

The background features a white central area where the text is located. This white area is framed by irregular, torn-edge shapes of blue and green paper. The blue shapes are on the left and right sides, while a large green shape is positioned in the lower half, overlapping the white area. The overall effect is that of a collage or a layered paper design.

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

Easter 2011

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FOREWORD

Dear Colleagues,

Here at the Goetheanum we can review a very eventful year. Many valued co-workers have had to leave because of the necessary cuts. The planned savings are more substantial than at first conceived. Now we have to see whether we can live with the new situation.

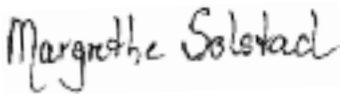
Nevertheless, full of trust we look forward to the great Conference for Eurythmists after Easter. We shall be concerned with Rudolf Steiner's concept of art as a pointer to the future of eurythmy. The focus is the realms of work in eurythmy today. Mutual perception will be possible, as well as a deepening in the professional realms.

The ending of the Conference also marks the end of a rich time of Carina Schmid as artistic director of the Eurythmy Stage Group at the Goetheanum. She had led the Stage-Group for 11 years with much warmth, openness and will to create. Through her, great performances of contemporary works found eurythmical expression. Collaboration with the Else-Klink Ensemble Stuttgart was unique.

An exhibition in the Goetheanum in April/May is devoted to the work of the Eurythmy Stage Group under her direction. Warm thanks to our dear Carina, in the name of all friends of eurythmy.

The performances of Steiner's Mystery Dramas at Christmas was an event experienced most gratefully by many people. In May the conference "Mystery Dramas and creating community" will take place for the education movement. Two further conferences on the Mystery Dramas will take place in the summer 2012. The initiative of the actors, "Mystery Dramas – close to the skin" meets with great interest. To deepen and throw light on the issues of our times through the Dramas shows on the one hand how contemporary the dramas are and on the other hand how they open new perspective on life's questions. May many people take this opportunity to experience the Dramas.

Margrethe Solstad



TOPICAL FORUM

Press release

Professor of Speech Formation

The Freie Hochschule Stuttgart, Seminary for Waldorf Education, has appointed the world's first Professor for Speech Formation.

Matthias Jeuken, Stuttgart (1 Feb., 2011)

In introducing this Professorship, speech formation is strengthened in an academic context. The Freie Hochschule/College emphasises the significance of speech formation as a performing and reciting art in their courses in Steiner-Waldorf education, especially as an artistic method to train in speaking. Already in the first lecture-course for Waldorf teacher 1919, Rudolf Steiner introduced speech formation on an anthroposophical basis as a central means of schooling. After over 90 years of practical experience, the Freie Hochschule Stuttgart, emphasises its concern for a schooling in artistic speech for prospective Steiner-Waldorf teachers. A study made at the University of Leipzig shows how topical this is. This study demonstrates that 40 % of more than 5000 tested trainee teachers were deficient in speech (press release, University of Leipzig No. 2006/226, 17 August 2006). The urgent appeal of the speech researchers in Leipzig for a speech training within the teacher training has for many years been met by the Freie Hochschule Stuttgart; the concern is now strengthened by the creation of this Chair.

Frau *Sabine Eberleh* has been appointed Professor of Speech Formation.

CV: Sabine Eberleh, b. 1959. Attended the Steiner-Waldorf School, Hannover-Maschsee. Trained as a bookseller. 1985 Dip. Speech Formation/Drama; 1986 qualified in educational-therapeutic speech formation. Taught for 21 years at the Alanus Hochschule for music and visual arts (till 2006), amongst other things in the eurythmy training for 16 years as tutor and as co-leader of the Dept. for Speech Formation/Drama. Many years of collaboration and touring with the eurythmy ensemble: Alanus Eurythmie Bühne (1985-91), Freie Eurythmie Bühne Bonn (1992-97), since 2009 Else-Klink-Ensemble Stuttgart. Numerous appearances and production with focus on "Szenische Literaturbühne (performing texts)". Collaboration with visual artists, including the Iranian concept artist and award-winner of the city of Bonn, Babak Saed, as speaker in his audio-visual installations. 2002 received recognition as "Theaterpädagogin But". 2009 awarded MA Ed. (Rudolf Steinerhoyskolen Oslo). Because of the cooperation of the Freien Hochschule Stuttgart with the Eurythmeum Stuttgart, she also teaches in the eurythmy training.

According to the demands of the accreditation process of the BA and MA courses, the Freie Hochschule also had to create Chairs in other subjects. Herr *Erik M.G. Dom* is Professor of Eurythmy. All appointments are confirmed by the Academic Ministry for the province of Baden-Württemberg.

