hosting was in “*der hof*—the court” in DE-Niederursel, near Frankfurt. A special venue, in which “much spirit” is at work. Perhaps this lent us wings.

Right at the beginning of the meeting I posed the question of timing. Should the jubilee year be 2011 or 2012? With the birthdays of the great masters, the year is taken in which the actual day occurs, whether it be in January or in December. After assembling all the ideas and wishes, those gathered agreed on a sketched plan of three steps.

Within our Section at the Goetheanum a Congress is planned for Easter 2011 for all professional fields in eurythmy. Perhaps, and according to how it is prepared, this Congress could be a report on what is, a taking stock, a “going towards” towards reaching a centenary festival.

Then comes the second step, the actual “Birthday of Eurythmy” on 15 December 2011. On this day a hundred years ago, Rudolf Steiner asked Lory Smits and gave her straight away the first eurythmy exercises. Around this date there will be many festivals in all the situations and places connected to eurythmy. Yet through the Eurythmy Associations precisely on this day a world-embracing eurythmical link will be initiated. This is still in discussion, *e.g.*, a specific eurythmy meditation at an agreed time could start from New Zealand and travel with the course of the sun around the world.

The third step would be the jubilee year 2012. Here we can and should open up and meet the public with everything that we have to offer with eurythmy – festivals, information-days, that could take place in different venues or move between several venues.

Workshops, forums, performances, discussions, lectures, brochures, books, websites, films and many more things will take place, be published, set into motion and actually take place.

An idea from Holland: To form a chain of upper-school pupils performances – Class 10 from School A takes a performance to School B; Class 10 from School B takes a performance to School C, *etc.*

One could also imagine the whole thing presented by a single, solo eurythmist – as is indeed the case of the one storyteller. This would no longer be a case of costuming. It compares rather with a piece of music.

One can approach fairytale pictures as a naïve realist. As regards the children, this is thoroughly in order because perception for them is still a sensory, soul-and-spirit unity. For adults on the other hand fairytales could be an important bridge to the first stage of spiritual knowledge, Imaginative consciousness. Nevertheless, in my experience, this step is not straightforward, but requires some assistance.

Rob Barentsma could imagine in connection with pupils a eurythmy symphony-project involving several schools, with whom and where still remains open...(!)

For autonomous initiatives, the Eurythmy Association Switzerland EVS offers its members and colleagues as an information platform.

To stimulate a “Centenary Network”, we list below the e-mail addresses of Eurythmy Association representatives in Europe, who have taken on the task of preparation. You can approach them with your ideas and interests:

*Heike Houben*, heike.houben@web.de: is the focus for activities worldwide. She gathers information and conveys it to the Editor of “*Auftakt*”, or for advertising and networking.

*Rachel Maeder*, rachel.maeder@hispeed.ch: contact person for Switzerland.

*Walter Appl*, w.appl@gmx.net: contact person for Austria and neighbouring countries.

*Corinna Rix*, corinna.rix@eurythmie.net: gathers statements from all sorts of people who have experienced something with eurythmy.

*Bettina Grube*, Bettina.Grube@t-online.de: gathers biographies of eurythmists with articles, photos and films; she also has an “ear” for performance initiatives.

*Geralda Stubbs*, bondvaneuritmisten@live.nl: contact person for the Netherlands.

*José Vlaar*, j.m.vlaar@chello.nl: would like to organise a network for upper-school performances; publish a book by Nora von Baditz that is still unpublished.

*Jutta Rohde-Röh*, rohde-roeh@t-online.de: network pupils' performances from country to country (see above). Performances wished for and offered. An action-day for 100 years of eurythmy and schools. Collaborates with Kjell-Johan Häggmark for the county Schleswig-Holstein.

*Kjell-Johan Häggmark*, haeggmark-eurythmie@t-online.de: collaborates with Jutta Rohde-Röh (see above).

*Ekkehart Wacker*, Tel/Fax: +49-(0)351-849 41 33: support the Open Day of the School in Dresden.

*Marcel Sorge*, sorge@eurythmie-info.de: themes for the Newsletter “*Auftakt*”.

*Tille Barkhoff*, tille.ba@web.de: is in contact with Russia.

*Cristi Heisterkamp*, cristi.heisterkamp@live.de: creates connections to businesses and businessmen in order to get them “on board”.

*Source: Auftakt No. 3/09, December 2009*

## Eurythmy Teachers

### *Request to all Eurythmists in Steiner-Waldorf Schools in Germany, Switzerland and U.S.A.*

Alanus Hochschule invited various eurythmy teachers for a discussion on 29 February 2010, in order to set up an exchange on research questions to do with eurythmy in schools. In the coming years, what is particularly important to research in the realm of eurythmy in education? What areas are involved? Much was established in the two extensive and well chaired discussions. A few things could come together in a concrete work. This could be reported at a later date. At present, what is important for questions on the working position is:

Dirk Randoll (Professor for empirical social research at the Alanus Hochschule) is at present involved in working out with Christoph Wiechert (Education Section at the Goetheanum), a general awareness raiser on the working conditions, work satisfaction and work-load of teachers in Steiner-Waldorf School. This takes place through a detailed questionnaire, which will be sent in May/June 2010 to all the Steiner-Waldorf teachers in Germany, Switzerland and U.S.A. Each subject area is individually addressed and evaluated.

For eurythmists, the question concerning the teaching load and its consequences for the lessons is especially important. Further questions of collegueship in the schools, and so on, could be important for research in eurythmy.

We would like to bring your attention to these questionnaires when they arrive at your school and ask you please to answer them. Especially the questions about the workload of eurythmists in schools should come to the fore. In this way, we would like to make use of the opportunity to gain a true picture of the existential problem of the schools and their eurythmists.

Please do your bit and carefully fill out this paper. We need up to date statistics. Please help us.

*Norbert Carstens – DE-Bochum, Helga Daniel – NL-Den Haag, Jürgen Frank – DE-Hamburg, Stefan Hasler – DE-Alfter, Charlotte Heinritz – DE-Alfter, Diemut Janke – DE-Bonn-Tannenbusch, Ulrike Langescheid – DE-Alfter, Dirk Meersmann – DE-Wuppertal, Edith Peter – DE-Berlin, Dirk Randoll – DE-Alfter, Imogen Scheerschmidt – DE-Herne, Michael Werner – DE-Hamburg*

## Research symposium on Rudolf Steiner's work with Eurythmy, Music, and Goethe's Faust

*Ephraim Krause, DE-Alfter*

The department of eurythmy at the Alanus Hochschule organised on 26 September a research symposium on Rudolf Steiner's work with eurythmy, music, and Goethe's *Faust*. This was organised by Stefan Hasler, eurythmy teacher at the Alanus Hochschule.

The background of the symposium was the imminent book publication of Hans Fors (stage artist, former teacher

at the Eurythmy School, Järna/Sweden), Michael Kurtz (from our Performing Arts Section at the Goetheanum), Martina Maria Sam (leader of the Humanities Section at the Goetheanum) and Stefan Hasler. After some research meetings of the lecturers in various archives this public symposium offered for the first time the chance to achieve a comprehensive impression of current research work in this realm.

After the speakers had been introduced, Stefan Hasler reported that today after approximately 85 years after Rudolf Steiner's death these speakers have begun to undertake investigation the artistic work of Rudolf Steiner in a historical context and the questions of how it came into being. Here the questions of where and how Steiner gave new impulses for the performing arts is a central subject of research.

### *Eurythmy and the public response*

Hans Fors, the first contributor, presented the results of his research on the history of eurythmy in the context of dance, "Eurythmy and the public response". Fors first sketched his research approach, consisting in arranging chronologically the existing literature on eurythmy and comparing it to the history of the dance. After establishing what is common and what is different, Fors concerned himself with the many concepts eurythmy – stage lighting, masks, costumes, which he describes in detail in his forthcoming book. He mentioned that during his research he attempted to order the collected information as far as possible without prejudging, so that the reader can reach his/her own conclusions and interpretation. He was, however, conscious of the fact that the choice of information itself already implies an evaluating factor he tried to avoid by representing the fundamentally different points of view.

Following this, Fors described the beginning of the history of eurythmy. At the beginning of the 20th century came about through the uniting of three streams in the culture of the dance and of movement. These streams are on the one hand what is called Delsartism, a body-culture wave from America reaching back to the ancient Greek culture, and on the other hand the strivings between the two musicians Wagner and Dalcroze to visualise music through the dance and gymnastics. The beginnings of eurythmy between 1912 and 1918 were rehearsed and performed only within the Anthroposophical Society. The reason for this was primarily World War I, which enormously hindered the development of eurythmy. The first public performance took place in 1918.

Rudolf Steiner made it clear from the beginning that eurythmy would present a polarity to the accepted art of the time. Fors quoted Steiner. "It should not mean that eurythmy should be connected to the artistic tendencies of the [then] Philistines. From the beginning eurythmy is to appear as a contrast, a polarity to accepted art."<sup>1</sup> Yet what art was accepted? Was Ibsen and Strindberg accepted? Was Beethoven and Mozart accepted? Was the dance accepted? What does acceptable art mean? Fors posed all these rhetorical questions. He said that Steiner's remarks on the position of the counter-pole were at times very radical, and as examples he quoted two sentences, "If in our time eurythmy were to be extolled by the Press, then something with us wouldn't be quite right", and "Watch out, if you are completely able to do eurythmy, for nobody would applaud you any more."<sup>2</sup>

The response to the first eurythmy performance was full of strong contrasts. During the well-attended performances (audiences of up to 1,500) it came to real battles in the audience between the supporters and the opponents of eurythmy. This was pursued during the performances, which became very noisy. To underline the contrasting responses he assembled reviews on the performances. Slogans like “beautiful”, “ensouled”, “religious”, “cultic expression”, and “splendid personalities” but also “pretty” were frequently used by the supporters of eurythmy. The opponents on the other hand frequently found the performances “fidgety”, punctuated with “too much arm-movement”, as “mere jumping about”, “stereotype”, “simplistic” and “impersonal”. From this side eurythmy as an art form was massively brought into question.

The excitement was increased by the way Marie Steiner accompanied eurythmy through her speech. The critics reported that her manner of speech was strongly monotonous and could not be understood. Her voice was described as “rough”, “impure” and “crow-like”. One critic described her delivery as “a thunder of cannons rolled over the stage”. Many critics were so enraged by Marie Steiner’s way of speaking that they accused her of destroying literature.

The public appearances of eurythmy in the early days were accompanied by strong emotional uproars. Nevertheless, it led to an enormous increase in student numbers. Increasingly dancers, too, began to be interested in eurythmy and to change over.

### *The birth of music eurythmy*

After lunch Stefan Hasler spoke on his work on the birth of music eurythmy. Steiner gave the first impulse for music eurythmy in 1915 – three years after the birth of speech eurythmy. He gave the basic scale in Dornach on the same day that he gave the [verses] “Twelve moods”. At the time, this impulse for the birth of music eurythmy was not further pursued. Five years elapsed before music eurythmy could really arise. In 1920 [1919, see GA 277a. *Tr. note*] the musician and eurythmist Hendrika Hollenbach was the first to ask Rudolf Steiner for an adequate form for the eurythmical interpretation for a part of Bach’s “Christmas Oratorio”. Steiner’s first form for music eurythmy is written on a piece of rough wallpaper.

All Steiner’s forms for music eurythmy were the result of requests. Also with regard to the creative process music eurythmy clearly differs from speech eurythmy. Steiner always developed the choreographic forms for music eurythmy in the situation itself. He heard the piece and could immediately either on first or second hearing allow his pencil to “move” over the paper and create the form. Hasler thought this raised great questions on the actual process of listening, on the transition of the listening experience to the movement, and through this generally to the creation of movements in music eurythmy. Steiner, on the other hand, always developed speech eurythmy, in tranquillity.

Hasler reported on his own experience of Steiner’s work in music eurythmy. Many pieces one can immediately understand intuitively. Nevertheless, you have to develop a kind of “key” to the pieces before a clear and autonomous approach to the pieces can be found. In this way musical laws can be found transformed.

Hasler went on to describe Steiner’s new developments for stage-lighting and costumes for music eurythmy. Steiner’s

ideas even with the performers needed a great deal of explanation. For example, with the lighting it was not Steiner’s intention to present the performer well but rather to allow the performer partly to disappear from the view of the audience. For Steiner only the changes between the lighting sequences were important. Documentation here is extremely complex and consequently is only partly understandable for the successors.

Steiner paid much attention to the question of dresses for music eurythmy. The question here is often how far the choice of costume relates to the piece, but also to the respective person and the venue of the performance.

After the initial rehearsal phase of music eurythmy from 1920–21, between 1922 and February 1924 a wide range and more complex creations developed in eurythmy. New demands and challenges arose, which are expressed in Steiner’s lecture course on music eurythmy. Yet the main development took place in the daily rehearsals and performances. One can assume, Hasler thought, that the mobility to deal with the demands of the music developed enormously at this time. From October 1924 Steiner still created forms for music eurythmy from his sickbed. These arose no longer from spontaneous listening but from the score, and consequently the style of form is strongly different.

### *Rudolf Steiner and Music*

Michael Kurtz, from the Performing Arts Section at the Goetheanum, followed with his lecture on Rudolf Steiner and music. Kurtz began by describing the significance of music in Steiner’s biography, for whom, in the same way as thinking, it has content in itself. From his schooldays Steiner took every possibility to school himself musically, first through his teacher in Neudörfel but also on his own. In Vienna he even attended a lecture by Bruckner on theory of harmony and counterpoint. In this connection, Kurtz described the differences and similarities between Steiner’s concept of music and Wagner’s. For Steiner – who in Vienna and Weimar was part of a group of friends consisting mainly of “Wagnerians” – music “expresses only itself”. For the Wagnerians on the other hand, music expresses something that is not music, for example, a feeling of the soul or a mood of nature. For Steiner, Wagner was an inspired creator of music dramas, who reached into spiritual heights for the content of works like “Lohengrin” and “Parsifal”. Nevertheless, to the priests of The Christian Community and in “Eurythmy as Visible Singing” in 1924, Steiner described Wagner’s music as “unmusical music”.

At the same time, however, Wagner and Bruckner through their musical intentions for a music that strives for the spirit were two of the few composers who wanted to begin to dip into a spiritual musical sphere. Steiner speaks on this in his lecture-cycle “True and False Paths...” of 1924. He lectured a lot on Wagner and his spiritual intentions; Bruckner not so much, but he mentions him with significant comments. For Steiner, Bruckner with his spiritual intentions was a composer of the new beginning, who in music wanted nothing more for himself than to become a vessel for the eternal. He regarded music arising as the middle between the elements of concentration and dissolution.

Steiner demonstrates his musicality and musical appreciation with his production of Goethe’s *Faust* during World War I in Dornach. When discussing with Jan Stuten his music for the “Prologue in Heaven”, advising him, he showed to

Stuten's astonishment, he could find his way quite quickly through a difficult piano score. The group of composers in Dornach – Leopold van der Pals and Max Schuurmann joined Jan Stuten – was rather conventional. It seems there were no questions put to Steiner about the musical element.

Steiner's concept of music, which he developed during the Dornach years, was revolutionary. According to him, music has nothing to do with acoustics; the latter in no way fosters an understanding of music. Music as spiritual reality is inaudible and is experienced only inwardly.

During the first course of the School of Spiritual Science in autumn 1920 questions arose concerning the expansion of the scale. Steiner concerned himself with this in detail, stressing however that an expansion of the scale has to arise out of a deep experience of the notes/tones and cannot simply be thought out. The new, deepened experience of the single note may also be a kind of meditation. Then the single note becomes melody; if in music there arises a free improvisatory element then the intervals receive a new quality; if the music becomes more sculptural then the rhythmical element too receives a new and greater dimension (day-night, the seasons) than the usual marking of the beat. Steiner hoped, that these musical means would be worked out in future. "Anthroposophical musicians" would have a great task. Many things have already taken place.

### *Rudolf Steiner's production of Goethe's Faust*

The last of the series of lectures was held by Martina Maria Sam, Leader of the Humanities Section at the Goetheanum, who spoke about her analysis of Steiner's productions of Goethe's *Faust*. Thanks to her freshness and supported by slides, she managed despite the advanced hour to enthuse her listeners for the inception of this work at the Goetheanum and for its significance for the development of eurythmy. She caused us to feel how and under what conditions Rudolf Steiner had worked as an artist and teacher.

Conditioned by the length and complexity especially Part II, Goethe's *Faust* was deemed in the C19th was initially deemed unplayable. Only during the last third of the century were there attempts at various places to stage part of *Faust* II. In his youth Steiner had seen some significant attempts, for example the production of Otto Devrient in Weimar. In 1915–19 with Marie Steiner, he set about gradually to perform individual scenes from Goethe's *Faust*, e.g., the Romantic and Classical Walpurgis Nights, the Burial and Ascension, the Prologue and Easter scenes. Marie Steiner later carried on this work, which finally resulted, that Switzerland was presented in World Exhibition in Paris 1937 through the Goetheanum – amongst other things with an evening performance of scenes from *Faust*. In the summer of 1938 the first complete, unexpurgated performance of Goethe's *Faust* was premiered in Dornach under her direction.

Alongside the regular performances in Dornach since then, it was only in 2000 that a complete *Faust*-performance took place on the occasion of the Expo in Hannover: Peter Stein's production of Goethe's *Faust*. Stein initially promoted his production as the premiere, meeting objections with the comment that the Goetheanum-performance was not professional and in addition served "to promote a world-view".

Following this, Sam mentioned the circumstances under which the *Faust*-production had arisen. Work on the production took place parallel to the building work of the [sec-

ond] Goetheanum, which meant that one had to make do with improvised conditions, and, for example, that it had to be performed on the narrow stage in the Carpenters' Workshop. Through the wartime conditions almost all the actors were women and old people – all fit men had to join up, one after the other. Because the Netherlands was not involved in World War I, the Dutch people were allowed to remain in Dornach, so they could fulfil the most essential roles (e.g., Faust and Mephisto).

People from a total of 17 nations worked on the Goetheanum. The war situation as well as the conditions of life in Dornach led at times to some real tensions between those working on the building. Rehearsing *Faust*, or the artistic free-space into which one entered, could often act therapeutically, positively supporting the community-building.

*Faust* Part I was performed in 1915, still before the Mystery Dramas, for which the Goetheanum was planned – the Easter-night scene, the Ariel-scene and Faust's ascension. This underlies that the scenes were not rehearsed chronologically but were chosen apparently for other reasons.

Eurythmy gave the *Faust*-productions a great boost. The reason was not only that with the Goetheanum a centre for creating [art] together was given in Dornach, but also that the piece itself through the many beings who appear (witches, angels, thin devils, lemurs, sea-creatures, insects, etc.) offered tremendous possibilities for eurythmy to develop. Steiner was of the opinion that with eurythmy an adequate means was found for the stage-presentation of *Faust*, especially for the scenes played in the supersensory world.

Sam reported how Rudolf Steiner during the rehearsal work did not only limit himself to giving indications, but that he himself joined strongly into the activity. He restrained himself from giving direct criticism to the artists; instead he himself played the scenes and roles in question, it seems in a most impressive manner, so that the actors could understand the scene through seeing it.

### *Closing session*

Participation at the closing session was very lively despite the 10-hour programme. The participants were positive about the presentations. Many new things had been learnt about how Steiner had lived and worked in his lifetime. Especially the reports of Steiner's own involvement in the artistic interpretation gave for many a new perspective on Steiner's artistic activities. One participant mentioned that through this symposium Steiner's vitality in his concern for the performing arts had been made clear for her. His approach initially to connect things, then to let go in order then to fashion them had been made apparent. The question why Steiner had worked so much in the arts, one participant answered that Steiner had to meet the conditions of his day with innovative forces out of the art. "He lived what he felt. This gave him the impulse to intensive involvement with the various arts." It was impressive for the listeners with how much genius of improvisation Steiner was able to tune his task to the possibilities of the people who worked at the Goetheanum. "This shows both seriousness and humour!"