CV: Erik Dom, b. 1950 in Belgium. After reading philoso-

phy and philology at university, he received his Dip. Eu. at the Akademie für Eurythmie in The Hague, 1980. Immediately after he was invited by Else Klink to join the in stage-group of the Eurythmeum Stuttgart (1981-84). Numerous performances at home and abroad. Attended various further training courses, incl. Lea van der Pals and Elena Zuccoli, later with Christoph Graf and Werner Barfod. From 1985 to 2009, Erik Dom worked as a member of various eurythmy-ensembles, incl. the Kalevala-Ensemble led by Anja Riska, the Free Eurythmy-Group Stuttgart led by Elisabeth Brinkmann, with Martha Morell, with Adriane van Beeck in Holland with the Erin-Ensemble. From 1989 to 1992 he led

the Skaska-Ensemble. Already in 1983 he was invited by the Freie Hochschule Stuttgart to teach eurythmy at the Seminary for Steiner-Waldorf education. His task in particular is to carry the eurythmy course for future Steiner-Waldorf teachers and supervise the class-teacher courses.

The Freie Hochschule Stuttgart, which since 1999 achieved academic recognition by Baden-Württemberg, renews its academic and artistic profile with the appointment of a Professorship. As a Hochschule/College with academic recognition for the awards in Steiner-Waldorf education, it makes an important contribution to the topical discussions in higher education.

ARTICLES

“You could dance everything that you feel.”¹

Corinna Neuhöfer

In the primal beginning the Word already was,
and the Word was with God
and the Word was a divine being (...)
In him was life,
and the life was the light of men.

These tremendous opening words John's gospel were taken up by Rudolf Steiner in a lecture given on 18th May 1908. He describes how the creative power of the Word forms the beginning of all development; we human beings have been enabled to produce this Word that gives light and life. With the creation of man, the faculty is ultimately given to master that which made the beginning, the Word. What finally appeared in the world of time and space was present in the beginning. The divine Creator-Word has penetrated into the mute human seed, in order to unfold out of it.

In Margarita Woloschin's memoirs we read how, after the lecture, Rudolf Steiner approached her with the question whether she could dance this Prologue to John's gospel. She answered that she believed one could dance everything that one feels. And that was precisely Steiner's intention. Still during the same year he gives a lecture on the relationships of the rhythms in the cosmos and the human being. In this lecture, he describes that the rhythm of the dance leads to the primal ages of the world. Through the early temple-dances the deepest cosmic secrets were acknowledged. Once again he expects the question concerning an art of movement, which in the essence of its point of departure links to the meaning of the early temple-dances and also to the need to express concrete creativity. Only three years later, however, was the question put to him concerning an art of movement, carried by the body bearing rhythm and life. This art was to be effective where deep contents border on what cannot be put into words.

In December 1911, Steiner gave the first task – alliteration. Further tasks followed in 1912, that is, feeling the dynamic of the language; an exercise to train the relationship of the limbs: “I think speech”; walking as a revolt against being bound to the earth; writing with the feet for a differentiated relationship to the earth; a round dance as an archetypal picture of moving together; indications on how to express

supersensory beings; and the first indications for speech-sounds: I-A-O. Then in September 1912 the eurythmical “Dionysian Course” and in 1915 the “Apollonian Course” were held.

Between both eurythmy courses the building of the First Goetheanum was taking place, “without which eurythmy could not have been found”. Steiner describes how the continuously fashioned forms of eurythmy are expressed in the forms of the building. The resting forms of the interior architecture related in a natural manner to the movements, so that the building and the movements became a whole. The Johannes-building [the original name] formed the envelope in which the Word through the formative forces of eurythmical activity could become “alive”. The House of the Word arose out of the spiritual wrestling for a renewal of dramatic art based on the stream of the early Mysteries.

At 30 years old, Marie von Sivers begins her studies of recitation in French. At this time she meets the works of Eduard Schuré. She is deeply impressed with his books [and starts translating them into German]. In them Schuré visits the early Mystery sites, in order to convey a deep experience of the divine. A deep relationship grows between Schuré and Marie von Sivers that lasts for 16 years. What he brings points beyond everything abstract and dead. It became for her a guiding-star, and led to what she was seeking – the inner light. On this qualitative search she meets Rudolf Steiner.

She takes on the administration of the Theosophical Society and organises the lectures both for the public and the Society. In 1905–06 she is co-founder and co-leader of the cultic activities on the path to knowledge of the esoteric school. This is also the time of reforming the art of recitation after years of preparation. During a lecture, a first recitation contribution is made: “Eleusis” by Friedrich Hegel.² A year later, “The Sacred Drama of Eleusis” by E. Schuré is performed. The performance forms the basis for all further artistic inaugurations. The content of this drama moves the soul directly. It forms the primal seed for a movement experienced by the soul.