Some participants also mentioned that Steiner made statements that in themselves were contradictory. His criticism of Wagner's concept of music cannot be understood in view of his own production of the Mystery Dramas. This contradiction, however, can be absolutely understood, looked at in the

right way, and would lead in a productive meeting to a living, earthed and critical working with Steiner's work. The degree of distance which the lecturers took to their researches was also positively mentioned. Making it possible to be critical and to enter into discussions will stimulate and enliven research around eurythmy and Rudolf Steiner. One participant said, "For me the strongest impression of the day was to experience that one can survey Steiner's tremendous artistic work with research-eyes. This did not diminish the achievement, but on the contrary it creates an open space for us 80 years on, to be independent and topical."

An intensive and profound day devoted to Rudolf Steiner's work with eurythmy, music, and Goethe's *Faust* came to an end. The audience thanked the contributors and organisers with warm applause.

1 C. Groot: M. Savitch, p. 27.

2 *Ibid.*, p. 28f.

## Ruth Balala – eurythmy Damien Liger – dance

*Johanna Ruster-Michail, DE-München*

On 22 September 2009 in Theater Leo 17 in Munich, Ruth Balala and Damien Liger performed: "Eurythmy and Dance – an encounter." Ruth is a freelance artist and eurythmy teacher at the Rudolf Steiner School, Munich-Schwabing; Damien works freelance as a dancer and choreographer and can be seen in several current productions in Munich, for example at the Staatsoper and in the Theater am Gärtnerplatz. The musicians were Irene Draxinger (oboe) and Julian Riem (piano).

In this first project of Ruth and Damien, the audience could experience how the dance and eurythmy could meet in a new and future way. The whole evening appeared as if sketched by a light and sure hand. The whole conception, the sequence of pieces, was so fitting, that the audience could feel it had to be like that and not otherwise.

The first piece, Bach's Prelude No. 2 in C-minor, was performed in eurythmy. Scriabin's Prelude op. 51 no. 2 and Debussy's "Bohemian Dance" was performed consecutively in dance and in eurythmy. From Britten's "6 Metamorphoses after Ovid" for solo oboe, Ruth performed "Niobe" and Damien "Bacchus".

The centre of the performance was Rachmaninoff's Prelude op. 32 no. 10, performed by Ruth and Damien together in eurythmy and dance. It was followed once more by the Britten, this time "Niobe" was danced and "Bacchus" performed in eurythmy. The 2nd Night Piece from "Elis" by Heinz Holliger was seen first danced then in eurythmy, then Variation I, dance, and II, eurythmy, from Webern's op. 27. Bach's C-minor Prelude, this time danced, formed the end thus framing the evening.

Then, loud and long applause, as I have not experienced for a long time. I think the audience was moved especially by the unassuming attitude of both artists upheld by mutual sympathy for the other's respective artform. This was to be felt throughout the whole performance. I myself as a eurythmist entered the theatre with the attitude that eurythmy

would appeal to me more. What a pleasing experience to find this prejudgement was not confirmed!

"The concept of tonight's performance has to do with the theme of the repeat. This enables one to question the richness of the experience and perceptions. Between colour and monochrome, movement and immobility, seeing and hearing, there remains the music, the shared inspiration for this performance."

## Eurythmy – Dance: an encounter

*An unbelievable experience!*

*Erika Leiste, DE-München*

With the dance the audience could see the completely developed physical body with all its possibilities of movement, and in addition how the dancer can express through his body his personal feelings and experiences with the music. The overcoming of gravity through the present of the "I" in the physical body, the perfection of human experience! With eurythmy it was visible how the physical body in lightness, lifted from gravity because it is carried by the periphery, how all the movements are fashioned by a cosmic lawfulness, how the human being with all his supersensible members is connected to the cosmos, the perfection of the becoming human being!

To see with your own eyes: physical body – etheric world, a grandiose and satisfying experience.

Source for both reports: *Auftakt*, no. 3/09, December 2009

## Masterclass

*16-22 August 2009 in "la fabbrica", IT-Cortiglione*

*Corinna Spehr*

I would like to report here on my experiences in the masterclass course in the "Fabbrica" ("the Factory"), in Cortiglione, Italy, given by Bettina Grube and Gia van den Akker.

I discovered both this year as well as last year in particular the free and fresh quality of working, which I have seldom found in the further-training world of eurythmy. Here the point was not to gather material and recipes, but the possibility was given to re-find a fresh and authentic approach to the basic elements and to open one's own eurythmical work for new approaches. Especially the director's view, which is so often missing, helped me to open up new perspectives and to question my habits of seeing and moving. The rich treasures of experience of the two eurythmists was made available in a manner full of presence of mind and devotion which opened one's eyes and ears, enabling me to connect my own experience.

Also, working with Steiner's indications I found very refreshing, since my own ability to perceive truthfully and authentically was demanded. Nothing was simply put upon me. I am grateful to these two master eurythmists for the re-awakening of qualitative working and researching.

May the freedom in this workshop continue to exist! Enormous thanks to Bettina Grube and Gia van den Akker.

## Escuela de Eurytmia de Buenos Aires

### *the inner view of somebody who joined from outside*

Almut Wellmann, ARG-Buenos Aires, for the colleagues

On one of those uncomfortable, damp, cold winter days in winter (July 2008), the first meeting took place with those who are interested in a eurythmy school in Buenos Aires.

After I had travelled from the centre of the town for about an hour in a crowded train and bus to the meeting place outside Buenos Aires, I was met by a friendly mood. Candles in the middle of a large circle of chairs lighted a large, somewhat empty and dark room; there was a table with biscuits and drinks, and above all there were many people present. During the introductions, I discovered that most people had for years taken eurythmy courses and evening classes, or had known eurythmy in other ways, and whose great wish it was finally – after apparently many years of efforts – to build up a eurythmy school in Buenos Aires. The other group, much smaller in number, were eurythmists who worked in various institutions in Buenos Aires and its surroundings. Eduardo Torres and Norman Kingeter from Dornach were also present, incidentally on a visit to Argentina.

Already after we were halfway through the introductions, I felt how the dampness crept through my thick winter coat and despite candlelight the big room grew colder. Later it was explained to me that the candles were not there for decoration but had been an emergency solution because in the ex-factory building there was not yet any electricity. The previous tenants had taken anything transportable, including windows, cable and roof, leaving a rubbish-heap behind. The owner of the building, Miguel Tauszig (geography teacher at the Steiner-Waldorf School San Miguel Arcángel), offers it now for building up a cultural centre “El Faro” (= the lighthouse). Many persistent volunteers, including many participants of eurythmy courses, cleared out the building. The tiled walls were covered with newspaper and painted over; windows were gifted and built in; step-by-step it was made usable for cultural activities.

After this first meeting of eurythmists other followed where the serious questions arose, if, when, how and with whom the founding of a eurythmy school could be conceivable. All these meetings, including the first, were instigated, organised and minuted by the future students.

In December 2008 the preparation had progressed so far that invitations were sent out for a “preparation year for the future Eurythmy School”. It began in March 2009 with about 26 participants and was set up in the following way:

Friday evening: speech eurythmy (Axel Rodríguez and Daniela Rodríguez), anthroposophy (Axel Rodríguez) and blocks of spatial-dynamics (Doris Unge) and speech formation (Alicia Blanco and Renate Castro).

Saturday mornings: “Social eurythmy”; music eurythmy and anthroposophy (Axel Rodríguez); introduction to music through movement (Axel Rodríguez and Almut Wellmann); blocks on European folk-dance (Almut Wellmann)

The participants organise the finances; the group as a whole tries to cover the expenses. Each individual is committed to a monthly contribution according to his possibilities. During the course of the year the participants organised a number of events raising funds for a wooden floor.

Even in the cold, draughty winter months still without



windows and heating, the students participated with enthusiasm in the lessons. Many still have small children and journey more than an hour. Many here wrestle with the very difficult, present economic situation in Argentina, and yet eurythmy is of such importance for them that all difficulties become secondary. The never slackening seriousness, initiative and will of this group deeply impressed me, coming from German conditions.

The larger part of this group has attended adult classes for years, led by Axel Rodríguez and Mónica Delgado under the group-name “Prometeo”. The wish of the teachers was to make eurythmy known in Argentina through eurythmy performances, discussions and courses. Through the preparation courses the “future eurythmy school” had taken on a concrete form. At present the number of eurythmists involved is reduced to four persons:

Mónica Delgado (Argentina), trained initially in Argentina and finished in 2009 in Brazil; works in various anthroposophical institutions; co-founder of “Prometeo” (1997).

Daniela Rodríguez (Argentina), trained Witten, followed by 12 years working in Brazil and for the past 4 years in Argentina in Steiner-Waldorf Schools and courses inland.

Axel Rodríguez (Argentina), trained in Argentina; eurythmy teacher in the Steiner-Waldorf School San Miguel Arcángel and co-founder of “Prometeo”.

Almut Wellmann (Germany), trained in The Hague, subsequently eurythmy teacher in Saarbrücken; lived in Buenos Aires since 2006.

Fernando Valsangiacomo, has worked for many years as a pianist with the group “Prometeo”; he still takes part in the preparatory meetings and is a member of the collegium.

Renate Nisch and Claudio Bertalot from the eurythmy school in Brazil were gained as mentors of the new school. They have been connected to the impulse of eurythmy in Argentina for many years. As teachers they will accompany our work and in future also give blocks to students.

The first year begins in March, probably with between ten and fifteen participants. Lessons in the first year are timetabled Monday to Friday from 8.00 am to around 12.30 pm. The students expect to study for four or five years. As with so many things in Argentina, the details will only be confirmed during the course of the year.

The cultural centre “El Faro”, in which the eurythmy school makes its present home has over the past year developed into a venue for many activities. Various groups meet there, including an orchestra, a choir, a group that trains people in artistic therapies; a music school is being planned. Soon we face problems of space...

There is much to be done in all realms. The financial situation rests heavily on the shoulders of all those involved. Certainly many things will certainly change, yet the enthusiasm of the people for eurythmy will also in future become the carrying ground for this exciting venture.

*escueladeeuritmiabue@gmail.com*

## The Eurythmy Training Anna Sophia in Bratislava

*Silvia Palesova, SK-Bratislava, for the colleagues*

In Slovakia eurythmy has found fertile ground. It is something that speaks to people, for which they are intuitively seeking. Since 2004 three young eurythmists – Silvia, Perla and Pavel, had trained abroad – formed a group and organised numerous performances. With other young artists – musicians, painters and singers – they organised programmes for the festivals.

These were well attended and the demand for eurythmy grew. Silvia Palesova also gave eurythmy courses at the Angelology School with Emil Pales. In these seminars, in which more than 500 people took part, interest in eurythmy was awakened.

The demand for adult classes increased. They regularly took place with Silvia and later with Pavel. The wish for intensive eurythmy work arose, beginning with Silvia, out of the adult classes and with the many performances, above mentioned. Pavel joined and it took 3 years until, after much preparation, on 7 September 2009 the first eurythmy training started with 25 students and 6 tutors from Slovakia – Silvia Palesova (eurythmy and the fine arts); Pavel Hanustiak (eurythmy and anthroposophy); Zdislava Sykorova (speech formation); Lubica Knezovicova (choral singing); Otilia Moravcikova (music); Sona Parilakova (literature); and as mentor Mirjam Tradowsky from Germany.

This training initiative Anna Sophia is part-time but intensive. The students – mostly between 21 and 27 years old – make a great effort of will to organise everything in their life so that they can manage. The joint visit to the Eurythmy Symphony Conference last summer in Dornach was a great impulse, inspiring the students for a second year.

We are interested to provide a training with many other artistic facets. In the different arts the students develop their abilities, self-knowledge and joy. They give regular talks on various themes including biographies. In painting they are introduced to Goethe's (and Steiner's) “Theory of Colour”. Form drawing and geometry bring forces of form to the students. In drawing each others' portraits, mutual interest has awoken through an artistic means.

In clay-modelling the theme is “organic form”. At the same time we work at the unfolding of social faculties. How does

eurythmy help us to become better people in our lives together? But the important star shining continuously on our path is the creation of an artistic ensemble for the future. Because in Slovakia many people are searching for the spirit through art, we intend to create regular and interesting performances.

We are still housed in the rooms of the Steiner-Waldorf School in Bratislava, where Pavel also works as a eurythmy teacher, but we are in the process of building out own eurythmy hall and anticipate the festive opening.

The training Anna Sophia, as seen by a student:

I perceive our training in Anna Sophia like a flower blossoming in the [musical] interval of a third.

*We students, like the leaves of this blossom, open ourselves with love to the world of eurythmy, even when looking within many questions are still living in us.*

*These questions often arise out of the meeting with its being and with the muses of other arts.*

*But slowly we discover new elements and penetrate them.*

*Then it is as though we drink drops of dew, giving us joy and strength to search further.*

*On to the golden thread we add musical and speech sounds, poems and songs,*

*in order one day to decorate the dress of eurythmy beautifully.*

*Renata Adela*

## Young eurythmists meeting

*Tara John, CH-Dornach (tarajohn@web.de)*

The impulse to be able to discuss with colleagues professional questions on various levels and to focus as a main topic the concern with anthroposophy, was received with great openness and enthusiasm.

From 13 – 15 November 2009 at the Goetheanum 25 young eurythmists met, most of whom had journeyed from Switzerland and Germany, but also from Sweden and Austria. An open and at the same time intense working atmosphere was generated in the meeting and through the contributions and discussions on eurythmy and in practical workshops. Contributing tutors who actively support this impulse were Margrethe Solstad, Trond Solstad and Michael Debus.

The following two topics were the focus of the meeting:

— Speech with anthroposophy in the background

— Discussion on questions and concern to do with eurythmy living in our generation. What concerns the individual in eurythmy?

In his contribution, Michael Debus spoke on eurythmy as servant of the word; stimulating conversations ensued in discussion and in working groups. With Trond Solstad we recited and worked on speech exercise. Margrethe Solstad worked with the participants on the first indications of the beginnings of eurythmy. It became clear how already in the outwardly simple early exercises the comprehensive nature of eurythmy is present.

Questions and concerns arising from the participants, reappearing in the contributions by Michael Debus and in

the discussions, included the development of inner autonomy – questions on spiritual schooling, the new etheric element, the approaching the essence of eurythmy, in order at the same time to be outwardly effective, and the question for an appropriate link to the life-forces so that eurythmy will have a stronger influence.

All in all the weekend brought lively exchange, deepening work with eurythmy and its backgrounds and many open questions that lead us further. As one participant put it, there came about courage and new impulses and consciousness for a common search for the essential being of eurythmy.

## BA and MA in The Hague

*Helga Daniel, NL-The Hague*

I notice repeatedly that many ex-students from The Hague don't realise that that have earned a BA. All students from 1981 who successfully completed their eurythmy training with the education year, do possess this degree! With this they are entitled to teach from kindergarten to Class/Grade 12. Only the number of the international registration number of the degree has changed. Whoever wants or has to have his Diploma recognised in whatever country they live can send a copy of their Diploma with the education supplement to the eurythmy school will receive the relevant papers.

Moreover, for the last five years, in collaboration with the *Bund der Waldorfschulen* in Germany [Steiner-Waldorf Schools Fellowship] we also offer the possibility to resist their BA. This extra training is for eurythmists who have gained their 4-year basic training from a training recognised by the Section. We have already reported on what is called the practical training for eurythmy teachers. About 80 students have chosen this path and meanwhile have joined in the profession.

Now we are developing MA for eurythmy in education. A preparatory group will have worked out the curriculum by the beginning of March 2010. Another group is preparing the accreditation. We hope to begin the MA course at the beginning or during the course of the academic year 2010/11.

*Whoever is interested and needs further information, please contact by e-mail: [hdaniel@hhelicon.nl](mailto:hdaniel@hhelicon.nl)*

It is important to know that very different BAs and MAs are offered: There are BAs that award a professional qualification. That means, with this BA you can teach all ages. The MA is a deepening and extending of one's own subject in the practice of the profession. Other BAs conclude with a subject qualification of eurythmy; they need the MA as a professional qualification.

Not all BAs are the same, neither are all MAs the same. In different countries these two qualifications are dealt very differently. Because with the Diploma at the same time an International Diploma Supplement is awarded, it can always be seen for what subject of study the credit points have been earned, of the BA or MA. In The Hague, BA means a professional qualification and the MA a deepening of practice in the profession.

## What Moves You?

### *The international eurythmy youth project*

Berlin 2012 International Youth Intensive  
Eurythmy: the first hundred years – let's work for the future!  
Introducing an initiative for a special youth-project.

*André Macco, DE-Heidelberg*

In September 2009 the idea arose for a Youth Eurythmy Project for the centenary jubilee of the birth of the Impulse of Eurythmy, 2012. This idea was further developed during recent months into concrete concepts, entitled WHAT MOVES YOU?

“Where is eurythmy today meaningful and effective?” This question meets us repeatedly. This question is also posed in an edition of the *Flensburger Hefte*, which regularly promotes an exchange with the essential nature [of topics]. One answer runs: “A free youth-work with eurythmy as prerequisite, as art.” A really serious prerequisite, a real experience or young people – we want to engage precisely for this.

In July 2012 we want to invite 80 people from 17 to 23 years old to Berlin, there to grow for 4 weeks into a community. The task is to fashion in eurythmy a symphonic work, which will be publicly performed with the co-operation of a professional orchestra. In harmony with artistic and educational points of view a committee is to decide which work we would like to devote ourselves. Alongside the intensive work in eurythmy the participants should have the opportunity to see impulses from the various community and artistic realms and individually process them. The spectrum of themes is to cover a wide range from threefolding, anthroposophy and philosophy, with activities to include singing, painting and sculpting, and so to offer as a balance and many possibilities of orientation and reflection, for instance in a phase after schools end.

Meanwhile a whole list of experienced colleagues from many countries have declared themselves prepared to help fashion this project; we are expanding our team and at present are seeking further support. A budget is being prepared and fundraising begins any day – during the coming year we have to raise a sum around the five-figure region. For this we are looking for generous donations from the private sector, businesses, and also to grant-making bodies. But it is possible right away to donate through the homepage of the project online. Upon request we shall be pleased to send a copy of the budget plans to you.

From the summer 2010 we will be able to report on the further details and developments. Please glance at our homepage for further information: [www.whatmovesyou.de](http://www.whatmovesyou.de). If you would like to support this special project, we would be most happy to receive donations!

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## News from the British Isles

*Michael Mehta, GB-London*

In Summer 2009 the members Eurythmy Association of Great Britain and Ireland took the decision to go ahead with two large eurythmy projects over the coming years. These projects have been germinating over a number of years and we are delighted that they are now beginning to grow and hopefully develop buds and later fruit!

### *Twelve Moods Project*

Rudolf Steiner's poem "Twelve Cosmic Moods" has been presented in English some three times in the last decade under the direction of Hayo Dekker. There has been a wish to deepen this work and to partner it with the accompanying Satire "A Song of Initiation", which to our knowledge has never been performed in English. Our aim is now to present a re-working of the original programme of August 1915 with the Cosmic Measure, Planet Dance, Twelve Moods and Satire presented in sequence. For the performances we have decided to use the translation of Peter Patterson (New Zealand) for the Twelve Moods and Satire and that of Virginia Brett (USA) for the Planet Dance. We are very grateful that Peter has kindly consented to allowing our use of his material. In our ongoing study work we continue to make reference to other translations that have been made.

We are now some 20 eurythmists, 4 speakers and a musician, and hope to be joined by a further eurythmist and speaker. We are also commissioning music to accompany the Satire. Our rehearsals are now underway and we are meeting monthly in London to move and study together. In the summer we are looking forward to visits by Ursula Zimmerman (Dornach) and Michael Leber (Stuttgart) who are coming to share their artistic insight with us.

The performances will be shared with colleagues and friends in Britain and Ireland as part of a planned workshop/study day in May/June 2011.

### *Eurythmy Centennial Festival 2012*

Our second project is to work towards a public Festival of Eurythmy in Britain in Summer 2012 to celebrate its Centenary. We very much hope that all aspects of eurythmy: artistic, education, therapeutic and workplace (social) will be visible.

A "cornerstone" of the Festival would be the artistic presentation of some larger English musical and poetical works in eurythmy. The musical works we aim to work on are the "Piano Concerto in C" and a short orchestral piece "The Running Set" by Ralph Vaughan Williams. (1872 – 1958). In between will be a selection of English poetry with an emphasis on the 20<sup>th</sup> century. We hope that existing British performing ensembles will also contribute their own programmes at other points in the Festival.

We are delighted that Dorothea Mier has agreed to act as artistic mentor for the musical works and currently we are looking forward to a workshop she will be holding with us on working with orchestral instruments. From this we hope that sufficient participants will then feel inspired to come forward to work on the main pieces described above. Margrethe Solstad has agreed to lead a workshop in July working on the themes from the musical works in July (17 – 20). Rehearsals

would then begin in September and would continue in blocks through 2011 into 2012 (see below). Although primarily aimed at eurythmists from the British Isles if other colleagues are interested in taking part they are asked to contact us.

*Contact: Michael Mehta, +44 20 7638 3202  
michael.mehta@eurythmyassociation.org.uk*

### *Rehearsal blocks:*

2010

Mon 6th to Sat 18th Sep (11 practice days)

Mon 13th - Sat 18th Dec (6 practice days)

2011

Mon 28th Mar – Sat 2nd Apr (6 practice days)

Mon 11th Jul – Sat 23rd Jul (11 practice days)

Mon 5th- Sat 17th Sep (11 practice days)

Mon 12th – Sat 17th Dec (6 practice days)

2012 – STILL SUBJECT TO FINAL CONFIRMATION

Mon 12th – Sat 18th OR Mon 20th – Sat 25th Feb (6 practice days HALF TERM WEEK)

Mon 23rd - Sat 28th Apr (6 practice days)

Tues 29th May - Fri 8th Jun (9/10 practice days)

POTENTIAL PERFORMANCE PERIOD (tbc):

Mon 11th to Sun 1st July 2012 (i.e. performances would take place during these 3 weeks)

## New Developments in the Training for Eurythmy!

*Shaina Stoehr, GB-Stourbridge*

The West Midlands Eurythmy School is pleased to announce that we have been granted an accredited award in Eurythmy Education by Edexcel through Crossfields Institute. [www.crossfieldsinstitute.com](http://www.crossfieldsinstitute.com).

This good news means that students will not only achieve a diploma in eurythmy recognised by the Section of Performing Arts of the Goetheanum in Dornach, Switzerland. They will also achieve an Edexcel-accredited diploma at Level 5. This gives students recognised credit points, also allowing them to progress to other courses or enter an MA programme upon successful graduation of the four-year training.

We are also accredited by the BAC (British Accreditation Council) and have been given a Tier 4 Sponsorship number by the UK Border Agency. Overseas students from countries outside the European Union are now able to obtain student visas to study eurythmy at our school.

The West Midlands Eurythmy Association also offers a part-time eurythmy therapy course fully recognised by the Medical Section at the Goetheanum in Dornach, Switzerland. Students wishing to enter this training will have the possibility of beginning it in blocks during the latter part of the third year of the eurythmy training. On this pathway students can achieve a diploma in eurythmy therapy at the end of five years.

Students opting at this stage (third year) to pursue studies in eurythmy as a stage art can choose further intensive artistic projects in eurythmy.

The third option, eurythmy in education, is pursued in blocks throughout the training, giving a foundation for all students to enter the profession of teaching.

### *New project and second venue!*

New applicants for the four-year eurythmy training will begin the first year with a broad foundation in the arts and anthroposophy as well as eurythmy. This Arts Foundation Course will be attended by other students who may be going on to study fine arts, speech and drama, or transfer to other courses. The sharing of theme-based classes will continue throughout the eurythmy training, giving students the opportunity to engage with each other cross-professionally.

The venue for this new initiative is the Cotswold town of Stroud in Gloucestershire, where the eurythmy therapy training already takes place. Stroud is a lively centre of artistic and cultural activity. It provides many opportunities for students to participate in community events, find work and accommodation, and enjoy the rich 'café life', local festivals and 'open studio' events.

Stroud is also within easy reach of the Stourbridge campus at the Glasshouse College where we enjoy an established collaboration with the drama department and the performing arts centre.

*Eurythmy West Midlands*  
Tel. +44-(0)1384-442563

*eurythmy.wm@ukonline.co.uk, www.eurythmywm.org.uk*

## Further training in Speech Formation

*Gabriele Endlich & Angelika Strnad-Meier, DE-Hamburg*

In Hamburg, we offer since April 2008 a two-year, part-time further training in speech formation for people,

- who speak in their profession,
- who work in education or therapy,
- whose manner of speech is to be exemplary,
- who are able to spread a living culture of speech.

The participants receive after a *successful* participation a *certificate*, that in their profession that can take up *tasks in artistic speech and speech in education*.

The first course, *Course A*, began in April 2008 with 18 participants. On 28 February 2010, 14 participants will conclude their 2<sup>nd</sup> year with a public recitation. Besides the continuing artistic and practical work on the basis of speech formation on the basis of the first year, each participant gave a talk on the life of a poetic personality. In the second year a written assignment was given on a speech theme. A speech-artistic or speech-furthering task within the respective field in the profession had to be described.

*Course B* began in April 2009 with 8 participants and is planned until March 2011.

A third course is planned for September 2010.

In addition seminars are offered for a deepening.

With some participants of *Course A* show interest in further intensive work and training. We are considering new ways to make this possible on a part-time basis.

The work with professional people bring varied life-experience with them is vary satisfying.

*Gabriele Endlich & Angelika Strnad-Meier*  
*Weiterbildung-Sprachgestaltung*  
*Mittelweg 164, DE-20148 Hamburg*

## Logoi

*Free Academy for Speech Formation, Acting and Social Art in Mannheim*

*Renate Pflästerer, DE-Seeheim-Jugenheim*

The part-time training within Logoi –Freie Akademie für Sprachgestaltung, Schauspiel und Soziale Kunst (Mannheim) began a second year course with 12 students in autumn 2009.

Lessons in acting (tutors: Renate Pflästerer and Gela Gordon) which took for the whole year scenes from Goethe's *Faust*, led to an open dress rehearsal on 10 January 2010 at the Free College for Anthroposophical Education in Mannheim. The work on the roles will be shown in the project-week after Easter in an open rehearsal (planned for 10/11 April) as work-in-progress (details, tel: +49-(0)6257-6 32 35). The end of year presentation of the *Faust-Hamlet* projects will be shown in July.

The foundations of the acting programme are the Chekov methods and incarnating the role through speech and gesture through the extended artistic methods of speech formation. The fruitful mutual intensification of these artistic methods is a central concern of Logoi. Goethe's *Faust* offers students the possibility of working on several contrasting roles and to be involved in the whole production (e.g., speech chorus, music, mood creating).

Following the world of Greek and Norse epic during the first year, *Faust* also provides a step on consciousness into modern times. These steps are anthroposophically deepened with Corinna and Ralf Gleide of the D.N. Dunlop-Institut (DE-Eberbach) and Ilse K. Müller of the Michael-Therapeutikum (DE-Heidelberg).

The path of schooling in speech formation (directed by R. Pflästerer and Ute Basfeld) leads from practice of lyrics in the first term (theme: the seasons in the mirror of the soul) to the introduction of the vowels and the influences of the planets in the second term, spring 2010. We are looking forward to a eurythmical weekend on this theme with Werner Barfod in March. At the end of this term a public showing of speech work at Logoi will take place.

At the beginning of the third year we will spend one week in Weimar, continuing the work on clowning with Enrica dal Zio (IT-Bologna) with a module "Learning destiny".

This part-time course met with great interest; we are pleased that we can contribute to the continuing future of the art of speech.

A new course is planed; with sufficient enquiry already by 2010! Soon we will have a blog on the internet. We would like to enter dialogue with colleagues who are interested in a future collaboration.

## A review of the first year

Gertraud Barbara Mayer, DE-Heidelberg

“The middle system of the human being, to which breathing belongs and with breathing both singing and speech, links the heavenly with the earthly. Consequently, this middle human being is in every respect pre-eminently the artistic basis of the human being, which always links the heavenly with the earthly” (Rudolf Steiner)

An orientation weekend for the first course, which carries the name Artemis, became the moment of birth of Logoi, the free academy for speech formation, acting and social art, situated in situated in the Rhein-Neckar region and is directed by Renate Pflästerer. Many facet of the training in the previous first year have become a large and complete picture. A few experiences are reported here. Outwardly the work took place in weekly Friday afternoons and evenings and intensive weekends taking place once a month. The course also came together for three project weeks.

The first term, where we especially got to know the world of the consonants, took the theme of the four elements. We worked in chorus on lyrical texts of different periods. Individual work was possible in small groups, led by Renate Pflästerer and Ute Basfeld. For this everyone chose two poems for different elements. An essential experience for me here was how significant listening is. In order to learn to speak, I have to listen! This term I especially remember a weekend of clowning, “Clown as the human being of the heart” with Deidre Goodman. We linked the elements to the four temperaments that led us to four qualities and finally the four primal qualities.

In the second term we turned with fairy-tales and hexameters towards epic speech. We worked especially with inner pictures and practised letting them live in speech. Moreover, a consciousness for rhythm in speech now awoke. Here, too, we worked in chorus and individually in smaller groups. For the first time we entered into drama. While working in speech formation on a song from Homer’s “Odyssey”, we also began under the direction of Slava Rozentuller to find our way into Act I of Thornton Wilder’s “*The Alcestiad: or, A Life in the Sun*” (1955). We worked completely in the world of the ancient Greeks. (I mention the drama project-week below.)

The third term led us towards the north – to poems in stave-rhyme, alliteration and texts in Old High German. With some distich sound something of earlier times came over, and it was interesting to experience the differing qualities of these texts, the contrast of North and South on your own body when speaking.

Three special moments this year were the project-weeks – first, the days following Epiphany with Gela Gordon, when we entered the deeper levels of Grimms’ fairytale “Sleeping Beauty”. Coming out of the 12 Holy Nights, this work had special depth and resounded for a long time.

In the week after Easter we worked intensively with Slava Rozentuller on Act I of “*The Alcestiad*” by Thornton Wilder. These days led into a workshop-performance. A special experience for me here was the weaving in of poems by Rilke in the style of a Greek chorus. How these texts emphasise the content of the individual scenes deeply impressed me. In May we had the opportunity of performing this play once again, now publicly. Here we could experience everything

belonging to the theatre. Through illness some were indisposed and ways had to be found to stage it. This was a good experience, especially for our group.

The third project week came at the end of the year – “The Clown in me” with Enrica Dal Zio. Each day we connected with its planetary quality, especially with regard to colour and experience of the speech sounds.

Alongside the continuing speech-formation work were the differently fashioned monthly weekends. At the beginning of the year we were introduced to the schooling of the heart with Armen and Nathalie Tougu. The experiences were deepened through painting. With Brigitte Sattler the speech-sounds became an experience for us through eurythmy; experience of the group-space became very strong. In drama we practised Greek gymnastics with Rainer Pfeiffer. Control of the body in actually an artistic demand. Ilse K. Müller took us some steps in perception – we explored a poem by Nelly Sachs before we looked at a picture by Mark Rothko. Finally, we concentrated on individual words, each word taken as a place. With Christiane Kumpf we experienced the world of sound through various instruments. We were introduced to wood, metal and stone as material and as instruments; in the sounding of our voices our body too became an instrument. A deep impression for me was the space that opened up through these sounds. Corinna and Ralf Gleide accompanied us regularly in work on Steiner’s “The Philosophy of Freedom”. With quite practical exercises it became an artistic meeting. Here for me a special experience was how through the aspect of the freeing of perception (Beuys) we came to experience threshold phenomena. In literature, painting and sculpture we saw how finished forms had to be given up and out of this “nothing” new forms can be found. In attempting to relate this to our own biography, it became a personal experience.

During the year each of us devoted ourselves to a specific consonantal sound. This acquired life through texts, speech exercises, our own poems, and eurythmy. Discussing our experiences in the concluding session, a beautiful picture of the zodiac lit up, strengthened through Rudolf Steiner’s “Twelve Moods”. It may be a preview of the third year.

Now, however, the second year is before us, in which deepened we want to turn to the planets and vowels. So the concluding week with Enrica Dal Zio led us over was like a bridge. A special impression of this week may be mentioned here.

We began the day together in the round. Each person asks him/herself what meaning had and has speech for me in my life? This, too, became a deep questioning: What brought me here? And why am I doing this?

Towards the end of this week, everyone was thinking for himself or herself, silently – What are my ideals? What do I want with speech and with art? Everyone condensed the individual aspects, put it into one sentence, and turned it into a gesture. We collected these gestures in the circle; sometimes they sounded together.

The future element that became tangible here was deeply moving. It gave me courage to give everything in order to remain faithful to this ideal.

## AmWort

### *Training and further training for speech formation in art, education and therapy, CH-Dornach*

"Now let someone say that nobody is interested in speech formation!" – said a jovial student on the first day of our intensive course on 31 August 2009. Over 20 people came to experience speech formation and practice together with us for the first 4 weeks. Eight full-time and two part-time students were amongst them, for whom the path of a 4-year training began. "Out of movement into speech" was the motto of this course, in which Urs Kohler (spatial dynamics), Tanja Baumgartner (warm-ups and eurythmy) and the colleagues of "AmWort": Kirstin Kaiser, Brigitte Kowarik and Agnes Zehnter taught. Passages from Homer's "Odyssey" in ancient Greek and German were walked and recited in hexameter, stave-rhyme from the "Edda" rehearsed, the opening of the book of Genesis in ancient Hebrew and the Merseburger magic verses and ballads were spoken, improvisations and drama exercises explored, the consonants brought out of the four elements and exercised and all sorts of rhythm exercises introduced and worked on.

At Michaelmas, life began to get "serious". The first exam dates were fixed, each student was asked to practise with an aim and to reflect. This self-assessment after their exam was added to the assessment of the teachers. There was little "pious hopes", rather an under-valuation of their achievements. In order effectively to prepare the students who are aiming for the external professional exam of the art therapist recognised by the Swiss authorities, we carry out interim exams with marks. In the feedback of the students, this hurdle was received as helpful, even if not a pleasant incentive to learn.

A further experiment was to allow the beginners to speak already for eurythmy in a speech-chorus (and for some lines as individual voices). Each week we visited the Zuccoli-Eurythmy School in the Carpenters' Workshop near the Goetheanum, warmed up together and worked on the Finnish epic "Kalewala", a part of Runo 41. This was not always easy! How do we come into a common breathing? Why does it sound so much the same? Do we observe what eurythmy demands? Where is the content? Will it remain so slow?

What a relief after the first rehearsal in the Halde I, the place where Marie Steiner held so many rehearsals and where our Kalewala-Project was successfully performed on 17 December 2009 as part of the Christmas end-of-term presentation of the Zuccoli-School. Here we would also like warmly to thank the Zuccoli-School for their collaboration.

Our concept of the training is based on the principle of the learning spiral. In the first year we lay the foundation of epic, lyric, and dramatic and we hope that the artistic abilities will grow through a taking up and deepening of these realms in the ensuing years of the training. The first two years are completely devoted to art; in the third and fourth year further study of art is added, for a further professional orientated schooling in education or therapy. We are grateful that Sylvia Baur was already able to give a block on the epic exercises and on Goethe's "Fairytale". We hope that in the future other experienced colleagues will support us in this most responsible task to train good colleagues for the future of our still so tender profession.

With sensitivity and surety Klaus Suppan from Kairos Eurythmy Ensemble led the students into the basic exercises in eurythmy. For the holidays and for the further studies he gave each individual certain exercises to learn to get a better hold of their instruments.

Our colleague Dietrich von Bonin, a carrying member of the collegium, also works with individuals in a supervisory function. He works with them to help deal with their own constitutions.

Each week every student receives an artistic individual lesson with a tutor. In this way we are well able to accompany the path of the individual student, and can deal with the individual wishes and questions. Once a week the students and tutors reflect together what they have experienced and learnt and openly share praise and criticism, look for solutions and plan the next steps. We also use these times to try out various exercises in conversation. We hope consequently not only to train experts in speech formation, but also experts in conversation.

Every term "AmWort" also offer "open lessons" in the form of subject-related lectures. Dietrich von Bonin covered the ground from the spirit, which was experienced in ancient times as "*pneuma*" right to the latest anthroposophically extended scientific insights, with the title "Breathing – messenger and communicator". Dr med. Michaela Glöckler laid the basis for a new understanding of health and illness from the point of view of *salutogenese*.

In order that our students will also enjoy giving speeches, lectures, and so on, they receive weekly lessons in rhetoric. Joachim Daniel (cultural scientist) had agreed to this. The first lesson was a great success. Before the second lesson we had to tell the news of Joachim Daniel's sudden death. The students asked Agnes Zehnter to take over the lessons in rhetoric.

For the showing of work at the end of the first term we encouraged the students themselves to fashion a programme of the exercises and texts they had studied. Three and a half hours of idea-smithing and rehearsals resulted in an interesting series of contributions, presented in an engaged manner, and well assembled.

Alongside, our students also become engaged, e.g., in the Christmas Plays at the Goetheanum, in the Mystery Drama, as St Nicholas, in the accompaniment of speech with little children and at our public evening on 12 November 2009. We very much welcome these projects within and outside the study-programme; they assist the growing artist in quite a special manner.

Kirstin Kaiser and Dietrich von Bonin (of the Anthroposophical Academy for Therapy and Art) work parallel on the modules for the therapy training, which from 2 August 2010 will be offered part-time.

"AmWort" always holds open the door for guests outside the intensive course. This term 5 people made use of this opportunity; they can join part of the timetabled lessons. They bring a fresh wind into the groups, strengthen our speech-choir and school their "human-being of speech".

If you, dear reader, wish regularly to hear from/ read about us, we would be pleased to add you to our circle of friends. Please contact us.

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## A step toward the East

Nora Vockerodt, DE-DE-Braunschweig

In September 2009 I took up my activities as teacher of Greek gymnastics, speech and acting at the “Akademie sozialního umění TABOR”, Prague, in the Czech Republic. The Academy, a private college, trains curative teachers and art therapists on an anthroposophical basis.

The course-programme was expanded in September 2009 to include courses on “Steiner-Waldorf education” and “speech and drama”. The speech-and-drama course began with 9 students at weekends; individual lessons take place during the week. Since I direct the course, it was a new experience to keep to the given timetable. My point of departure consequently was, How would I like to see an actor speak and move on stage? How should the human being be prepared, able so to reveal the spirituality of a poem, that strong healing impulses for a future development of humankind become possible?

Three personalities were and still are my guides:

— Rudolf Steiner with his stimuli, to see the human being and the work in a deep connection, and to experience art coming from the spiritual world as the helper for the future development of the human being and the earth.

— Friedrich Schiller with his lecture: “*Was kann eine gute gehende Schaubühne eigentlich wirken?*—What actually can a well functioning stage-group bring about?”

— Anežka Janátová, who as Principal of the Academy is taking completely new paths in the training, carried by an awake perception of changes of young people and the necessities of future developments.

A beginning has been made. With the Greek gymnastics the students have begun to lay hold of their own body in space. The 5 exercises are a hard self-confrontation; they show an IS situation of your own development. Through the technique of the exercises, they teach their own supersensible members.

Then we work at the metamorphoses of the gymnastic exercises in the way of walking and in gesture and into speaking. In speaking it is shown that the consciousness of articulation has to be completely gained afresh. I have also experienced this in Germany. The larynx has almost completely taken over the function of speaking and has now in to be abandoned. Breathing here plays a great role. I work with Rudolf and Marie Steiner’s exercises, with the “*Kleinen Hay*” and with the breathing exercises from Frau Werbeck, and hopefully with much imagination.

The artistic direction of eurhythm led by Natascha Kraus takes up the task to experience by way of the sound-gestures the planetary and zodiacal gestures, thereby to lead speaking both up and down to the spiritual source. Of course, everything is developed out of the basic exercises of eurhythm.

Cosmic evolution and the study of man on the basis of anthroposophy and contemporary events are taken by Anežka Janátová, Valérie Procházková and Tomáš Pétr.

At present every student works at the Chorus of Fauns and Silenes from “Persephone” by I. Wegman and W. J. Stein (for this we are making the masks ourselves) in the German language; a poem by Schiller or Goethe in the Czech language; scenes from Lessing’s “Nathan the Wise” in a translation of 1865, from Goethe’s “Faust I”, and from Schiller’s “Mary Stuart”.

We practice in German and Czech. To experience and raise into consciousness the connections of the various sounds is very interesting, and also the different characterisations of one and the same thing.