All this is made possible through the artistic means implemented in presenting the Eleusinian drama: mantric words, songs, dances, lighting-effects, pictorial pillars. The task of art was to awaken the soul for the divine-religious element. Through immersing itself in a work of art, the soul comes to

experience the divine. Science and art were immersed into a sacred fire of religious feeling, which is none other than enthusiasm – to be in God.

The content of the myth of the abduction of Persephone is the decisive thing for the inauguration of the sanctuary in Eleusis. In this myth, Demeter commands that a temple be built for her. The building goes through various phases. In what is called the classic period, the age of Pericles (500–336 BCE), many seekers came to Eleusis. For the people of that time, life was interlaced by the gods. For their soul-condition of feeling, the gods walked amongst them, sometimes revealing themselves in the form of a blinding pillar of light. Death stimulated fear and was ungraspable. What was hidden in the dark realms of Hades? Hoping for an answer the seekers went to Eleusis. Pindar sings:

Happy is the man who knows knowing the Eleusinian truth,

Descends into the abyss of death.

He knows the beginning of life,

Knows the beginning given by the gods.

What was experienced there was received without discussion. Rudolf Steiner indicates that in order to understand what happened there, a “secret soul-mood” is necessary. The Greek person did not understand, he felt.

In order to participate in the Mysteries, certain conditions had to be fulfilled – the candidate had to be guiltless of murder and master the Greek language. The basic mood of the soul was a deep reverence and glorifying feeling for everything divine. In order to be able to meet this divine with a pure soul, one had to undergo various purification rituals. In a next stage, the participants were surrounded by strongly effective songs, words and dances. Through prolonged fasting, certain drinks and horror experiences, people were led into a loosened condition. In this way the mystic experienced on the first stage, the Mysis, the first Act of the Myth of Persephone – the abduction of Persephone into the Underworld. This abduction, this plunge of Persephone, was felt as the plunges of the soul into the body, into earthly existence. You left the place of consecration, carrying within yourself the tragedy of this fall, feeling you had fallen and separated from the spiritual existence. The mystic lived for a long time with the question how the fallen soul is able to return to the gods. In a next stage, the further course of the drama was presented symbolically – the abduction of the daughter, the mourning of Demeter, her turning away from the world of the gods. Through the various preparations, the souls of the mystics were receptive and open. They followed the event with the most intense inner feeling, going through suffering, sadness and pain; they felt their own soul robbed by Pluto. In what was presented, they beheld their own soul and divined that death is to be overcome through Persephone’s return.

In a further stage, the mystic was led before two pictorial pillars. The one expressed the cosmic-planetary forces, whose influence can be found in the qualities of metals – a symbol for the cosmic Father: Zeus. The other pictorial pillar expressing earthly material, growth, pictured the earthly mother: Demeter. Between these two pillars, Persephone appeared, standing in fire, carrying a child on her arm, Dionysos-Iakchos, the god giving the power of the “I”.

Rudolf Steiner interpreted³ these symbols as follows. Dur-

ing the Atlantean age, spiritual life was not yet divorced from bodily life in general. The life of the body was at the same time spiritual. The spirit that penetrated nature was Demeter. In the human organisation through Demeter, clairvoyant capacities are born: Persephone. Pluto gained influence through consolidation of the physical body. He condenses the human body, and thus robs the clairvoyant ability, Persephone. The intellect is experienced as fallen out of spirituality. The spiritual element, Demeter, withdrawing with her moral influence out of nature enters the Mysteries, in order from there to give direction. Pluto, as a picture of the physical element, robs the primal soul. The soul becomes bound to the body. Redemption takes place through the birth of Iakchos, as expression of the “I”-activity in the soul’s thinking, feeling and will. The *Telesten* (the beings of the future) beheld this awakening of the true “I”.

The decadence of our age, the control of technology in every realm, hinders this act of the soul’s becoming free. Persephone is not simply imprisoned; she is as it were reduced to a soul-clot. In the lecture-cycle “Art as seen in the Light of Mystery Wisdom” (1914), Steiner describes how we live in a cultural period in which the technology surrounding us stuffs us with Ahrimanic spirits. We are as it were penetrated with these beings.⁴ These forces should be confronted and the soul strengthened. In order to exist in this materialistic environment we need art – everything that leads the human being out of matter towards the spiritual. The first step towards such art was to be taken by building the Goetheanum. A building, art, was created which appealed to the activity of the soul. The first indications for eurythmy culminate in the first indications for the sounds of speech, the “I”-pillar exercise I-A-O. This exercise aims, out of the “I” to awaken in the soul the qualities of wonder and compassion. In other words, to unite oneself in thinking, feeling and the will with the world – a basic exercise which embraces as a primal seed all the eurythmical elements. The instrument is the “I-enkindled, enthusiastic soul” that makes its intention visible in the flow of time through the physical body. The primal picture of Eleusis is as the awakener of the soul for the primal artistic element.