I regard it as a venture, and am pleased with everyone who taken it on. The Academy is not state-recognised; though we never have money, we do have courage and initiative!

## Concert series on the Zodiac 2006–2010

Felicia Birkenmeier, violinist/teacher, CH-Basel

As a musician my spontaneous connection is rather to the streaming seven wandering stars (planets), which are expressed in the sevenfold scale, the intervals and in human biography. Here we are dealing with the time-stream *between* individual notes or the secrets of development of the individual human being.

Although more difficult to relate to the series of twelve of the fixed stars (zodiac), I had for years been inwardly involved more with the spatial background character. It is as if a “circle” opens (musically in the keys or in the tuning of the mood in contemporary music). Relationships arise to the right and to the left in a fruitful exchange. Here it means to pursue the social question – to learn to penetrate into the furthest places of the circle, learning to find the essence. How enclosed can a musical key or a human being be for us! In deepening these zodiacal perceptions we step into social and musical secrets of being.

Such stirring topical questions were demanding discussion with colleagues and audience, wanting to become tools for a dynamic, yet peaceful meeting.

The decisive question came from Beatrice and Martin Schüpbach:

“When will you play again in our hall?” Overnight there developed out of this idea a concert series on the zodiac. The Schüpbachs were ready for an adventure and I am very grateful that they made their hall available for me, beautifully decorated and arranged already for the fifth year! What a short time-span for the *fixed* stars – hurrying is not the point.

There are so many levels belonging to the zodiac. R. Steiner has given precious indications to the eurhythmists which musicians can be fruitful for music. The [12] world-conceptions, if they are experienced not only in thought but also as attitudes to life, can also stand in the background. The 4 elements lead directly into the musical-artistic realm, which are differently effective in the three squares [of the zodiacal arrangement] in soul, spirit and the earthly [plane].

With the musical keys, composers help us insofar as they place themselves into the field of forces of a key, with musical works surprisingly related to the essence of the zodiac. Studying a masterpiece like Mozart’s “The Magic Flute”, we can see how and where the character of the musical keys agrees with the characters and text of the story, how they can illuminate the zodiac.

I proceed from the spring equinox in the Ram with C-major/A-minor, led by the composer. Other arrangements seem to me to be constructed, but in any case have to be musically tested. Even fixed stars underlie change.

People always ask me whether I follow Herrmann Beckh's book "*Die Sprache der Tonarten* – The language of tonality". I have to say that I read it once 30 years ago, but put it down because the spirit of the 19th century got in the way. Much later I began in small steps to unlock the theme.

With small initial equipment the series of workshop concerts began, one about every 3 months. From the beginning a string quartet and a piano was involved, sometimes supplemented with individual wind players or singers. One constant is a Prelude and Fugue from Bach's "Well-tempered Clavier" and from the "24 Preludes and Fugues" by Shostakovich. Shostakovich wrote these, deeply moved after hearing Bach's "Well-tempered Clavier" in 1950 in Leipzig. Not whole works, but movements from works of different composers should allow a whole audible landscape to arise of the essence of the respective star-sign.

In January 2006 we began with the Waterman in the zodiacal soul-square, with the four evangelists; they appear to me to be the most accessible for music:

- Bb-maj/G-min: Waterman, air, Matthew's gospel (*Einblick*—insight)
- G-maj/E-min: Bull, earth, Luke's gospel (*Ausblick*—outlook)
- E-maj/C#-min: Lion, fire, Mark's gospel (*Augenblick*—moment)
- Db-maj/Bb-min: Scorpion/Eagle, water, John's gospel (*Weitblick*—view)

They form as it were the heart of the zodiac, linking outer and inner.

In the summarising "Evangelist Concert", the idea of the middle as the "Lamb of God" (Ram, C-major), was inspired by an apocalyptic seal.

"*Wachet auf, ruft uns die Stimme*—Wake up, the voice calls" was the title; here I chose only Bach and Chr. Peter (who, though not bound to the keys, is characteristic), in order to be able better to compare the nuances of each evangelist.

Günther Wachsmuth in "*Kosmische Aspekte zu Geburt und Tod*—Cosmic aspects of birth and death" describes the three "primal pictures", *i.e.*, "each of the 4 of the 12 regions of the zodiac possess specific tendencies which are mirrored and expressed in the human being".

The second primal picture includes the seasons related to the earth – "corner stones" that concern us musically:

- A-maj/F#-min: Crab, water, mid-summer (*Sinnesverfeinerung*—sensory refinement),

- Eb-maj/E-min: Goat, earth, midwinter (*innerer spiritueller Sinn*—inner spiritual sense),
- C-maj/A-min: Ram, fire, spring (*feurig-idealer Zukunftsblick*—fiery-ideal future vision)
- F#-maj/D#-min or Gb-maj/Eb-min: Scales, air, autumn (*Gleichgewicht – im Loslassen des Vergangenen*—balance, in letting go of what is past).

For the summarising concert with the title "...*et incarnatus est*" I included Schubert and Lera Auerbach. In the middle was placed the melody to "*et incarnatus est*" from Schubert's Mass in Eb-major. Since the melody is written in Ab-major, the spiritual Archer rays from the cosmic square into it.

Lera Auerbach is a young composer a pianist from the Urals who wrote 24 short pieces for violin and piano, inspired by the keys, but in a free tonality.

The final 4 primal pictures are for me the greatest challenge. To do them justice it is as though you have to reach behind the zodiac. They withdraw into exalted sublimity.

- B-maj/G#-min: Virgin, earth ("the secret of bread" / gate to Michaelmas)
- Ab-maj/F-min: Archer, fire, (gate to Advent)
- F-maj/D-min: Fishes, water, ("the secret of wine" / gate to Easter)
- D-maj/B-min: Twins, air (gate to Pentecost)

At the present time we have yet to give the last 3 concerts:

Fishes on 6 March 2010 at 8.00 pm

Twins on 13 June 2010 at 11 am

Summary in November 2010 and then?

Concerts at Family Schüpbach, Hügelpweg 33, CH-Dornach

Information, discussion & questions: fe.birk@bluewin.ch

Here I would like to thank my faithful colleagues for their engagement in putting up idealistically with a lack of engagement fee. Thanks to the listeners for joining in the aural workshop and for their generous donations.

It was and is always exciting to hear echoes from the audience and to experience the mood in the hall. The Lion concert was unforgettable in the heat of 35° C!

There are faithful listeners from the first hour and there are always newcomers; to my joy the interest over the years became more constant and the inquisitiveness grew. The introduction at the beginning was intended to create the possibility of a different kind of listening, that is, to learn to listen on the background character of the zodiac.

## OBITUARIES

### Sigrid Daecke (13 June 1953 – 31 August 2009)

*Ute Basfeld, DE-Karlsruhe*

Wenn man lang in die Wolken blickt  
sieht man oft Ungeheuer und Engel  
["When you look long into the clouds,  
you can often see monsters and angels"]

During recent years for sure Sigrid looked long into the clouds and with her working group in Berlin who practised

eurythmy, painting and speech formation produced wonderful cloud-pictures with wax-crayons and watercolours. Her last picture made some days before her death shows a moving red evening sky mirrored in what is called the "Achterwasser" which lies near the Baltic Sea.

Auch das Laub hat viele Gesichter  
manchmal erkenne ich  
einen Freund im Blattwerk  
["Even foliage has many faces;  
sometimes I recognise  
a friend in the leaves"]



The horizon of the earth full of leaves remained initially blank in this last watercolour. Shortly before her death, however, Sigrid must have finished the painting. It was found in her flat with a dark forested horizon which went through the red sky and the water made red by the reflection.

She devoted most attention to the path that wind along the *Achterwasser* connecting the home of her friends with her own. She had worked over this path, erased it because for her it was too straight. The picture now has a winding path full of perspectives with a yellow entrance marking the *Rainfarn* that she loved.

*Aber die Menschen  
sind Rätsel  
die ich lösen möchte.*

["But people  
are riddles  
which I would love to solve"]

*Rose Ausländer*

*(spoken by Sigrid on the beach of Usedom on 15 August 2009)*

Sigrid found herself throughout her life on this path of solving riddles – not with the help of arbitrary imagined pictures, as they arise subjectively out of clouds and leaves, but on the straight and winding path of life, of her work in speech and in conversation with so many people.

She was serious about this decision of the will, in the same way as in the last verse of the poem; the "but" enhances the seriousness. And when the path seemed to become too straight because she lost her inner connection to it, Sigrid mustered the strength to change it. She practiced the faculty of questioning things, mostly herself and what she had achieved and sometimes the achievement of other people. Then her far-seeing eyes could perceive things that were not right in her inner being, or they were directed searchingly towards her partner in conversation. Then her judgement could take shape as when in opening a ball-game the ball is thrown into the air. It could only injure if the other player or the thrower herself was too weak to catch it. Otherwise through this something could be developed, which Sigrid with such remarkable openness was able to achieve – conversation in which the engaged persons could develop, become renewed.

Three significant things marked the last summer in Sigrid's life. One was a journey through Germany to visit relatives, grown up godchildren, and friends made in various times of her life (Nuremberg, Alfter, Berlin), which seems in looking back, like and unconscious-conscious leave-taking.

The second thing was a double meeting with the work of Lessing – at the beginning of her summer journey with her brothers on Lake Constance, "Nathan the Wise" in an open-air performance in Überlingen; at the end of the journey, ten days before her death, "Minna von Barnhelm" in the church of Koserower on Usedom. She had intended to produce this

work with her teacher-training students during the term soon to begin.

How strange! Lessing, who took up the thoughts of tolerance and reincarnation in such a way through his life and work that classical writers and anthroposophy could link to it – yet precisely not as finished thought-constructions but as something achieved through his own striving, negating, doubting and development.

The straight-winding path – here we meet it again! In Lessing's words:

*"Wenn Gott vor mir stünde, in der einen Hand die volle Wahrheit, in der andern das Streben nach der Wahrheit, so würde ich ihn bitten: Herr, gib mir das Streben nach der Wahrheit, denn die volle Wahrheit ist wohl nur für Gott allein da."*

["If God were to stand before me, holding in his one hand the whole truth and in the other the striving for truth, then I would ask him, Lord, give me the striving for truth, because the full truth is indeed for God alone."]

And then the third significant thing – the future project, "Shadows Roses Shadow – scenes from the life and work of Ingeborg Bachmann" (especially in her meetings with Paul Celan, Hans Werner Henze and Max Frisch) was conceived and planned with her speech and conversation partner Guido Beirens during the last days of August. It was planned to be performed in the newly-founded "Lyrik-Theater Berlin". The cultural scene in Berlin had perceived these two with their Huchel programme in the spring of this year with a positive review – "A theatrical production for Peter Huchels 106<sup>th</sup> birthday is worth seeing".

In this work lay two impulses for the future of special value were shown. On the one hand the living concern with speech in continuing conversation with another person and speech artist, and at the same time the possible constructive criticism of each other's art on the basis of body work and intensive studies in rhythm, and on the other hand the significance of this Lyric Theatre as a step into public life.

Sigrid Daecke died suddenly at the end of the summer, probably from a stroke. Her pathway of searching for the human being and the authenticity of speech was always a search, too, for herself – perception of the world in all its facets and a wish to take hold of the challenges arising from it. In her life of 56 years, Sigrid Daecke took this decision of will seriously. She had step by step to discover her own ground of her life. She never felt herself as "grand" and finished, and precisely because of that she achieved so much.

During our last conversation, on 20 August, we "quarrelled" whether the stubble field shines yellow or golden in the evening sun. Sigrid was vehe-



ment for gold. The harvest of this field was in any case already gathered during our conversation and at the time of Sigrid's death the new seed had already been sown.

Something of this golden power of the sun, which at the same time creates fruit and seed, remains with Sigrid Daecke in her wrestling for the human being and for the word in our contemporary world. Here her presence can be felt beyond her dying.

If we are able to open our eyes and ears for it, then we can see it mirrored again in the lines by Ingeborg Bachmann:

*Nichts Schöneres unter der Sonne,  
als unter der Sonne zu sein...*  
[“Nothing more beautiful under the sun  
than being under the sun...”]

## A Life for Art in memoriam Joachim Daniel (29 Nov. 1959 – 17 Oct. 2009)

*Jobst Langhans, DE-Berlin*

Joachim Daniel died on 17 October 2009. His sudden death came as a shock. Joachim had numerous plans that lent him wings; he was engaged with many people and their needs. All this comes now to a sudden stop and will not continue in this form.



To write an obituary for him of the fullness of his activities is a task which of necessity leaves much unmentioned. But looking at this fullness a red thread becomes visible. It runs towards a deep question and a deep longing to fashion.

“The presence of the Muses” is the title of the last lecture I heard, held on 4 October 2009 during the “anderzeit-Symposions”, “DIE BLENDUNG DER GEGENWART” [“it’s time” symposium – The blinding of the present time”]. I looked forward to this lecture, for the year before I was able to accompany Joachim on one of his trips to Delphi. There he spoke in the shadow of a big tree on the Gulf of Corinth on the Muses whose sanctuary at Parnassus we had visited a few days before. When the conversation drew to an end and Joachim had passed through the “cosmos” of the Muses with his listeners, he said in an aside, “and in the Christian world the Muses are the angelic hierarchies.”

Shortly before the beginning of the symposium I rang

Joachim. I wanted to tell him that I had just arrived in Dornach and that we could meet during the break. Joachim laughed heartily, saying, “I am sitting here in Athens and have ordered a meal. I return only tomorrow.” Then he asked me whether I had a programme handy and asked me “Take a look and tell me what I have to speak about tomorrow and on Sunday.”

That’s what I loved about him. On the one hand he could speak off the cuff on deep questions of humanity, on the other hand he loved life to the full, which at times he enjoyed in a down to earth fashion – a highly spiritual person, who sought to extract the whole expanse of life. We often sat together and worked on Rudolf Steiner’s Mystery Dramas, yet it could happen that a pack of cards lay on the table and he would say, “So, now we’ll play!”

But the actual depths of his spirituality I did not so much experience in his work or during his lectures, but when he brought his children to bed and with sacred seriousness sang their evening prayer “*Schutzengel mein ...*— Guardian angel mine...”, or when he played one of the Kings in the Three Kings Play with solemn mien. On these occasions an aura surrounded him which deeply moved me.

He wanted to speak on the presence of the muses. I was looking forward to this lecture, for in Delphi I received the impression that he could have said quite a bit more but held back since the situation did not to him appear appropriate – a phenomenon I often experienced with him.

My anticipation was also because Wolf-Ulrich Klünker in opening the symposium would speak on “The angel’s expectation”. A symposium on Plato’s parable of the cave framed by two contributions on angels stirred my interest. Here I felt that something significant could happen.

Already the opening was surprising. Without a welcome or introduction Wolf-Ulrich Klünker jumped into the theme which he seemed to develop directly out of inspiration. An unusual beginning that excited me even more. But then the conference ended very strangely, for while Joachim was speaking on the muses, I asked myself inwardly, “Why do you speak so cryptically? Why don’t you reveal the secret you’ve been carrying around for so long?” Was it the concern that the theme as soon as you name it could slide into embarrassing sentimentality?

Philosophically he could describe his thoughts in a wonderful manner, but was he understood? Does not philosophy speak too much to the intellect and miss the heart?

After the lecture we sat in Joachim’s room. My gaze wandered over the walls. Normally pictures by famous painters that he would be studying at the moment hang there. Even the statue of Aphrodite /Venus which had been there for years; now everything was cleared away. Five pictures of Mary hung on the wall, nothing else. I knew that Joachim had a strong inner relationship to Mary – one that we share and that deeply connected us.

The change of the wall decoration was usually a sign that Joachim wanted to take a new step in his life. What step was imminent was not clear to me. Fourteen days later the secret was revealed.

Hunched up, he sat before me, surrounded by his picture of Mary. He was unhappy about his lecture. He felt that the conference was already over before he could contribute on the muses. He was not able to say what he wanted to say. The day before I had given him a survey of the conference and did not know why he had not register the fact. There was no



hope; I could not lift his melancholy.

I had often experienced Joachim in such a condition, bowed down and helpless. At such moments it seemed he asked, What words must one find – with which tongues does one have to speak in order that people can understand how important art is for the anthroposophical movement and for the world? This question came to him especially drastically when faced with the suggested collapse of the Goetheanum theatre and the school for speech formation at the Goetheanum. It deeply pained him to have to look helplessly on this process, though according to his best abilities he tried to hinder it. It also pained him that in the end he was hindered from taking part in these processes, and so we planned activities outside the Goetheanum. It pained him, but especially because he seemed increasingly to understand the deeper meaning of Rudolf Steiner's impulse for art, the central theme to which his life was dedicated.

Joachim did not intend to put his energy into a continuation of a bourgeois or a feudal ideal of art. He was concerned for the deep understanding of the question, Why did Rudolf Steiner put into the centre of his Western occultism, of anthroposophy, an impulse for art that should connect to the early Mysteries?

Joachim repeatedly emphasised, “We have not yet understood something very essential to Rudolf Steiner, and as long as we have not understood it we won't get further with our striving for anthroposophy” – indeed, sometimes doubts could be felt through his words whether the Anthroposophical Movement was fit to survive if we are not able to understand Rudolf Steiner's intentions in all their depth.

“Philosophers have to become dancers.” Joachim quoted this sentence of Friedrich Nietzsche again and again. But also, philosophy has to become art, if it is still to be socially relevant.

So Joachim studied eurhythmics in order to understand what Nietzsche with his expression “*Tänzer*—Dancer” could probably have meant. Later Joachim tried to support the art-scene through the Alexanderstiftung. He held the maxim, “We support every initiative that is concerned with the Mystery Dramas”.

Whether it was his intensive engagement with the Alexanderstiftung, the theatre festivals at the Goetheanum, his work as dramaturge with the Goetheanum stag group, his attempts accompanied by endless patience to lead the school for speech formation at the Goetheanum towards a

new future, his support Europe-wide for drama and eurhythmics schools, his inspiring participation at the dramatic colloquium and, of course, his numerous trips to Greece, always pursuing the question, “What did Steiner mean by encouraging the artist to link to the Mysteries of Eleusis?” – Everything a life for art.

I experienced the question most clearly when for almost a year Joachim and I prepared the production of Ibsen's ‘Emperor and Galilean’ (1873). This drama is about Julian the Apostate, who after Constantine had introduced Christianity in Rome, wanted to effect a return to the Greek gods. Joachim was convinced that his piece should be performed in the Goetheanum, for Rudolf Steiner regarded Julian the Apostate as greatly significant in the development of Western culture. We could not complete our work, since the Goetheanum did not have sufficient funds to realise the project. In its place we brought Plato's “Symposium” on to the stage.

In our last conversations Joachim increasingly focussed his thoughts on the work of Aristotle. He said, “Our Western culture finds itself in an unbalanced situation because we have understood the scientist but not the artist in Aristotle.” Joachim repeatedly stressed, Aristotle's “Poetics” as we know it today is only one chapter from a great work that has been lost. We speculated whether Umberto Eco in his novel “In the Name of the Rose” did not point to this fact. Furthermore, Joachim repeatedly tried to say, “If the ‘Poetics’ had not been lost, Western culture would have developed differently.”

In an article entitled “Time, Truth and Art: Thoughts on the role of art in anthroposophy” Joachim Daniel in 2004 argues this idea, introducing it through a quotation from Nietzsche, “I started to become serious through the relationship of art to truth.”

In his article Joachim describes that our scientific concept of truth lies beyond time. The truths of science belong to eternity, and thus to the world of the gods and of their daughters, the muses – which is why Steiner also emphasised that “our laboratory tables have to become altars because there we carry out the work of the gods”.

The laws of science belong to eternity, and so Joachim asks, “Does there exist a truth in time?”

The answer for him appears to lie in art, because in art, according to Joachim, the divine appears in time. “In the process of artistic creating, the muses sing to us in individu-

alised Imaginations and Inspirations.”

He did not wish to enter discussions over the question how the Mystery Dramas should be produced and what is true eurythmy. With individualised Imaginations you cannot discuss whether it is “true” or not; this is a fundamental crime against the free spiritual life – it would be fascism to attempt make individualised revelations uniform.