Let us recall the first task. This is the stepping of alliteration. “Tell your daughter she should step alliteration. Take a strong, somewhat stamping step on the alliterated stressed syllable, and a pleasing movement of the arms on this or that stressed syllable, where the alliterated consonant is missing. [...] She should keep in mind, though, that originally alliteration was used only in northern countries where storm, cliff and the roaring and tossing of the ocean waves created a granny symphony of all the elements.”⁵

With this indication, we are initially placed on our feet. The world-conquering will of the Teutonic tribes led them to the Alps by foot. The whole Mediterranean area was flooded by the Teutonic tribes. Even Eleusis is destroyed in the 4th century CE by the western Goths. The Teutonic tribes possessed inexhaustible youthful forces, fearlessness and contempt of death.

Their spiritual heritage is the Edda. This text describes in mighty Imaginations the aims of the gods and the origins of the world. Odin is called the greatest Wanderer over the earth since primeval times. In human shape he has suffered earthly destinies right to their depths. He is the spirit weaving in wind and weather, spreading himself over wide realms in

order to penetrate the folk-soul with his world-breath, and to awaken in the power of speech. Without suffering there is no wisdom. Even Odin had to hang on the gallows-tree. For nine nights he had to wrestle.

I trow I hung on that windy Tree
 nine whole days and nights,
 stabbed with a spear, offered to Odin,
 myself to mine own self given,
 high on that Tree of which none hath heard
 from what roots it rises to heaven.

None refreshed me ever with food or drink,
 I peered right down in the deep;
 crying aloud I lifted the Runes
 then back I fell from thence.⁶

Odin experiences at this time that the spirit entering with the breathing is being continually devoured through the organisation of the body. The spear, Ger, is a picture of the power of speech, wounding the lower nature. What is hidden behind the picture of Odin hanging on the windy tree? Steiner reports the saying, “*Wotan weht im Wind*—Wotan blows in the wind”, which means, the spiritual forming forces of speech are revealed in the wind. With each activity of speech we are connected through the process of breathing with these formative forces of the surrounding air. On this first level, Odin was initiated into the forces that form speech.

On the next level, Skaldenmet, which the Giants held, had to be regained. Odin was able to re-conquer Odroerir, the drink to stimulate breathing. This saga is a picture of how the noblest formative forces of speech wait in the rock-cave of the body for their deliverance. By Mimir’s well Odin accomplished his third deed. Through sacrificing his divine eye which gave him insight into higher worlds, the art of the Runes came into being, the magic power of the sounds of speech. Steiner characterises this time of the first root-race of our Atlantean forebears. Thanks to their strong capacity of memory, they develop the beginnings of speech. They were more related to the beings of nature. Their soul-forces were controlled by nature. And so the word made of sounds was still something tremendously strong, with a direct effect. We recall the first task for eurythmy. Originally alliteration was only used in northern countries, where storm, cliffs, and the surging and tossing of the waves of the sea form a grandiose symphony of all the elements. You are to experience yourself as a bard who walks upright along the shore in a storm with a lyre on his arm. In the alliterated sound this elemental quality is repeatedly expressed. Through the consonants, we are connected with surrounding nature, because the formative forces manifesting in the elements in nature, in earth, water, air and fire, then become audible in the spoken work as plosive, lateral, vibrating and fricative sounds of speech. In the word, element life is at home.

“In him was life.” The creative power of the word has to be found again in the conscious turning towards nature, the grandiose symphony of all the elements. And so we experience a deepened perception through an active training of the senses as a prerequisite for a plastic, formed experience of speech.

“And the life was the light of men.” On the other hand, the soul should involve itself in thinking, feeling and will with

various contents, to become sensitive through a soul-stance of listening for the sound coming towards me from a poem or some music, similar to a resounding pillar. So one can say that with every eurythmical movement sounding out of the inner soul, laying hold consciously of the formative forces of the periphery, we reach the content of the Prologue to John’s gospel.

We see the Eleusinian Mysteries in the south as an archetypal picture for everything of a dramatic soul-nature; we see the Mysteries of Odin of the north as an archetypal source for the forming forces of speech. In this north-south polarity eurythmy originates. In the south there originates the musical, ensouled inwardness; from the north we receive, penetrated by nature, the plastic, forming power of speech.

“The rhythm of the dance leads us to the primal ages of the world.”⁷

- 1 R. Steiner: Eurythmy: Its birth and development [GA 277a].
- 2 F. Hegel: An Hölderlin.
- 3 R. Steiner. Wonders of the World, Trials of the Soul, Revelations of the Spirit. 1911.
- 4 R. Steiner. Art as seen in the Light of Mystery Wisdom. 1914 [GA 275].
- 5 R. Steiner. Eurythmy: Its birth and development [GA 277a].
- 6 Poetic Edda: Odin’s quest after the Runes, Havamal 137 & 138. Tr. Olive Bray.
- 7 R. Steiner: Eurythmy: Its birth and development [GA 277a].

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 M. Steiner: Ihr Weg zur Erneuerung der Bühnenkunst durch die Anthroposophie. R. Steiner Nachlassverwaltung.
 Hella Wiesberger. Marie Steiner-von Sivers: Ein Leben für die Anthroposophie.

Artistic Creating out of the Free Space on the Threshold between Concentration and Awareness of the Periphery

Werner Barfod, CH-Dornach (January 2011)

In the meditative exercise of point and periphery lies the polarity of contraction and expansion, like the two phases of breathing, and the polarity between seed and blossom. It is at the same time the connection of microcosm and macrocosm, of my awake, conscious “I” and my higher Self. Rudolf Steiner connects this meditation with the divine in the cosmos and the divine in myself – yellow centre with blue periphery à “God is in me”, blue centre with yellow periph-

ery à “I am in God”. As human beings we are concentrated and focussed, but we can also be aware in the periphery.

We lay hold of the circle as the geometrical position in which, on the one hand, all points appear equidistant from the centre. On the other hand, the circle can also arise out of surrounding tangents, forming an inner space. In this way we move from the experience of space to the experience of counter-space – our gaze fixes us to the spatial realm, whereas a listening opens for us the backspace, the periphery. The periphery is the space of spontaneity, of creativity and the unexpected. The activity of attentive, perceptive feeling of the soul in the periphery, held by the centre, is the artistically creative space.

When we practise contemplative movement, in eurythmy too, then through attentiveness in the movement, what becomes outwardly visible can at the same time be inwardly experienced as a visible speech.

- To pass over the threshold in meditation demands a subtle orientation according to unchangeable relationships.
- To be able to hold oneself within this world in-between, besides being over-awake, demands a carefulness and respect for the intimate participation in the situation.
- It is a kind of contemplative research, with a moral foundation of devotion and reverence.
- Through the power of concentration, equanimity in the feelings and decisive strength of will are being trained.
- You live in the rhythmic change between focussing attention and an open awareness.
- In this process of breathing, the subtle presence of another reality can be perceived, felt. The source of creativity opens up.
- Only out of this free space can the artist see something new and really be creatively active.
- In his book *Meditation As Contemplative Inquiry: When Knowing Becomes Love* (2008), Arthur Zajonc calls this “active entry into the unexpected” “a theory of knowledge of love.”

Arthur Zajonc quotes R.W. Emerson (essay, “The Poet”):

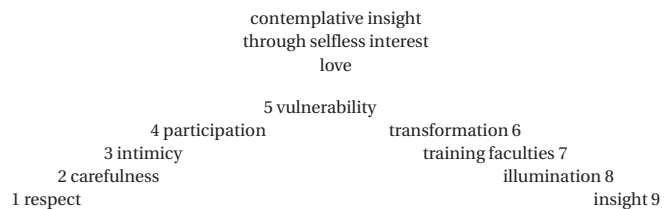
This insight, which expresses itself by what is called Imagination, is a very high sort of seeing, which does not come by study, but by the intellect being where and what it sees, by sharing the path, or circuit of things through forms, and so making them translucent to others. The path of things is silent. Will they suffer a speaker to go with them? A spy they will not suffer; a lover, a poet, is the transcendence of their own nature, – him they will suffer. The condition of true naming, on the poet’s part, is his resigning himself to the divine aura which breathes through forms, and accompanying that.

It makes no essential difference whether we are working by ourselves in eurythmy on a poem, on a dramatic passage of speech, or with others in an intimate breathing process. In this artistic process of a “theory of knowledge of love”, the obvious prerequisite, as already mentioned, is respect and a care for the work of art and the artists. The “theory of knowledge of love” strives to approach what is being researched out of an intimacy and an involved participation. This demands that we place ourselves into the work and join the other participants. It leads to a vulnerable condition on both sides, a transformation and a training of faculties. Out of this actively, involving strength to dive into something other results in an illumination, an epiphany, in which one can

exactly experience how it is necessary to fashion something. This is valid not only for those carrying it out, but also the correcting helper, the director. In this process, it is evident to all those involved that working in this way is right.