In one of his numerous lectures, Joachim formulated this thought as follows. “When we think scientifically, we think in concepts. We withdraw from the world and our thinking moves in the sphere of death, of eternity. In art we think in the senses. We dive into the world and out thinking moves in the sphere of life, of time.” For Joachim, art became an organ of knowledge, for truth in time; a knowledge of the world that can free us from the chains of our one-sided world-view based on [natural] science.

Recently I came across a thought in Steiner’s works. “The human being does not perceive in Imagination – which if penetrated by Lucifer becomes fantastic. When he lives in Imagination the angel in fact slips through his individual life. The true poet, the true artist, one who has not become a cynic, or somebody frivolous or superficial, knows that when artistically creating a higher spirituality penetrates him. It is the same higher spirituality that as an individual protective spirit, the angel, actually carries us from life to life. And it is absolutely the thinking of the angel which plays into the ordered human imagination” (GA 208. 39f.).

In our collaboration we increasingly realised that the important thing is a dialogue with the inspiring forces. But what if we allow the dying process to continue in the arts? Would the consequences be similar to what Steiner describes in his lecture “The work of the angel in the human astral body”? If we do not foster dialogue with the muses through art, will we force them to operate like fallen angels? This perspective Joachim took deeply seriously in his observations on the relationship of art and truth, as introduced by Nietzsche.

With a tremendous effort, Joachim sought for an answer to his life-question. And he found it. He brought much to the light of day that could inspire. In the end, it seems to me, he wanted to point us towards the influence of the angels in the artistic process. But why he only spoke of angels in asides, and what hindered him, remains a riddle.

Joachim was unable to harvest the fruits of his activities in this life. He would have loved to experience that which in the end was not possible for him, in the truest sense of the word, that is, to convince us of the necessity [*Notwendigkeit*, literally, “turn the need”]. He knew perfectly well that we live in a world antipathetic toward art – an antipathy that also does not stop before anthroposophical pastures – and so he tried his best to point this out. Yet perhaps precisely at that point his life ended, when he had found the key to the secret of art. There are many people who now hold the key in their hands. Some do not yet know that they do. It remains to be seen whether they will use it and carry on Joachim’s testimony.

## EVENTS OF THE SECTION

### EURYTHMY

#### Meeting of Graduates of the Eurythmy Trainings at the Goetheanum

Monday 28 June – Thursday 1 July 2010

#### The Life of Colours – the Colours of Life 6 to 9 July 2010 at the Goetheanum

A conference organised by the Science Section and the Performing Arts Section

On the occasion of the 200<sup>th</sup> birthday of the “Theory of Colour”, this conference is devoted to a central theme of Goethe’s – the relationship between art and science, experience and knowledge, poetry and truth through the subject of colour. This leads to a meditative deepening and practical applications in this rich field.

The lectures will attempt to illuminate the three aspects Knowledge – Experience – Meeting through colour. In addition, seminars and artistic groups are offered, some more of an introductory character, others serving as further-training events for professional participants, for example in teaching eurythmy and physics. In addition, a build-up of a eurythmical presentation out of the life of colours and their forms will be staged. The evenings are devoted to colour in mate-

rials, music and eurythmy.

During the Conference a large exhibition on Goethe’s “Theory of Colour” will be set up in the Goetheanum.

We warmly invite you to celebrate with us a “Summer Colour-Festival”.

*Johannes Kühn, Margrethe Solstad*

#### Eurythmy with the extended tonal system 3 – 5 September 2010, Carpenters’ Workshop, Goetheanum

Since the early 20th century music has been concerned with extending the tonal system. Already in Steiner’s time after the re-discovery of the ancient Greek aulos-modes through Kathleen Schlesinger, Elsie Hamilton and others started using them in compositions. Musical development has taken enormous strides in this direction and is today known under the concept “microtonal music”.

Quite early a modal eurythmy was developing through Schlesinger and Steiner. But this eurythmy remained in its infancy, rather like the development of music eurythmy before “Eurythmy a Visible Singing” was given. It is justified to claim that eurythmy did not take a stand towards musical development.

The questions are: What basis is given in eurythmy to be able to sing within an extended tonal system? How can the tasks for a modal eurythmy be further developed with regard to

the lecture-course “Eurythmy as Visible Singing”? How can one work with an extended tonal system today?

This conference invites an exchange. There will be talks, demonstrations and a performance by people who in the most varied ways have worked with extending the tonal system in eurythmy.

To date, the following eurythmists have agreed to take part Froydis Mast (Berlin), Thomas Sutter (Arlesheim) and Imme Atwood (Dornach), and the musicians Polivios Issariotis (Canada) and Christian Ginat (Dornach).

The form of the conference is still evolving. Please send your ideas, wishes or whether you have something to contribute, to:

*Bevis Stevens, Goetheanumstrasse 13, CH-4143 Dornach  
Tel: +41-(0)61-702 14 66, [stevens@eurythmie.co.nz](mailto:stevens@eurythmie.co.nz)*

## Events in 2011

### Conference for Eurythmists

*Easter Monday, 25 – Friday 29 April 2011*

### Meeting of Graduates of the Eurythmy Trainings at the Goetheanum

*Monday, 27 – Thursday 30 June 2011*

## SPEECH

*Medical Section at the Goetheanum in collaboration with the Performing Arts Section*

### Working days on therapeutic speech practice

*from 21 Oct. – 24 Oct. 2010 for speech artists, doctors and therapists*

The movement of speech sounds and the human being of movement – focus: rheumatism

We find therapeutic material in the primal gestures of the speech sounds in the human being of movement who is activated in our human listening and speaking. How can Therapeutic Speech Formation become effective in an illness of the human being of movement (rheumatism)?

This conference has been developing for some years into a forum of the various professional fields: early speech support, education, curative education and social therapy, clinics and free practises.

*There will be a translation for English-speaking participants.*

The conference programme in German and English can be obtained from June 2010, from

*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](mailto:roland.tuescher@medsektion-goetheanum.ch)*

*Responsible:*

*Medical Section at the Goetheanum: Michaela Glöckler*

*Performing Arts Section: Margrethe Solstad*

*Preparatory group: Dietrich von Bonin, Walter Gremlich,*

*Edith Guskowski, Silke Kollewijn,*

*Wolfgang Nefzger, Trond Solstad*

## MUSIC

### 2010

23 – 24 April, CH–Goetheanum

Working meeting for Composers and Musicians IV

Rudolf Steiner – “True & False Paths”, concluding lecture (by invitation)

25 April, CH–Goetheanum

Matinée

Azur-Quartett Stuttgart

Kozeluhova, Martinu, Schubert

8 May, CH–Goetheanum – Section day II

Time-form and active power of the musical intervals

Johannes Greiner

5 – 6 June – Cusanus Haus, DE–Stuttgart

Meeting of the Teaching Staff of the School for Uncovering the Voice IV

13 June – 11.00 am, CH–Dornach, Hügelpweg 33

Concert series on the Zodiac with Felicia Birkenmeier: “The Twins”

10 – 12 September, CH–Goetheanum

Meeting of young musicians

with workshop concert 18 September

November, CH–Dornach, Hügelpweg 33

Concert series on the Zodiac with Felicia Birkenmeier, “Summary”

13 November, CH–Goetheanum – Section day III

Time-form und active power of the musical intervals

Margrethe Solstad

26 – 28 November, CH–Goetheanum: Cultural days: China in collaboration with the General Anthroposophical Section (Wolfgang Held)

and CultureScapes (Jurriaan Coimaan)

Matinée concert 28 November – Contemporary music from China

### 2011

11 – 13 March, CH–Goetheanum

Conference for Musicians

The Intervals

Musical and eurythmical

# PUPPETRY

## Making Marionettes and performing Fairy-tales "Jorinde und Joringen"

*Weekend-course in two parts, in DE-Munich*

Part 1

19 – 21 March 2010

*Making and fashioning a simple Marionette for Fairy-tales.*

Seminar leader: Ulla Ohlendorf, DE-Kassel

Fee: 78 euros (incl. materials)

Part 2

16 – 18 April 2010

*Fairy-tales: production, scenery and performing*

Seminar leaders: Cilli & Mathias Ueblacker, DE-Munich

Fee: 60 euros

These courses assume no previous knowledge. They are conceived for parents and teachers concerned to perform fairy-tales in a simple manner in small or larger groups for children. These courses can be separately booked.

*Registration and further information*

*Cilli & Mathias Ueblacker, Isolde-Kurz-Strasse 14  
DE-81925 München, Tel: +49-(0)89-982 89 02*

## Further training for all concerned with education Playing against fear

*19 – 20 June 2010, DE-Mannheim*

Puppetry as an experience that works out of itself, and to support the forces of self-healing in children

What lies behind the noticeable behaviour of children, of hyperactivity, aggressiveness or disobedience? Why do many children loves fearful dinosaurs? Why do they wish to play with guns and want to conquer monsters?

Fear plays a big role in the lives of many children, originating from all sorts of causes. At best they seek in their own way to overcome these fears through play.

How as educator, teacher and curative teacher one can stimulate, support and lead these self-healing forces through playing with puppets, will be rehearsed during this weekend through many practical examples for the daily educational situation.

Likewise the study-of-man insights on the deep lying reasons for fear in children will be investigated to achieve an understanding of the significance of play in childhood.

Seminar leader: Gabriele Pohl, Theater Das Mondschaft, DE-Mannheim

Fee 130 euros (incl. materials and refreshments)

*Registration and further information*

*Gabriele Pohl, Kaspar Hauser Institut, Friedrichstrasse 10  
DE-Mannheim, Tel: +49-(0)621-842 55  
45,pohlgabriele@web.de, www.kasparhauserinstitut.de*

## Course of study for Puppet Players

*The nature of puppetry*

"The human being, masks and puppets"

28 June – 3 July 2010, CH-Dornach

This course is designed for people who are interested in puppetry and would like to get to know more about this art.

In a playful form we would like to lead from the expressive means "the human being" to "masks" to "puppets" the work out their own expressive possibilities. We will introduce simple, improvised figures, engage in exercises in playing and try out short improvisations.

This course is regarded as an introduction. No previous experience is necessary.

Seminar leaders: Monika Lüthi, Mathias Ganz, Puppentheater Felicia, CH-Dornach

Fee: 900 Sw. Fr. (incl. materials)

*Registration and further information*

*Monika Lüthi, Puppenspiel, Goetheanum  
CH-4143 Dornach, +41 (0)61 706 43 84  
puppenspiel@goetheanum.ch*

## Gesture – Puppet – Object

The Devil with the Three Golden Hairs

11 – 12 September 2010, CH-Dornach

A story can be told, played by actors, or played with puppets or objects. How does each method affect the audience? How do they change the story? How much inner "free space" do they leave the audience?

In various improvisation-tasks we shall play separate scenes either with puppets, objects or with bodily gestures, and afterwards compare them.

Our focus is Grimms' fairytale "The devil with the three golden hairs".

Bring with you: suitable puppets for the fairytale / at least five "interesting" objects (things from daily life, tools, natural materials) / comfortable clothing.

Seminar leader: Stefan Libardi, Theater im Ohrensessel, AT-Wien

Fee: 180 Sw. Fr. / 120 euros.

*Registration and further information*

*Sektion für Redende und Musizierende Künste  
Trond Solstad, Postfach, CH-4143 Dornach 1,  
srmk@goetheanum.ch*

*Information for all seminars, visit:  
www.goetheanum.org/2531.html*

## Events in 2011

*International Puppetry Days at the Goetheanum  
Thursday, 2 – Sunday, 5 June*

"Fear – a Friend?"

From fear to courage through puppetry

## ANNOUNCEMENTS

The following events take place under the responsibility of respective organiser. Their inclusion here does not mean that these events in each case correspond to the direction of work sought by the Leader of the Section, or the Editor of this *Newsletter*. Readers and participants of the events are explicitly asked to judge for themselves.

## EURYTHMY

## Further-training courses with Annemarie Bäschlin 2010

*Music eurythmy therapy for eurythmy therapists, eurythmy therapy students, doctors, medical students, music therapists*

with Annemarie Bäschlin & 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 with Annemarie Bäschlin & Alois Winter*

15 – 24. July, in Berner Oberland

English eurythmy and colour / 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 2010

10–11 April, IT-Bologna: Thinking, Feeling, and Will

Registration: Monica Galluzzo, Tel. +39-0515 809 33, monika.galluzzo@yahoo.it

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

Registration: Mona Lenzen, Sommerberg 4a,

DE-79256 Buchenbach, Tel: +49-(0)7661-90 57 55

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

4–6 June, SK-Bratislava: open course

Registration: silvia@sophia.sk

11–12 June, SL-Ljubljana: Eurythmy, an introduction

18–19 June, SL-Ljubljana: Eurythmy in the workplace

Registration: Primoz Kocar, TRG MDB 11 – SL-1000 Ljubljana  
Tel: +386-31 311225

18–23 July, NL-The Hague: Self-management

Registration: A. Ehrlich, Dedelstraat 11, NL-2596 RA Den Haag, Tel: +31-(0)70-346 36 24

3–5 Sept., Ukraine-Kiev: Innovation for managers

10–12 September: Ukraine-Kiev: The Human being between cosmos and computer

Registration: ma\_lashkhi@yahoo.com

17–18 Sept., DE-Hamburg: Zodiac from the Scales – the Ram

Registration: Uta Rebbe, Alte Dorfstr. 42, DE-21444 Vierhöfen, Tel: +49-(0)4172-97 97 96

2–3 Oct., DE-Krefeld: Eurythmy in working life

Registration: Peter Gerlitz, +49-(0)2151-59 50 99, info@petergerlitz.com

9–10 Oct., UK-Stourbridge: Can we get inspiration by working together?

Registration: Tomie Ando, +44-(0)1384 82 18 11,

tomie.ando@blueyonder.co.uk

15–17 Oct., UK-London: The Rhythms of the Foundation Stone by R. Steiner

Registration: London College of Eurythmy,

Tel: +44-(0)207-724 14 10, dseurythmy@yahoo.com

23–24 Oct., AT-Vienna: Planets, musical sounds & vowels

Registration: Uta Guist, Wöbergasse 21,

AT-1230 Wien, Tel: +43-1-803 71 55, uta.guist@aon.at

29–31 Oct., CZ-Prag: Breaking through boundaries

Registration: hana.giteva@post.cz

5–6 Nov., AT-Graz: Planets, musical sounds, vowels

Registration: Trigon, Tel: +43-(0)316-40 32 51

13–14 Nov., BE-Brugge: Planets, vowels & musical sounds II

Registration: marie.anne.paepe@telenet.be

## Eurythmy in Italy 2010

*“LA FABBRICA”*

“The Factory” is a eurythmy studio, a place for working and meeting for artists and art-lovers. It is situated in Cortiglione (N. Italy), a small village in the hilly landscape of Piemont. Our guests can overnight in the neighbouring hostel. Mealtimes taken in the village cafe (local cuisine) opposite “The Factory”, prepared by Caterina.

*Individually tailored work*

Throughout the year I offer, with prior arrangements, individual lessons, solo correction and consultation.

*“The testimony of the Word”*

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

Mon 5 April, 5.00 pm, to Thurs 8 April 2010, 12.30 pm  
 Studies on the zodiacal gestures and planetary movements  
 in connection with da Vinci's "The Last Supper"  
 From their gestures we can read the twelve reactions of the  
 disciples, and also the connection with the 2 x 6 speech ges-  
 tures. The vowels as a pathway through the 13 figures sup-  
 plement the composition. Some contemporary texts and  
 verses from Rudolf Steiner deepen the eurythmical studies.  
 Fee: 150 euros/ students 100 euros

#### "EURITMIA, UNA GIOIA"

Eurythmy summer week for amateurs and eurythmy stu-  
 dents; an artistic refresher and inspiration in a sunny Italian  
 surroundings.

1 – 7 August

Theme: Colours and moods in poetry and music, in partic-  
 ular with works of Italian poets and composers.

Possible art-trips to Milan, Turin, Genua

Tutors: Gia van den Akker (Incisa Scapaccino), Christina dal  
 Zio (Venice)

Fee: 300 euros / reduction for students

Registration until 15 July

#### MASTERCLASS EURYTHMY

"Practice makes perfect" for eurythmists and eurythmy stu-  
 dents.

15 – 21 August

Theme: Deepening and mastery of the basic elements and  
 Steiner's indications for directing as the source of inspiration  
 for imaginative and individual fashioning of solo work.

Possible art-trips to Milan, Turin or Genua

Tutors: Gia van den Akker (Incisa Scapaccino) & Bettina Gru-  
 be (Hamburg)

Fees: 300 euros / reduction for students

Registration until 30 July

Overnighting possibilities in the neighbouring hostel

Fee between 20 – 80 euros, for students 20 euros

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

## Eurythmy Teacher BA

### Practical teaching qualification

The Eurythmy teacher BA (formerly, *Eurythmielehrer Refer-  
 endariat*) offers a practical teaching qualification for the aca-  
 demic year 2010 – 11. This project is a shared by the Euryth-  
 my Academy in The Hague, the Institute Witten/Annen and  
 the North German Eurythmy Teacher-Training. It is sup-  
 ported by the *Bund*, the Steiner-Waldorf Schools Fel-  
 lowship in Germany. It is a one-year introduction to the  
 profession, supported by the Schools, concluding with the  
 state-recognised BA. Individual modules can be attended,  
 with a concluding internal certificate.

The seminars take place in The Hague in the German language.

Crash course (incl. "first-aid box" for classes 1–12): 30 August  
 – 10 September 2010

Lower school: 13 – 24 September 2011

Middle school: 10 – 21 January 2011

Upper school: 24 January – 4 February 2011

Conclusion and exam weeks: 16 – 27 May 2011

Information: Renate Barth

Katteweg 29 c, DE-14129 Berlin

Tel. +49-(0)30-803 87 90, Fax +49-(0)30-692 08 00 59

reba@gmx.ch

## Educational Seminars

### of the North German Eurythmy Teacher Further Training

#### Play

Not engaging in play, but to learn so to use the eurythmical  
 materials, methods and content, that your own teaching can  
 become a serious play, as expressed in the correspondence  
 between Schiller and Goethe. Here there also belongs a  
 meaningful concern with the preparation and evaluation of  
 lessons and the inner carrying of the pupils.

Tutor: Helga Daniel (The Hague)

Dates: Friday, 16 April (6:00 pm) to Sunday, 18 April 2010  
 (12:00 midday)

Venue: Berlin

Fee: 125 euros

#### Joy with the sound in your own eurythmy work.

The development of a natural and free involvement with the  
 eurythmical sounds and stimuli for building up a speech  
 eurythmical work-ethos with these methods – up to the  
 upper school.

Tutor: Andreas Borrmann (Berlin)

Dates: Friday, 3 Sept. (6:00 pm) to Sunday, 5 Sept. 2010 (12:00  
 midday)

Venue: Berlin

Fee: 125 euros

#### February 2011

This course takes place as usual during the Carnival week-  
 end, with Doris Bürgener in Augsburg; the exact dates are  
 given in the Michaelmas edition.

#### The four temperaments – as topical as ever!

Tutor: Helmut Eller, with his experience of 4 rounds as a  
 Steiner-Waldorf class teacher and author of the book "*Die  
 vier Temperamente*", will focus on the temperaments in  
 seminar manner.

Peter Elsen, active for 22 years as eurythmy teacher and tutor  
 in the eurythmy training, the theme will be worked on in  
 eurythmy with reference to Classes/Grades 7/8. Class/Grade  
 8 of the Schopfheimer Waldorfschule will make a short  
 demonstration on the conference theme.

Dates: Friday, 20 May 2011 (6.00 pm) to Sunday, 22 May 2011  
 (12.00 midday)

Venue: Schopfheim

Fee: 150 euros

Registration: Renate Barth

Katteweg 29 c, DE-14129 Berlin

Tel. +49(0)30-803 87 90, Fax +49-(0)30-692 08 00 59

reba@gmx.ch

## Further training courses

### EVS – Eurythmie-Verband Schweiz

Course No. 26

Music eurythmy with Dorothea Mier, U.S.A.

*Showing the inaudible experience in music*

(lecture 3 of “Eurythmy as Visible Singing”).

Tues. 13 – Sat. 17 July 2010 / 9–12 am and 3.30–6.00 pm

Venue: AAP Dornach, Ruchtiweg 5 (prev. *Lehrerseminar*)

Fee: 650 Sw. Fr. / for members 450 Sw. Fr.