– The power of conscience penetrates into a realm of spiritual realities, ruled by love.

In his book, in the chapter “Milestones of contemplative research”, Arthur Zajonc summarises as a connecting whole “nine stages” that have been mentioned above. We can experience them as the basic moral forces that are all at work in this etheric and soul weaving in the periphery during the whole process:



The whole power of the soul – the thinking, the feelings and the will – is involved in this process.

– Thinking has to expand into the periphery and the will becomes effective in it, so that the feelings can become aware what has to be formed, and in which way.

– The feelings actively weave in everything as the human guardian.

– The will becomes active, full of light in the periphery, allowing that which has to be fashioned to appear afresh like a magical entity, as it intends to be revealed.

The whole strength of soul is revealed differentiated on the eurythmical instrument and the relationships in space – the stepping expresses the speech; the gestures create relationships and colour the sequence of speech sounds; the human form shows the abundance of relationships in the posture, [including] the head position. In the situation, everything is laid hold of out of the whole, in anticipation, and it then appears, making its effect directly, “speaking” in the present moment.

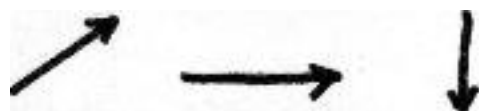
A Task of Eurythmy in overcoming Dualism

Rosemaria Bock, Stuttgart

The language of signs

Our reaction to signs is immediate, whether they are known or yet unknown. Initially we make a feeling-judgment before the respective lines or the combination of lines yields their meaning.

An arrow, for example, clearly shows this. In German, it is a “Weiser” in both meanings – an indicator and a wise one.



The cross, too, releases unmistakable feelings. It brings us into a free, calm mood, meeting us as a symbol of the human form. It is not simply the Christian symbol; each upright human figure is mirrored in it. In putting the horizontal line lower, we feel a slight irritation, as if our inner structure has to stand on its head.

Rudolf Steiner clearly mentions the “cleverness” which is sometimes employed to “interpret” simple signs. Already in a lecture of early 1918, he wanted to point to the misinterpretation of the swastika:

Sometimes in searching for a view, people become strange, terribly strange. A whole literature exists on the sign of the cross, which really is a universal sign... What an amount of knowledge the scholars heap up is really funny! This sign refers to this fact. Sometime it is traced back so far that it is said, only the parts remain as the swastika, and so on.

Further on he speaks of the cross as the obvious expression of the human being with outstretched arms.

There is a stream of existence from above to below that connects the human being to the macrocosm, and also through the outstretched hands. The cross is the sign of the human being.

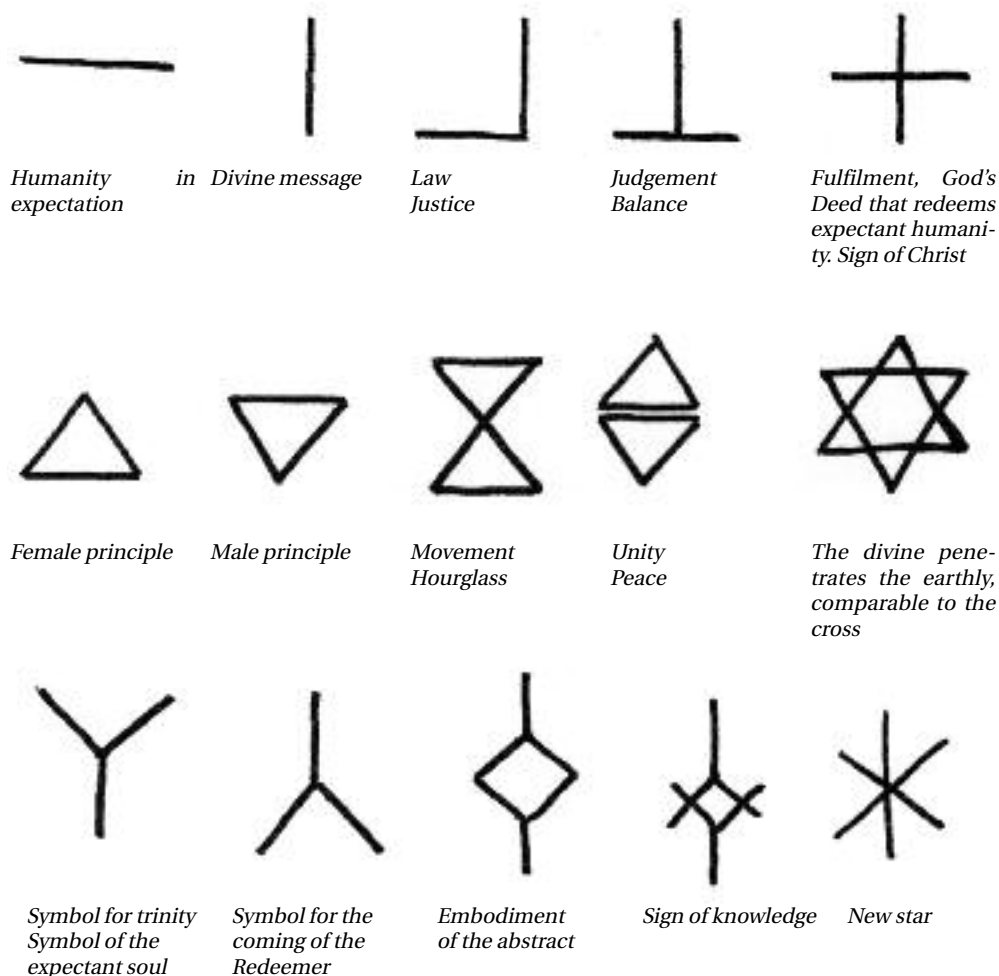
In discussing “signs of dualism”, Adrian Frutiger, amongst other things, shows three sequences of signs leading from a duality through several stages of change to a unity, to a new figure, a symbolic sign, and other signs. These originate in Christian symbolism.

It is not difficult to let these two contrasting lines or figures pass over into the new one, and to bring inner sight into movement. Take, for example, the sign for knowledge, letting it move slowly both from above and from below, towards each other. Initially we see how the closed-off space in the middle becomes smaller. The rays that have crossed on the outside as if to protect the process of knowledge within, penetrate further into each other, striving at the same time from above stronger down towards the earth and from below up to the sky. When the six lines meet in the middle, then, like a surprise, we see the new star. But something hardly noticed also takes place in ourselves – we can perceive something like wonder and a lighting-up. The etheric forces are strengthened through this.

If we follow the separate steps, we experience how the coming together of the two contrasts leads clearly to something new. A third element arises, a triad. This can lead our observations here in a relatively simple and direct way to see the overcoming of our habitual dualistic thinking. The author A. Frutiger, however, does not pursue this.²

Recognising and using signs

In many connections Steiner repeatedly urges us ever afresh to overcome the dualism of our normal consciousness. For example, “With normal consciousness there is no possibility to recognise a harmonious unity, a hitting together of the physical, material impulse and the spiritual, moral impulse”.³



We have to overcome this dualism through inner exercises. How difficult this path is, also in practical life, is abundantly shown in dealing with signs and symbols. Do we not too often find these as embellishment in magazines, on prospectuses and posters? Some are simply thoughtless, others provocative and tasteless.

Out of the abundance of examples, let's take the *Yin und Yang sign*. Its movement can tell us much; with eurythmy, too, we can easily understand this.



It originates from the Chinese, and pictures cosmic dualism. The lined do not meet; they swing past each other and so, in unending movement without beginning or end.⁴ Even the “naval of the Buddha” which, in a later time – from a Japanese monastery – raises the dual form into a triad, does not reach a meeting of the lines in its swinging movement. We have to ask, Does the *yin and yang* belong to the time of “The Philosophy of Freedom”?

One could also question the use of the sign of the human form by Leonardo da Vinci for wellness and sport advertisements. Even the use of eurythmy figures as ornamental decoration or emblems, in the wrong – even sweet – colours, belongs to this. The graphic-designed title for the weekly newspaper “Das Goetheanum” is crass in its duality. Unconnected and unrelated, Steiner’s own simple, down-to-earth vignette is plonked right in the middle as a decoration. This comes across as a kind of combination of two styles that does not lead to a new unity.

Contemporary forms

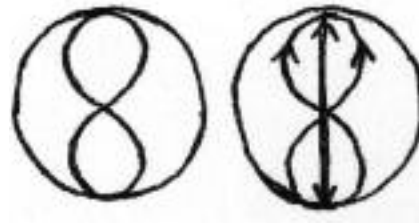
Let’s turn directly to eurythmy and ask: How can we be honest and clear in the “language of signs” in deciphering the signs and symbols, so that the language of our age can speak? Where can we find contemporary forms which directly ray out the event of the trinity? Does not eurythmy with its abundance of forms offer some enlightening answers? Without exaggeration, one can say that eurythmy occupies the first place!