*Information/ registration: Rachel Maeder*

*Mannenbrergweg 17, CH-3063 Ittigen*

*Tel. +41-(0)31-921 31 55, Fax +41 (0)31-921 99 11*

*rachel.maeder@hispeed.ch*

## ZwischenRaum e.V., DE-Weimar

Events 2010

Public weekend course with Annemarie Ehrlich (NL-The Hague)

*The middle in myself and between us*

How do I find my middle and the middle between myself and the other?

Dates: Friday, 28 May (7:00 pm) till Sunday, 30 May 2010 (1:00 pm)

Venue: Freie Waldorfschule, Weimar

Fee: 85 euros incl. refreshment snack

Reduction for Association members: 65 euros

Assn. membership for one year: 20 euros

Education weekend-seminar with Donat Südhof (DE-Mannheim)

*The study-of-man and eurythmy in the middle school*  
(Classes/Grades 5 – 8)

What do specific exercises do, and how can I use them properly in the middle school?

Dates: Friday, 24 Sept. (6:00 pm) till Sunday 26 Sept. 2010 (12:30 pm)

Venue: Freie Waldorfschule Weimar

Fee: 85 euros, incl. refreshment snack

Reduction for Assn members: 65 euros/ Assn. membership for one year: 20 euros

Long Education Weekend-Seminar with Doris Bürgener (Augsburg)

*Change – Renew – Refresh*

Rhythms, Apollonian forms and rods in eurythmy lessons

Dates: Friday, 29 Oct. (6:00 pm) till Monday, 1 Nov. 2010 (12:30 pm)

Venue: Freie Waldorfschule Weimar

Fee: 100 euros. incl. refreshments/ snack

Reduction for Assn members: 80 euros / Assn membership for one year: 20 euros

All courses give the opportunity to enjoy the cultural city of Weimar, before the beginning on Friday or after the end on Sunday. The venue lies only a short distance from the historical town-centre with the Goethe-Haus on the Frauenplan, Schiller-Haus and the Anna-Amalia Library. Upon sufficient request, a guided tour can be arranged.

Participants of more than one course are offered membership to the Association, ZwischenRaum e.V. They receive especially reasonable terms (see above) and in addition support you will support the anthroposophical cultural work in the region Weimar – Jena – Erfurt.

*Registration / questions:*

*ZwischenRaum e.V. Weimar, Herrn Hans Arden*

*Am Weinberg 42, DE-99425 Weimar-Taubach*

*Tel/Fax +49-(0)36453-7 48 11*

*zwischenraum@online.de*

## Alanus Hochschule für Kunst und Gesellschaft Eurythmy Department

### Further-training day for eurythmists

The Eurythmy Department offers for eurythmists working days as a refresher, a deepening and broadening. The days with a special theme are offered by different teachers and form self-sufficient units. Saturdays, from 10 am – 6 pm.

Saturday, 17 April 2010 — Alexander Seeger

*The colours in the speech figures for movement and character*

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

Fee

Single day: 40 euros incl. lunch.

### Symposia

Friday, 23 April 2010, 4.00 pm to Saturday, 24 April 6.00 pm

*Symposium Eurythmy in Education II*

Motivation

In collaboration with the Department of Educational Studies

Responsible: Ulrike Langscheid and Jost Schieren

Fee: 35 euro

Saturday 8 May 10.00 am to Sunday 9 May 1.00 pm

*Symposium Eurythmy in social sphere of work II*

Courage & Solidarity

In collaboration with the *Institut für Kunst im Dialog*

Work-themes: Inner Motivation and shared Networking. Friday evening: Performances and presentations.

Responsible: Michael Brater, Andrea Heidekorn and Heike Houben

Fee: 35 euros

### Seminar week

Sunday, 9 May, 3.00 pm, to Friday, 14 May, 1.00 pm

Public seminar week from the study-programme MA Eurythmy: Michael Brater: Competence – What must I be able to do to work as a professional eurythmist?; Stefan Hasler: Steiner's music-eurythmy forms. Listening, experience, doing – approaching an etheric score; Jost Schieren: the language of pictures in Goethe's “Fairytale”.

**MA Course**

27/28 May 2010 Master Festival  
Finals Eurythmy (stage)

The next part-time MA course in Eurythmy Therapy for trained eurythmy therapists begins September 2010. Duration 2 years.

The next full-time MA course in Eurythmy Therapy for trained eurythmy therapists begin September 2010. Duration 1 year.

*Details of all performances and symposia,  
visit: [www.alanus.edu](http://www.alanus.edu)  
Change of dates reserved!*

All further training and lectures take place in the rooms of Alanus Hochschule

*For the further training registration written or by telephone is required, till two days before the event:  
Alanus Hochschule, Fachgebiet Eurythmie, Elisabeth Lüken,  
Johannishof, DE-53347 Alfter, Tel. +49-(0)22 22-93 21 173,  
[eurythmie@alanus.edu](mailto:eurythmie@alanus.edu), [www.alanus.edu/eurythmie](http://www.alanus.edu/eurythmie)*

## Akademie für Eurythmische Kunst Baselland

### Events and Courses 2010

#### Events

Pentecost festival: Tues. 25 May, 6:00 pm

End of term showing of work: 1st & 2nd year: Wed. 16 June, 7:00 pm

End of term showing of work: 3<sup>rd</sup> & 4th year: Fri. 18 June, 7:00 pm

Graduation performance: Fri. 25 June, 6:00 pm / Sat. 26 June, 4:30 pm

#### Blocks / Seminars 2010

Eurythmy in education Sylvia Bardt, "Study-of-man and the curriculum for Classes 1-4"

23/24/26 March, 3:00 pm – 16:45 pm / 27 March, 9:00 am – 12:30 pm

Music eurythmy with Christoph Graf

22/23/25 June, 3:00 – 6:00 pm / 26 June, 9:00 – 11:00 am

Eurythmy in Education with Sylvia Bardt, "Study-of-Man and the Curriculum for Classes 5-8"

12/13/15 October, 3:00 – 6:45 pm / 16 October, 9:00 am – 12:30 pm

#### Further training and open courses

Artistic work upon request

Post-qualification modules for BA

#### Courses of study

Full-time and part-time courses: the academic year begins in October

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

## Bildungsstätte für Eurythmie Wien

### Part-time training courses, Further Training and Stage-Group

Beginning of the training after Easter:

13 and 15 April

Theme: Steps towards the future – Preparations for 2011

Work with the students of the training, adult courses, interested persons and the stage-ensemble

The work is accompanied by various seminars:

Thursday 11 March, 7.00 pm: Eurythmical demonstration by the students:

"The interval of the fifth in melos, in chords and as the root"

Wednesday, 17 March, 6.30 pm, Eurythmy for Eastertide

Wednesday, 23 June, 18.30 pm, Eurythmy for St John's-Tide (Stage-Ensemble with Adelheid Petri)

Summer-working days for eurythmists, students of a 5<sup>th</sup> year of a training, and interested persons

Thursday, 8 July – Monday 12 July

Speech eurythmy: The eurythmical zodiac and work on Steiner's fairy-tales in the Mystery Dramas.

Music eurythmy: In view of 2011 – Future impulses in the music of contemporaries of Rudolf Steiner – Bruckner, Brahms, Hauer

Wednesday, 13 Oct., 6.30 pm, Eurythmy for Michaelmas

*Information and registration  
Bildungsstätte für Eurythmie Wien  
Tilgnerstr. 3, AT-1040 Wien*

*Tel./Fax: +43-(0)1-504 83 52 / +43-(0)1-440 22 82  
[dr.johannes.zwiauwer@aon.at](mailto:dr.johannes.zwiauwer@aon.at)*

## Eurythmée – Calendrier Culturel

### FÊTE DE TRIMESTRE ET FÊTE DE PÂQUES

A l'Eurythmée

Jeudi 15 avril 20h30.

### CHANT CHORAL avec ERIC NOYER

A l'Eurythmée

du jeudi 29 avril au dimanche 2 mai.

### STAGE: D'ORIENTATION EN VUE D'UNE FORMATION

du vendredi 7 mai 16h au samedi 8 mai 16h

A l'Eurythmée

### SPECTACLES DE FIN D'ÉTUDES

DES ÉLÈVES DES ÉCOLES DE MOSCOU, DORNACH, PARIS ET BOTTON.

MOSCOU: Rafaël Ravilievich-Reno

A l'Eurythmée

Vendredi 12 mars 20h30

Samedi 13 mars 20h30

Mémoire: mardi 16 mars 20h30

EURYTHMEUM ZUCCOLI DE DORNACH ET EURYTHMÉE DE PARIS-CHATOU :

Salle Odilon Redon de Verrières le Buisson.

Samedi 12 juin 20h30  
 EURYTHMEE DE PARIS-CHATOU :  
 A l'Eurythmie  
 Dimanche 20 juin 11h.  
 CAMPBILL EURYTHMY SCHOOL BOTTON:  
 A l'Eurythmie  
 Vendredi 25 juin 20h30.

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

OUVERTURE D'UN NOUVEAU CYCLE DE FORMATION  
 Octobre 2010.

REPRISE DES COURS DE LA SECONDE ET LA QUATRIEME  
 ANNÉE  
 15 septembre 2010

Il est possible à tout moment de venir voir l'école, de prendre contact avec le collège des professeurs, d'assister aux cours en vue d'une éventuelle inscription à la rentrée prochaine en première, seconde ou quatrième année.

*Eurythmie*  
 1 rue François Laubeuf, FR-78400 CHATOU  
 Tel: +33-(0)1 30 53 47 09, Tel/fax +33-(0)9 64 07 60 28  
 eurythmee@wanadoo.fr

## Eurythmie-Schule Nürnberg

Mon. 12 April till Fri. 16 April  
*Star studies*  
 Lisbeth Bisterbosch, Emmerich/The Netherlands  
 Registration requested  
 Venue: Eurythmy school

Sat. 24 April, 2.00 – 6.00 pm  
*Information day*  
 for those interested in training  
 Venue: Eurythmy school

Mon. 3 May till Fri. 7 May  
*Projective Geometry*  
 Hansjörg Hofrichter, Nuremberg  
 Registration requested  
 Venue: Eurythmy school

Sat. 12 June, 2 pm – 6 pm  
*Information day*  
 for those interesting in training  
 Venue: Eurythmy school

Fri 9 July, 4.30 & 7.30 pm  
*Finals & showing of work*  
 Venue: Rudolf Steiner-Haus

Sat. 25 Sept., 8.15 pm  
*Eurythmy performance*  
 for the Michaelmas Conference of the Anthroposophical Society in Germany  
 "The European Folk-Souls and the Human 'I'", 24 – 26 Sept., 2010 in Rudolf Steiner House, Nuremberg  
 Venue: Rudolf Steiner Haus

## Eurythmy Spring Valley

Eurythmy Spring Valley Training Program Options

### *Full-time Training – Opening a first-year class 2010*

In September, 2010, our new first-year class will open with – so far – ten students from around the world who will share this new journey. The semester curriculum will begin with the basic elements of speech eurythmy and an invigorating rods-block, surrounded by introductory courses in anthropology, biodynamic gardening, poetics and others to support their first steps.

### *Post-graduate Course 2010 – 2011*

Eurythmy Spring Valley is opening its upcoming 4th/5th year program to interested students. The course will focus on Styles, Rudolf-Steiner forms to poems in English, review tone- and speech-eurythmy elements, independent work-projects. It will conclude with a closing performance. Teachers to include Eurythmy Spring Valley faculty-members Christina Beck, Annelies Davidson, Barbara Schneider-Serio, with possible guest teachers, Dorothea Mier and others.

### *Frontier Eurythmy Part-time Training Course 2010 – 2011*

Come join our part-time training course designed especially for people who live at a distance from Eurythmy Spring Valley in New York, but are able to attend the school for four two-week blocks during the year. Between each block, students are expected work on their own at home with a local eurythmist serving as a mentor. For more information on our part-time training option, see contact information below.

For information on our training programs contact our registrar at: info@eurythmy.org or visit our website at www.eurythmy.org.

260 Hungry Hollow Road, Chestnut Ridge, NY 10977, USA  
 Tel. +1 845 352 5020 x13 Fax +1 845 352 5071  
 info@eurythmy.org

## Involution, Evolution and Creation out of Nothing

In the previous Eurythmy-Conference with Michael Chaptis in October 2009, the themes included the four kinds of ether, the zodiac and the planets. These exercises originate from Marjorie Spock's (1904 – 2008) eurythmical research work on the etheric and introduce the practitioner to a host of new eurythmical experiences.

The next course takes place from Fri., 22 Oct. (7.30 pm) to Sun., 24 Oct. 2010 (12.00 midday).

Once again, the conference is aimed at "everyman/ woman"

who is searching for new movement experiences, that is, interested amateurs, as well as eurythmists, eurythmy therapists and doctors.

This course takes place in "Haus Piro", In den Zielbäumen 1, CH-4143 Dornach.

*Contact address: Norman Kingeter  
Herbstgasse 6, CH-4056 Basel; Fax +41-(0)61-261 07 24  
norman.kingeter@wegmanklinik.ch*

Host: *Verein zur Pflege der Forschungsarbeit von Marjorie Spock*

## Eurythmy-Seminars 2010 with Werner Barfod

5 – 8 April, IT-Incisa-Milano, for eurythmists and advanced amateurs

*The Testimony of the Word – Studies on the zodiacal gestures and planetary gestures in connection with Leonardo da Vinci's "Last Supper"*

23 – 25 April, CH-St. Prèx, for eurythmists

*Style epochs in music – fashioning in eurythmy*  
1 – 2 May, DE-Freiburg, Rudolf Steiner Haus  
*Seminar on the First Class*

10 – 14 May, CH-Dornach, Eurythmeum Zuccoli  
*Seminar for eurythmy students*

10 – 12 Sept., NL-The Hague, Academie voor Eurythmie, research weekend for eurythmists  
*Study-of-Man of listening: willful or recalled movement*

24 – 25 Sept., UK-Forest-Row, Peredur  
*The seven planet-gestures and the twelve zodiacal gestures in modern and cosmic lyrical poetry*

29 – 31 Oct., DE-Rüspe, Studienhaus, for eurythmists and advanced amateurs  
*Art in the C21st means being able to breath with the "I" and the soul*

12 – 13 Nov., DE-Berlin, Rudolf Steiner Haus  
*Our language of thinking has once again to become a language of the will – that is, learning to hold myself with my "I" and soul in the periphery*

## "Symphonic Development Saturn"

*by Josef Gunzinger*

– *specific gestures by Annemarie Dubach-Donath*  
Rehearsals for a new production for interested eurythmists and students

*Dates: 23 – 25 April 2010, Friday 7.30 – 9.50 pm, Saturday 9.00 am – 12.30 pm, Sunday 10.00 – 12.00 am*

*28 – 30 May 2010, Friday 7.30 – 9.50 pm, Saturday 9.00 am – 12.30 pm and 3.00 – 5.00 pm*

*Sunday 10.00 – 12.00 am*

*Course leader: Lili Reinitzer; Daniel Thiel, assistant*

*Registration: Eurythmie-Ensemble Euchore  
Lili Reinitzer, Dorneckstr. 6, CH-4143 Dornach  
Tel/Fax: +41 (0)61-701 53 97*

*lili@reinitzer.ch*

*Venue: Goetheanum*

*Contribution: 100 Sw. Fr. pro weekend*

If someone is asking about new impulses within eurythmy, one can point them to the gestures for the *Saturn-Entwicklung*. With her creative imagination Annemarie Dubach-Donath was able to create from the pictures of world-evolution Steiner describes in his lectures *The Inner Realities of Evolution*, Berlin 1911 (GA 132).

We are given a substantial description of world-evolution. "... the Thrones, the Spirits of Will, kneeling in full devotion before the Cherubim, yet in such a way that their devotion arises not out of the feeling of smallness, but out of the consciousness of possessing something that can be sacrificed. The Thrones in this willingness to sacrifice, which is based on strength and courage, as if kneeling before the Cherubim and offering up to them... the smoke of offering ascends to the winged Cherubim." This picture and others moved A. Dubach-Donath for thirty-five years. After this time, she could create the silent eurythmical composition and the appropriate specific gestures. In response to her request, Josef Gunzinger composed his "Symphonic Evolution: Saturn" for large orchestra.

The construction of this 20-minute composition reveals twelve scenes:

1. The introduction begins as if from a far distance with a deep tamtam-gong, allowing to appear the glimmering flashes of the Cherubim and the flooding of warmth the Thrones.
2. After a pause, through various musical motives the central event is presented in the second and third scene – the Thrones kneeling before the winged Cherubim, offering the sacrifice which the Cherubim accept and bring about the birth of the Archai.
3. A weaving music with full orchestral sound shows the fourth scene in the collaboration of the three hierarchies: Cherubim, Throne, Archai.
4. A strict, rhythmical change separates the three groups in the fifth scene and makes visible in the sixth scene a freely hovering, flowing of time through the Archai.
5. The seventh scene signifies the actual activity of the Archai with the ascending motif in dotted rhythm.
6. Now there appears the billowing sea of courage with the ensuing Maestoso, the consultation of the Hierarchies in the ninth scene.
7. The climax of the tenth scene is reached in the circling movement of the Saturn-seal; at the end the refusal of the sacrificial substance is interwoven, so that the preview of the Earth's redemption lights up through one sole gesture out of the complete tranquillity.
8. A melodious descent through three octaves leads in the eleventh and twelfth scenes to a mysterious ending, finishing once again with the tamtam-gong.

Rehearsals for the new production and a possible performance of the *Saturn-Evolution* will be led in collaboration with the Eurythmy-Ensemble Euchore. The eurythmical method of working of Euchore is based on the foundations

of student work since 1982 to develop the art of eurythmy, directed by Lili Reinitzer. Ensemble Euchore is a freelance group of qualified professional eurythmists. The artistic work of Euchore rests on the basic elements of eurythmy, built up and carried through with specific exercises. In addition, Lili Reinitzer passes on the experiences she was able to assimilate in her many years of collaboration with the first eurythmists. The central eurythmical task is fashioning the *Symphonischen Entwicklung: Saturn* by Josef Gunzinger with specific gestures by A. Dubach-Donath. Since 1993 to 2009 the *Saturn-Entwicklung* and several great orchestral works by Mozart, Beethoven and Bruckner have been performed in eurythmy in the Goetheanum, in Switzerland, Germany and Budapest.

## SPEECH

### AmWort

*Dates 2010*

*Intensive course*

Introducing and deepening speech formation:

6 – 17 September 2010:

Movement in speech

*Further training*

in therapeutic speech practice, part-time, begins 2 August 2010

The next *Basic Training* begins 6 September 2010

*Ruchtiweg 5, 4143 Dornach, Tel. +41 61 702 12 41  
info@amwort.ch, www.amwort.ch, www.atka.ch*

## BOOKS REVIEWS

### *Stefan Hasler, Felix Lindenmaier, Margrethe Solstad* **Die Toneurythmieformen von Rudolf Steiner**

[“Rudolf Steiner’s music-eurythmy forms: work material/ documents/ research / analyses”]

New publication Jan 2010, pp. 275, with numerous colour illust., h/bk. 49.90 Sw. Fr. / 29.90 euros. Verlag am Goetheanum, ISBN 978-3-7235-1358-3

During the past three years three persons have collaborated to work intensively on Rudolf Steiner’s music-eurythmy forms: Margrethe Solstad (Leader of the Performing Arts Section at the Goetheanum), Felix Lindenmaier (musicologist and musician at the Musikakademie Basel) and Stefan Hasler (Alanus Hochschule/ Eurythmy Department). As a result of this work the above publication is now available.

Steiner’s 152 forms for music eurythmy are an inexhaustible source for the artistic-musical work of every eurythmist. This book researches their essence and what they contain, enriched with accounts of the background of their creation, and the special contexts worked through by means of analyses. The foundations developed by the authors should make it possible for all those interested to find their individual and creative way to these works.

Part One presents how Steiner’s music-eurythmy forms came into being. The attempt is made to trace the actual creative process and the particular aural process. Some stimuli from exercises should help one to enter this process oneself as a researcher.

In Part Two some forms are looked at and analysed. As in music, music theory supports the player, so here, if one can call it such, a “eurythmy theory” should support the practical artistic work of eurythmists and be developed. This can only be fruitful if searching work and practice is undertaken.

Part Three summarises what has been worked out; the results leading to advice towards one’s own artistic creativity.

Part Four assembles contributions from various col-

leagues who over a lifetime have worked with Steiner’s music-eurythmy forms. They show how individual and varied working with these creations can be.

In addition, there are exemplary descriptions of Steiner’s indications for dress and stage-lighting. With Christian Senfft von Pilsach Steiner’s lighting indications are studied. He wrote the corresponding texts. Christoph Graf, Ingrid Everwijn and Dorothea Mier contribute on further specific questions. Claudia Reisinger, Cara Groot, Ursula Bloss and Maria Jenny add their experiences.

The Appendix contains indexes, including biographical dates of the first eurythmists who were given these forms. There is a glossary with explanations of some musical terms.

We hope that through this book readers will feel stimulated to pursue what is here made available through their own research-exercises in order to fructify their own striving. This book is for all those interested in Rudolf Steiner’s aesthetic-artistic creations.

*Stefan Hasler, Felix Lindenmaier, Margrethe Solstad*

### **Eurythmische Gesten**

#### *Kunst und Technik der eurythmischen Formführung*

[‘Eurythmical gestures: art and technique in carrying out eurythmy forms’]

First complete edition of the exercises by Annemarie Dubach-Donath, Lili Reinitzer (ed.). Pub. spring 2010, Verlag am Goetheanum ISBN 978-3-7235-1353-8. 39.90 Sw. Fr. / 24.90 euros

This book consists of the first complete edition of the exercises for eurythmists by Annemarie Dubach-Donath. They form a basis for research in eurythmical studies for a practical orientation to the eurythmy forms given by Rudolf Steiner, providing the basis for their execution in artistic space.

The birth of these eurythmy forms breaks down to a series of four stages of development. Here they are seen in relation to the cosmic evolution of the earth.

A. Dubach-Donath contributes to an artistic future of eurythmy with her presentation of the creative fashioning of specific gestures for the evolutionary stages of Saturn, Sun and Moon.

Excerpts from the memoirs *Erinnerungen einer Eurythmistin an Rudolf Steiner* insights and opened into the biographical situation of the artist A. Dubach-Donath.

The lecture included here by Sergej Prokofieff, held on 27 April 2008 at the Goetheanum, throws light on some spiritual-scientific aspects on the observations contained in the book.

#### Copyright information:

Though Inge Maresca, the sole executor of A. Dubach-Donath's estate, Lili Reinitzer has been granted access to all the eurythmical materials, both of artistic and scientific content, of A. Dubach-Donath and to authorise publications. Without the written consent of L. Reinitzer nobody is authorised – even if only in part – to publish the contents of eurythmy courses, performances or discussions, *etc.*, with the acknowledgment and under the name Annemarie Dubach-Donath.

#### Rosemaria Bock

### Studien zur Menschenkunde des Eurythmie-Unterrichts, Band 5

["Study-of-man of the eurythmy lesson, book 5"]

Distribution: R. Bock, Robert Bosch Str. 101, DE-70192 Stuttgart, Tel. +49-(0)711-25 97 19 27, Fax +49-(0)711-25 97 19 28

*Elisabeth Göbel, DE-Göttingen*

Rosemaria Bock's latest book of studies gives us a collection of articles. It can be called a "necklace of pearls" from rich experience of a long eurythmical life.

For practical work in schools the first basic question is, Whence do meaningful ideas come for each individual child? and for every lesson? We are directed to the necessary "artistic sense" – How artistic creation is connected to letting go the daily activities, how one's own being changes, the heart rays into the head and the middle human system unfolds its rhythmical forces – those of the world-periphery – experiencing a new enlivening. All this should become sense-perception in order to understand the individualities of children. In one's own experience of the body the many observations form into a picture of the children's personalities. How this now becomes the basis to receive the "right" ideas, and how this is transformed educationally into the various ways is presented with living examples with the background of the study of man. In the same way the paths to building community are described through a felt, breathing rhythm in giving and receiving, but also through the schooling of attentiveness of the spaces between. Through this the "side by side" can slowly become a "with each other".

In one of the following articles the important significance of the feet in various ways ("the word of the feet") is dis-

cussed; already physiologically they express something listening, something speaking. This is investigated in standing, normal walking, stepping, threefold walking, in dancing and skipping, even in pictures from the different cultural epochs, right up to Scottish folk-dance. We receive much insight on the applications in teaching.

A stimulating chapter for us eurythmy teachers is entitled, "Eurythmical Practice. Why are children sometimes against this?" Questions are posed, such as, "What in the soul lies at the root of such anti-behaviour?" What the study-of-man has to illuminate is explained so that we can understand this problem. Another question is the daily naughty behaviour. "Do we find in eurythmy itself the right ways or have we call on 'educational' measures?" There are good examples of lesson structure as "right ways", with counter-examples too, for all age groups.

A short chapter is dedicated to what is falsely named "hygienic eurythmy". Rosemaria Bock looks up passages from Rudolf Steiner. He calls it the "hygienic *side* of eurythmy", "hygienic *element*", or "hygienic *principle*". Why this differentiation of choice of words is so important is emphasised in three pages.

The author's main concern is expressed in the final and extensive article, "A critical look at the subject of the senses and the capacity to imitate, from the point of view of eurythmy". She clearly works out, how not only the senses of the will at the beginning of an incarnation demand our attention, as is always presented in the kindergarten movement and the education of the lower classes, but R. Bock proceeds from Steiner's statement that "the small child is completely a sense organ". She continues that the sense of the "I", "the greatest and most extended sense, remaining for the whole life" is obviously there from the beginning. This is *the* sense through which the faculty of imitation can unfold out of the world before birth.<sup>1</sup> Further on, she emphasises the fundamental importance of the conscious care of the higher senses. In failing to care for them, one stands later helpless faced with the difficult behaviour of our children as a tendency of our time. For the eurythmy lessons in particular – but not only for them – she shows extensive possibilities to awaken and to further educate the higher senses, and for all age groups. For this chapter alone, this volume is worth "digesting"! It appears to me that the future possibility of education as a whole depends on this aspect, in our increasingly endangered situation today. But many things we do already can be made topical and intensified with a new view.

As especially precious in the necklace of pearls of all these educational studies, there is a chapter that could bring a wonderful extension to our eurythmy, on the ancient sacred word AUM. The author would have us consider whether this sequence of sounds should not be added to the triads I A O – T A O – I U A, as the seed "out of which the full strength of development through eurythmy can unfold", like a remedy. With all Steiner's recorded words on A U M, Rosemaria Bock gives an extensive picture, indeed an archetypal picture illuminated from all sides. Through her approach she leaves to us to research how to fashion this. She dares to suggest that, "the AUM out of its primal substance is a eurythmical word". In relating to the past, the "I" develops.

In gratitude to Rosemarie Bock for this work, I warmly recommend vol. 5 in her series of studies.

*Helga Daniel*

## Übung macht den Meister

*Eurythmie in den Klassen 5 - 8*

[“Practise makes perfect. Eurythmy in Classes 5–8]  
edition waldorf, ISBN 978-3-940606-48-8. 46 Sw.Fr. / 29 euros

In September 2009 there appeared the sequel to “Bewegt ins Leben”, eurythmy in Classes 1 – 4. In “Übung macht den Meister”, eurythmy in Classes 5 – 8, by Helga Daniel focuses on the middle school. This is a practical book, dealing with the daily questions of school life, yet it also attempts to trace the inner structure of eurythmy lessons. Each chapter can be read for itself, so that the reader can look up whatever s/he needs when it is needed.

*Christa Slezak-Schindler*

## Künstlerisches Sprechen im Schulalter

*Grundlegendes für Lehrer und Erzieher, die im Sinne der Erziehungskunst Rudolf Steiners arbeiten*

[“Artistic speech for school-age children: basic material for teachers and educationalists who work with R. Steiner’s educational impulse”]  
8th improved and extended edition 2007. Pp. 344, h/bk, with numerous coloured illust. edition waldorf. 49.50 Sw. Fr. / 27 euros. ISBN 978-3-927286-74-0. Best.-Nr.: 1013

Speech is an essential part of human existence and the most important tool of the teacher. Since the inauguration of the first Waldorf School, speech on the one side fashioning in a special way, aims beyond the training of artistic speech to develop the educational capacities of the teacher. On the other side, it is concerned with the development of human capacities in the pupils through a consciously trained, artistic speech. This book is far and away the most used work on artistic speech in Steiner-Waldorf Schools. After over four years out-of-print, this “classic” is now available in a handsome 8<sup>th</sup> edition.

So wollen dich die Kabiren,  
Die großen Götter:  
Mercurius in den Gliedmaßen,  
Sonne im Herzen,  
Mars in der Sprache.

Rudolf Steiner

[Thus the Cabiri, the great gods want you to be fashioned:  
Mercury in the limbs, Sun in the heart, Mars in speech.]

*New titles August 2009*

*Christa Slezak-Schindler*

*Otto Ph. Sponsel-Slezak*

## Sprachgestaltung in der Oberstufe

Hinweise für Eltern, Lehrer, Erzieher und Sprachgestalter  
[“Speech formation in the upper school: hints for parents, teachers, educationalists and artistic speakers”]  
ISBN-13: 978-3-9808022-6-0. Pp. 40, brochure, 6 illust., 13 Sw. Fr. / 6.80 euros

This publication does not give advice and directions for use; it contains in open form a wealth of valuable stimuli and a sketch for a possible perspective for speech formation in the upper school. It supplements Christa Slezak-Schindler: *Künstlerisches Sprechen im Schulalter*, 8th edition, published by *edition waldorf*

*Christa Slezak-Schindler*

## Sprachanbahnung – Sprechfreude

[“Beginning speech – enjoying speech”]  
ISBN 978-3-9808022-8-4. Pp. 120, 26 Sw. Fr. / 14 euros

This book is written for people who want to help and support children on their way to speaking. Alongside speech artists who are active in education and therapy, alongside curative teachers and teachers of those with learning difficulties, also parents and others who are concerned that children enjoy speech and to open up ways that can lead to good speaking. Speech is not only a bridge between human beings and the human being to the world, it is also the way to our inner human essence.

*Please order direct from: Marie Steiner Verlag  
Burghaldenweg 12 / 1, DE-75378 Bad Liebenzell  
Fax +49-(0)-7052-934 42 33,  
info@sprachgestaltungskunst.de*

*Ruth Dubach*

## “Die Krone des Menschen”

*Almut Bockemühl, CH-Dornach*

“The human crown” is a small treasure worth recommending, a story in poetic form of the search of a young shepherd. At first he appears looking for a lost lamb, to discover that it has been carried off by a wolf. But the path then rises to a real fairytale-like path of trials, as in a fairytale whose goal is the saving of a Princess and the achieving of (inner) sovereignty.

This small brochure is a fine small gift for people with a sense for picturesque lyricism. The story is surely suitable for eurythmical presentation.

“Die Krone des Menschen”, private pub. venture. 10 Sw. Fr. Buchhandlung am Goetheanum, CH-Dornach; Bider & Tanner, CH-Basel; Buchhandlung Anthrovita, CH-Bern

*edition zwischentöne*

*Recent publications 2009/10*

*Stephan Ronner*

## Wechselgesänge II

*Lieder, Kanons, Liedsätze (mit Arbeitshinweisen)*

[“Songs, rounds, song arrangements, with hints for practice”]  
October 2009, pp. 48, A4, p/b.  
18 euros / ISBN 978-3-937518-11-4

Taking up the thread from its predecessors, in this booklet we have songs that have all arisen out of educational work with young singers. The 54 songs, canons and settings are valuably supplemented through teaching tips. Mostly arisen out of work in Classes/Grades 1 to 8, they lead from single-voice songs to various forms of polyphony. A treasure-trove for all classes, music teachers, and leaders of children's choirs, who are seeking texts and musically appealing material other than the mainstream educational music.

Stephan Ronner, b. 1955, is a tutor for music and music in education at the Seminary for Steiner-Waldorf Education, Stuttgart.

### Mechthild Laier/ Gerhard Beilharz Kinderharfe spielen

#### *Anregungen für Eltern und Erzieherinnen*

["Playing the children's harp: hints for parents and teachers"]  
December 2009, pp. 60, brochure, in colour with numerous photos and musical examples.  
18 euros. ISBN 978-3-937518-10-7

This little book is written for parents and teachers who want to sing and make suitable music for or with children of pre-school age.

Step by step the technique of playing is illuminated – those who cannot yet read music can learn it here – and supplemented through suitable examples of songs and likewise hints to improvisation. Situations are described where the children's harp can be put to good use, e. g., bringing children to bed, or framing a story with music.

In the Appendix practical tips for tuning and replacing strings are given, with further points, suggested literature and contact addresses.

Mechthild Laier, b. 1957, works freelance in music therapy (including music therapy at the Filderklinik), gives singing lessons, lyre lessons, makes music with children, gives lessons in therapeutic instruments, and courses in the children's harp.

Gerhard Beilharz, b. 1953, works as a music tutor in various training and further training centres.

### Reinhild Brass Hörwege entdecken

#### *Musikunterricht als Audiopädie*

["Discover ways of listening: music lessons as aural education"]  
January 2010, pp. 237, h/bk, numerous photos and musical examples. 44 Sw. Fr. / 26 euros. ISBN 978-3-937518-13-8

Reinhild Brass is a music teacher at the Institute for Steiner-Waldorf Education in Witten. Through the many years of building up the Widar Schule Wattenscheid – a Steiner-Waldorf School she helped to found in 1979 – she developed an unconventional concept for music lessons of Classes/Grades 1 to 8, in which she focuses on movement,

improvisation and the use of all sorts of newly developed instruments. The *paths of listening* she discovered sound for the first time in a comprehensive description. Throughout eight classes/grades, a canon of exercises is unfolded, child-orientated and reflected in deepening observations.

This book should encourage us to take listening seriously, and in working with children to take some of the described *paths of listening*, thereby discovering many new things for oneself.

Reinhild Brass, b. 1950, is music tutor at the Institut für Waldorfpädagogik in Witten-Annen. She founded in 2005 the Instituts für Audiopädie.

### Hermann Pfrogner Lebendige Tonwelt: Zum Phänomen Musik

["The living world of music: musical phenomena"]

October 2010, c. 700 pp. Subscription price till 31 May 2010: 38 euros. From 1 June 2010: 45 euros. ISBN 978-3-937518-12-1

A reprint of the 1976 edition, supplemented with a Foreword and a Biographical Sketch by Heiner Ruland, and a list of publications by Hermann Pfrogner.

This book is concerned with the inner links between the human being and the tonal system. After a survey of the tonal systems of the great civilisations (India, China, Greece, Arabia) we are led into the world of tonal relationships, concentrating on the development of tonal music till Béla Bartók. The third part is devoted to Arnold Schönberg and the great breakthrough in musical development since twelve-note technique till the present day. The concluding section "The tonal arrangement in the human being" (*musica humana*) opens up new points of view for the understanding and practice of contemporary music and music of the future, including in particular music therapy.

Hermann Pfrogner, (1911–88) studied piano, counterpoint and composition at the "Staatsakademie für Musik und darstellende Kunst" in Vienna, and at the same time studied law at the University. 1934 awarded Dr of Law and Diploma in Music Theory. Worked as a finance lawyer, did war service, was a prisoner of war. From September 1945 studied musicology at the University of Vienna. Subsequently, some years as a freelance music journalist and visiting lecturer. Through his book *Die Zwölfordnung der Töne* ["The twelvefold arrangement of notes"] (1953) he was widely recognised as a music theorist. From 1958 teaching contract for contemporary music at the Music College; 1970 became Professor; 1974 ended his teaching career for reasons of health. After his comprehensive, standard work *Die lebendige Tonwelt* (1976) several shorter writings on themes of music therapy, and so on.

edition zwischentöne

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Jan Dostal  
**Musikgeschichte einmal anders**

["Music history with a difference"]  
 Triskel Verlag, Basel, Laufenstrasse 84, CH-4053 Basel  
 mail@triskel-verlag.ch

An unprejudiced glance at musical history

Christian Ginat, CH-Dornach

Jan Dostal, the Czech musician and priest of The Christian Community, has produced a sketch of music history as the fruit of a long professional activity. It is worth reading.

At the end of the first chapter, he mentions the insights through Rudolf Steiner's work; otherwise his work is intended for all music-loving contemporaries.

He addresses his readers with a pleasing lightness, in order to insist that music is a purely experience of the soul, which needs notes only as a scaffolding. In the text a glance is taken at the trinity of melody, harmony and rhythm; an approach to a living theory of intervals leads to an introduction to the experience of the single note in connection with Debussy. Yet all this is without anthroposophical concepts and without using such technical terms.

After this introduction, Dostal investigates early cultures for their views on music – India, China, Egypt, and ancient Greece. He does this as if in conversation with a scholastic, non-spiritual world-conception. Mindful of the spirituality of the ancient teachings, he points to their beauty, their sounds, and leads us without persuasion to a confirmation of his initial thesis.

After the Middle Ages, the presentation becomes more specialised, richer in detail. Whoever can read or play the examples in piano-reduction naturally scores an advantage. Yet attention is always directed to a musical experience conveyed through the actual examples, not to a faultless presentation of history. Hence the lightly provocative title "Music history with a difference". Thereby his presentations appeal to us; the periods in history tell us something today – Gregorian chant, organum, polyphony, ars nova, counterpoint of the Netherlands, Palestrina's style, and the birth of the opera.

With the great composers Bach, Beethoven, Mozart and Debussy, for each of which he devotes a chapter, Dostal shows the different attitudes taken to the world and the spirit in the course of history.

The "Ausblick—further view" (last chapter) is a penetrating appeal to cherish music, especially in schools, in cultural life and in the family. In view of his age – he will be 90 this year – the author appears as somebody very awake to the present situation.

The founder of the publishing house, Triskelverlag, is especially to be congratulated. As a "one man production", this small concern can take on titles with small commercial prospects. And yet through the present humble review I would wish this book finds its way to many lovers of music – those, too, with little training –, for it can be a great enrichment for many people, regardless of their cultural or spiritual background.

Reinhild Brass  
**Hörwege entdecken**  
*Musikunterricht als Audiopädie*

["Discover ways of listening: music lessons as aural education"]  
 January 2010, pp. 237, h/bk, numerous photos and musical examples. 44 Sw. Fr. / 26 euros. edition zwischentöne. ISBN 978-3-937518-13-8

"Listen into" instead of "forming out"? Discover ways to listen

Stephan Ronner, DE-Stuttgart

Here is a voice that challenges – "you should *ein hören*, 'hear into' instead of *ausbilden*, train [literally, 'forming out']"! With all the announced educational innovations and commercial opportunities of the latest thing emerging from neuro-educational laboratories to do with training and learning, "*Ein hören*", a deeper listening, appears as a surprising counter-wind, as a gesture placing for consideration the empathetic ear as the actual task. A slowing down enters; the voyeuristic greed for sensation decreases. Becoming aware of one's own listening space fills one surprisingly with well-being. Here the whole human being, in listening, turns towards the whole human being as the one producing sound. With "Discover ways of listening" we have a compendium that gently and persistently leads us to something which is inherent in every human being as a primal longing, belonging to everyone as a faculty. No doubt it is connected to what schooling has to accomplish today. I would like to summarise it as a musical basic competence of every human being. Opening your ears is a complicated process, forming the basic prerequisite of every human relationship. The reductionist model of sender and receiver is completely insufficient. This is well known, yet has not been sufficiently internalised so that one can work with it. When in the basic training of listening we are dealing with aural that relate to the stage of development, an aural "staring" and "gawking" is not sufficient. Corresponding to a visual education, an aural education leads us to comprehensive richness, to a world of listening that is many-branched and differentiated. We begin to discover afresh this world of hearing and all the paths of listening it contains as a many-faceted, entwined weaving. We discover listening is inseparable from listening processes; we arrive at the necessity to do justice to this close connection through awakening the seed of musicality in every human being. Here once again a decisive role is played by the knowledge of the inner connection between aural education and movement education. An inner mutual play of inner and outer movement is set free and the realms of listening and of movement are discovered and deepened, not only standing in an analogical relationship but a causal mutual dependency. When we recall that 80% of aural perception takes place via the whole body, that is, not only through the "receiving" ear, then we become aware even more of the connection of whole-body processes.

In her "Discover ways of listening", Reinhild Brass leads us step by step through the first eight school years, allowing us to participate in a subtle aural educative practice. Whoever follows the steps will certainly experience how much of the world of listening he has already discovered and how much

still lies ahead. We are concerned here with elementary processes with such deep effects, that one passes from one surprise to the next astonishment. All stops are pulled out here of what are called plays of listening, of sounding and of movement, from very elementary to highly complex processes and games. The richness of experience can always be felt, the openness for ever-new discoveries, and the determined aim to be responsible towards the listener. Only by truly entering into these processes do you realise how few the indications are, how careful and ordered the progress seems. The description of each exercise can be understood as an inspiration to discover something for oneself in a similar direction and carry it out practically. We are never given rigid recipes of a certain trademark to be slavishly followed. The aim always remains to discover the path of listening, to get involved in one's own listening possibilities, to come out with one's own creative listening. Ultimately it is about listening as a creative activity *per se* and the creative potential of each human being appears in the realm of listening as it were inexhaustible.

What is aural education good for; for whom is it aimed? One can simply say, everyone who wants to strengthen his/her primal human faculties, to harmonise, make whole and develop them. This can make sense and be useful in every educational context. In perceiving various transition situations in classrooms arranged for movement, I constantly question myself, What will the outer transition bring if the inner transition does not sufficiently prepare for this? The inflationary use of the concept of movement alone does not bring about any evident advances. Throwing overboard certain form-elements does not produce new ones. When the amorphous and mollusc element plants itself in the place of content and form, this cannot be what was intended. But it is different if the changed and defined school rooms, as meaningful, fashioned and filled movement and listening spaces, lead to a truly changed school environment. "Discover ways of listening" contributes much to this, both in concrete stimuli to this or that listening exercise in connection with bodily movement. Furthermore, with regard to methods, a one-sided cognitive addressing of

pupils is extended to involve the remaining 80% of listening capacity. This has nothing to do with tricks out of a textbook on method, but with inner experiences and inner initiatives, which out of a doing "as if", allow an activity to grow out of an inwardly anchored conviction, capable of further growth. And to remain with the example of a classroom for movement, without aural education this would be as absurd as a horse with only two legs.

The subtitle reads "music lessons as aural education"; its significance should not be undervalued. In many places music lessons, as far as they still happen, is limited to rather conventional aspects, and qualities of aural education lie far behind cognitive-teaching elements. The part of purely aural educational elements has much more to do with the highly respected neuro-physiological discoveries than the rather academic teachable part. The foundation of school-education has to turn primarily to the life-long effective factors, to the life-long learning ability, to the corresponding realms of basic competence. And that here a great emphasis is given to a widely developed aural competence in the above sense should be evident. Music lessons cannot be called such without corresponding listening, sounding and moving elements. May "Discover ways of listening" by Reinhild Brass introduce a change of thinking.

There have been many pioneers throughout the C20th. We quoted Julius Knierim (1919 – 99) at the beginning: "You should listen into, not form out!" This stands as a motto at the beginning of "Discover ways of listening". At the end of the final chapter, "Becoming a listener", we read Daniel Barenboim:

"Schooling the ear is probably more important than we imagine, not only for the development of the individual but also for the functioning of societies and states. Musical talent and understanding as well as auditive intelligence are gifts and abilities which too often are not seen in connection to the totality of human life. Either they are departmentalised into the entertainment sector or relegated to the esoteric realm of elite art" [Tr. back into Eng. from the Germ.].

Let us then discover paths of listening and ourselves become people who listen in!

## MISCELLANEOUS

### Hans-Georg Burghardt centenary of his birth

*Hartmut Haupt, DE-Jena*

Burghardt was born on 7 February 1909. Already in his early years he received musical instruction and in his hometown Breslau he studied composition, musicology, philosophy and piano with Prof Bronislav from Pozniak, a 3<sup>rd</sup>-generation piano pupil of Chopin. In the early 1930s he appeared as pianist and played some of his early works. He became nationally known after receiving the "Schlesinger Music Prize" in 1938. He received important artistic stimuli through his friendship with the painter Gerhard Reisch and the poetess Charlotte Dörter-Rehmet, many of whose texts he set to music. After the loss of the greater part of his work during a move in 1945, he found a place to stay and a new beginning

for his career in Halle, later a home for those with special needs in Gerswalde, led by Franz Löffler. With his "Brandenburg Concerto" and the music prize it won he became known in mid-Germany. In 1952 he began a 12-year period as tutor for composition and piano at the Friedrich Schiller University, Jena, and from 1964 at the Martin Luther University, Halle.

Alongside his symphonies, piano works and songs, he turned to the harmonium already the Breslau time but also in Jena and Halle, for which he wrote cycles of Imaginative Pieces, Preludes and Fantasias.

Compared to the intimate nature of the harmonium he found new possibilities of expression in the monumental sound of the organ.

Initially linking to late romanticism, Burghardt found stimulus from the mid-1930s from Hindemith, Reger and Debussy, and from Eastern European music, such as Sho-



stakovitch and Katchaturian important impulses for his own style of composition. His special interests included the search for a new and extended tonal system on the basis of Rudolf Steiner's indications on the musical element. In various publications he developed his ideas "towards the transformation of the major-minor system into a system of seconds that better serves the melodic unfolding". The "spheric" sound of the harmonium seemed to him especially suited for the transparency towards the musical "inaudible etheric" space.

*Works include:* Piano pieces, piano and violin sonatas, songs, symphonies, piano concertos, string quartets, works for harmonium, organ works.

*Written works include:* Die Sekundskalen als Mittel einer neuen Tonalitätsgrundlage, Breslau 1943; Beiträge zur Tonalitätsfrage in der Musik der Gegenwart, Jena 1953; Aus meinem Leben, Erinnerungen I–IV, Halle 1972.

*Literature:* Kämpken, N, Hans-Georg Burghardt, Leben und Werk, ein Sonderweg in der "modernen" Musik, Sinzig 2000. *Other publications:* by J. Bloem, H. Scheunchen, H. Haupt, and others.

*Newspaper articles, concert reviews*

### *Private-view of the picture book* **"Snow-White and Rose-Red"**

23 April 2009

private pub. venture. 35 Sw. Fr.  
Buchhandlung am Goetheanum, CH-Dornach

*Ruth Dubach, CH-Dornach*

There are transfigured moments, in which one clearly feels that it becomes brighter on the earth! The joy that lights up here and now will last beyond the today. It grows into another dimension where the knowledge lights up that now the

angels too rejoice...

How do such moments arise? It can be experienced where the highest of the arts, the social art, is not only talked about but is realised.

The music therapist Danielle Volkart studied for a long time with an older inhabitant of the "Sonnenhofs" (Arlesheim) Grimms' fairytale "Snow-White and Rose-Red". Through the loving and enthusing concern of the carer, the 88-year old Lillebil Fuchs became rejuvenated and discovered afresh her joy in painting. Together a fairytale picture book was created which is now offered to the public in the festive celebration of a private viewing. "Well, do you know me?" Lillebil asks the people who in congratulation shook her hand. Smiling with astonishment, she said, "Do you really know me?"....

There we have it, which makes possible the wonder of this small creation. The carer did know and recognised in her charge the gift to present in simple pictures what her rich soul experienced through the fairytale and surrounded the whole event with the magic power of devoted enthusiasm.

This deed is now written into the book of memory of human development. Does this sound grand? No, such a creative initiative weighs far more than many other things that are seen as significant. It is a healing counter-weight to the "ill-producing humanly degrading 'achievements' of our present civilisation".

The writing, through which this small event is woven into the world of becoming radiates especially because the text of the picture-book for the main part is not written by a computer but by hand, written by Felicitas von Glenck, who lives and works near the "Sonnenhofs". She also joined as a hand-bell player in a small orchestra that set the mood for this private viewing with Pachelbel's canon. It was so still in the room that one could divine a joyful angelic presence.

## Summer speech course in the towns of Rudolf Steiner's youth

*Irmela Bardt, DE-Bad Liebenzell*

A group of speech friends had on three occasions already joined Michael Blume, and with him had rehearsed choruses from *Faust* on the Greek islands.

In 2009 we were invited to the land of Rudolf Steiner's youth, Burgenland. Already in his early years Steiner experienced the homelessness of his parents. The village children felt the new lad who had arrived did not "belong". They excluded him, for example, from gathering nuts in Neudörf. In loneliness there awoke in him the "lad's second sight", spirit-vision and with it the strength of inner freedom.

A tuning into this theme of loneliness, inner homelessness and freedom, which penetrating our speech course, found a refreshing and light prelude through "The three gypsies" by Nicolaus Lenau. We were filled by texts by Chr. Morgenstern, J. Fercher von Steinwand, R. Hamerling, leading to a focus in the Mystery Dramas. In particular, we were busy with scenes of the Middle Ages from the second Mystery Drama, which we tried to bring alive partly in choir and partly with individual roles.

Leading our speech with apposite correction and humour, Michael Blume directed our group of 25 persons in an enlivening manner. Like a conductor he brought us, an amateur speech-orchestra into sound.

Between the seminar-days excursions were undertaken into the “Buckligen Welt”, to the Neusiedlersee and to Hungary. From Neudörfel we walked the path the young Rudolf Steiner took to Sauerbrunn, refreshed ourselves at the well there and carried the water back, as once the young lad did through the wood to Neudörfel.

The Neusiedlersee impressively separates from the “Buckligen Welt”, a country of mountains with its geological secrets and the wide plain, the open sky and original atmosphere of Hungary, still preserved today. You repeatedly come across contrasts demanding balance – a wonderful landscape which makes you feel that historically significant events had taken place here, for example, the fall of what was called “the iron curtain”, which began here in 1989, in Burgenland. It is not insignificant that a representation of Mithras quite near to this border crossing witnesses to a special time. Do the roots of the specialities of the landscape possibly lie far in the past, about which Rudolf Steiner describes, that the path of Gilgamesh’s initiation with the question of the immortality of the soul led far into the West? East and West meet in Burgenland.

Through working on the Medieval scenes, we were especially open for impressions of the castles of the knights: Burg Bernstein and Lockenhaus. The tours gave a strong picture of the life and habits of that time.

Thanks to our mining-engineer friend Michael Pechmann, we received an impression of antimony mining and the nature of subterranean mining with its secrets and dangers. Dr Heidi Pechmann described the healing power and the use of antimony in medicine.

Our walk to Mt Kienberg was a jewel. Many anthills helped to make a healthy forest where foxgloves and cyclamen bloomed in various colours. The green serpentine stone gave a deeply satisfying backdrop, supporting the magic of these surroundings.

On Wednesday 12 August 2009, Marianne Schenker, radiating kindness with deep blue eyes, received us to Mariensee and led us to a place where in 1985 an underground-pillared building was fashioned, similar to the model built by Karl Stockmeyer in Malsch, only much bigger. A cupola building with serpentine pillars with pedestals and capitals worked on after motives by Rudolf Steiner. A winding stairway led us inside. Eyes have to adjust to the twilight. Frau Schenker had lit up the steps with candlelight; candles were also put between the pillars. The interior is illuminated through an oval window in the south-east. In astonishing tranquillity we spoke in chorus texts by Rudolf Steiner. This space demanded a formed speech with pauses filled with life. There was a special mood; the heavens were open.

Later Frau Schenker led us to her home and told in dignity and spiritual strength of the coming into being of the impulse for this building and up to the present situation, where a small building-group – often herself alone – celebrates a festival every Sunday at 9.00 am in the building.

To end, we spoke “At the ringing of the bells” by Rudolf Steiner. None of us dreamed that this festival of meeting was also at the same time a festival of parting. A few days later, on 31 August 2009, Marianne Schenker in her 87<sup>th</sup> year was called to the spiritual world. This event raised our

Mariensee-outing on to new and higher dimensions.

On the return journey, we stopped in Trumau, a town in which the memorial to Felix Koguzki is kept. In the cemetery we found this inscription on a large gravestone, “Here rests Herr Felix Koguzki, who died 1909 in his 76<sup>th</sup> year”. We have to thank the trail-tracker Emil Boch for following the trail of this herb-gatherer, whom Rudolf Steiner characterised in such a devoted manner. Bock’s descriptions of the personalities from Steiner’s biography were an enrichment for the excursions which we were privileged to experience with Michael and Beate Blume.

## A Translator’s Testimony

I learn much from criticism; thanks to all my critics! Some unfortunate individuals, though, apparently have some axes to grind – but let’s ignore these. Let’s rather simply mention some curious *facts* about the translator’s situation – it could be fun!

Translators, as all other professionals, learn from each other – *Sprachtherapieambulanz* is not what it looks like, you find out, but is about working with “out-patients”. And did you ever hear of the beginner who rendered *Tierkreis* as “animal circle”? Some people living in Switzerland insist that Dutch and even English are degenerate developments from the German language. Even if partially historically true, that’s not the whole truth. It certainly does not follow that continental observers should dictate to English-users that, say, *Heileurythmie*, should be rendered ‘curative eurythmy’ “because Rudolf Steiner said so”... No joke, this is a quote! The truth in *today’s English*, according to those in the profession – already some 25 years ago –, is that eurythmists don’t claim to “cure” people, but to practise therapy.

It may be that *Tonkunst* could be rendered, perhaps in some literary context, well, not “tone art”, but as “tonal art”, but sensible people, including the dictionaries, use the usual term “the art of music”, or simply “music”. With *Toneurythmie*, the facts are as follows: German and all German-related languages (e.g., Scandinavian) use their equivalent of “tone eurythmy”. The whole of the rest of the world (the Romance, Semitic, Oriental, Slavic languages, *et al.*) use their equivalent of “music-“, or “musical eurythmy”. Of course, English-users in their variety will do what they like with the word *Toneurythmie*. What, however, does “tone eurythmy” mean for the man-in-the-street, or the enquirer standing before you? Be truthful! Don’t you find you have to *translate* that transliterated word – do we need extra terminology here? Steiner himself sometimes said “musical eurythmy”. He also uses several expressions for the etheric body – “body of formative forces”, “ether-body”, “time-body”... that certainly helps keep the subject, and, indeed, the etheric body itself, *alive!*

Twenty-odd years ago I decided to do something for eurythmy-literature because I saw the need. Those more experienced in the field were very helpful in improving my efforts – in particular Barbara Schneider-Serio and Coralee Frederickson. The translations were thoroughly gone over (my commentaries did not receive editorial revision). In *Eurythmy as Visible Speech* we found out about “curtain lectures” and also elephants’ noses... No doubt the results can be further improved next time round. Naturally I regret the typos

and worse – I have to live with that. At the time I did ask around for copy-editors amongst eurythmists who know their subject; they were “too busy” – can you blame them? But who actually is “unprofessional” here? – the word trips off the tongue, doesn’t it? Errata lists are available on my web-site ([www.alansnotes.co.uk](http://www.alansnotes.co.uk)), or by request from [eurythmy.wm@ukonline.co.uk](mailto:eurythmy.wm@ukonline.co.uk)

Money? Well, like you all, I too sponsor the art of eurythmy! What I put into GA 278 and GA 279 is my own business. *Eurythmy: Its Birth and Development* [GA 277a] is the result of a request; funds all went into the production. Truth to tell, Dr Frederickson – duly acknowledged – did the nitty-gritty on my pedestrian text, a daunting task, also without fee. With *Eurythmy Therapy* a group of therapists asked for my help, and afterwards went through every sentence. Fee? It’s the only one I ever received for a book in my entire translator’s life! Is the result rather a revision? Well, look at the print-

ers’ ink in front of you – you say the colour is “black”, but it’s actually dark grey. The “white” paper, too, is actually light grey. The previous translation was consulted, as stated in the translator’s preface.

The Dornach *Newsletter* takes us about a month each time, twice a year. My better half and I receive some peanuts, but it’s more like our way of contributing to the Section. The text is as accurate as we can make it. It may not always read as smooth English prose; experts at polishing might rightly demand a proper fee. Perhaps people think a translator should spend *more* time than the original writers, even of admittedly poor German? If anyone is after the job, they can apply. All expectation of ideal conditions in the translation line could betray some wishful, idealistic thinking. What’s that? Somebody does want to HELP? Well blow me down, why don’t you say so?!

Alan Stott

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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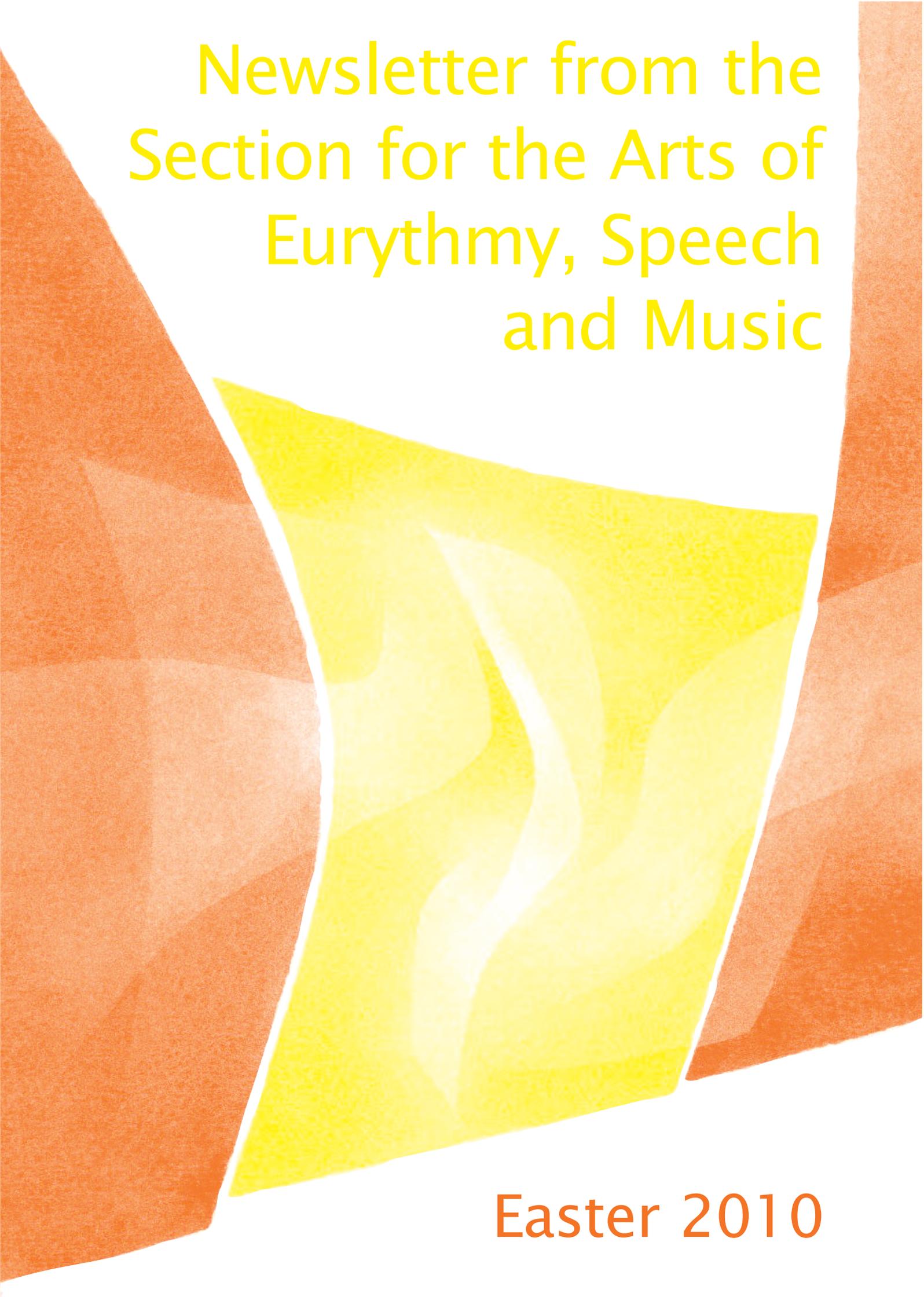
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The background features a layered, torn-paper effect. A central, irregularly shaped piece of bright yellow paper is layered over a larger, irregularly shaped piece of orange-brown paper. The edges of the papers are jagged and layered, creating a sense of depth and texture. The overall composition is abstract and artistic.

Newsletter from the  
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Easter 2010