In it the trinity, the triune nature is so fundamental that in practicing it takes on a leading position in overcoming dualism. Out of the eurythmical language, some examples of form will now be chosen, without paying attention to the words, sounds, gestures, colours or figures, *etc.*



Let’s take as an example a basic exercise such as *I and you*: A deepening arises, an essential meeting, when in the “we”

through the crossing, the “I” and “you” is superseded. When we are to “come to the point” with some matter, then a meeting, something new arises, which is more intensive than the meeting in curved lines, gliding past each other that are to be met in the *yin and yang*. For the new element, we have so to speak always to go through “the eye of the needle”.



The *yin-yang sign* can easily be transformed through the “I”-line into the staff of Mercury, which likewise as something new receives a crossing in the middle of the form. A star-crossing arises (see R. Bock, Studien III, 2005). Steiner also describes this meeting as the following-on and necessary continuation of the Cassinian curve. We know it as the eurythmy-form with the words: “*We seek one another – we feel near to each other – we know each other well.*” Steiner does not describe this meeting in a crossing for eurythmy, but as a thinking exercise.⁵ After the separation into the two circles in the middle a true crossing arises that joins again the two separate worlds. Development has to arise, new things have to be created. The lemniscate of “*we feel near to each other*” contains in its movement no crossing, similar to the *yin and yang*, running so to speak in separate worlds, only not yet so absolute as during the third stage “*we know each other well*”. For us eurythmists it is up to us how we intend to carry out this exercise in eurythmy. It depends on the crossing that connects the two circles again. It gives us the opportunity in the 5th cultural epoch to experience the cross of the human being in a new way. This is a true research subject.

As a basic structure dictating and holding these forms, the cross also lives in the TIAOAIT and in the cosmic measure. In Irish-Lombardic braiding forms we can also find a fruitful area of practice for crossings and meeting points.

What refreshes the ether-body – still withdrawn from consciousness – and brings it into movement, in beholding significant seals and signs, is raised into visibility in eurythmy. If we penetrate this eurythmical visibility with ever-stronger consciousness, then we are able with eurythmy to bring about an important artistic contribution practiced in life to supersede dualism.

Since here we can only touch everything briefly, it might be interesting for some to read what Steiner says about forms in an early letter of 1905, before the Goetheanum and eurythmy had been created. Nobody guessed that Steiner was already intensively involved with forms.

This should be our ideal: to create *forms* which express the inner life. For an era which cannot see forms, and in seeing create them, must of necessity cause the spirit to vanish into an abstraction without substance, and reality is forced to mirror this abstract spirit as aggregated matter devoid of spirit. If human beings are capable of comprehending forms, e.g., the birth of the soul from the etheric clouds in the Sistine Madonna, then spiritless matter will soon cease to exist for the. And because the masses need the medium of religion

to comprehend forms which are spiritualised, future work must be directed towards developing a religious spirit with an aesthetic form. But that requires a deepening of the content. Theosophy has to bring this deepening in the first instance. Unless the human being has an inkling that spirits live in fire, air, water and earth, he will not have an art which reflects this wisdom in outer form.⁶

1. R. Steiner. *Mysterienweisheiten und Weihnachtsimpulse. Alte Mythen Und ihre Bedeutung*. Lecture 9, 5 Jan. 1918 [GA 180].
2. Adrian Frutiger. *Der Mensch und seine Zeichen*. Fourier 1991.
3. R. Steiner. *Was wollte das Goetheanum und was soll die Anthroposophie? Die physische Welt und die moralische-geistigen Impulse. Vier Stufen inneren Erlebens*. Lecture 5, 21 April 1923 [GA 84].
4. *Neues grosses Volkslexikon: Yin und Yang, Chinese "dark and light", cosmographical concepts of Chinese philosophy since the 5th – 3th century BCE. All being belong to the one or the other principle. Great primal beginning: principles which are mutually complementary*.
5. R. Steiner. *The Mission of the Archangel Michael*. Lecture 6, 3 Nov. 1919 [GA 194].
6. Letter of Rudolf Steiner to Marie Steiner, 25 Nov. 1905. *Correspondence and Documents 1901-1925*. AP & RSP 1988. 65.

Round pegs in square holes?

Debussy and Eurythmy 100 years on

Alan Stott—U.K. Stourbridge

Debussy's compositional concerns

Studies of some of the great pianists of the golden age are appearing in print. A biography on Walter RUMMEL (1887–1953) by Charles Timbrell could particularly interest eurythmists, and anyone interested in Debussy. Rummel, an American musician known today for his Bach-transcriptions, now emerges as a leading artist of his time. He formed a liaison with the famous modern dancer Isadora Duncan; later he married a eurythmist – he married more than once. Rummel was an anthroposophist; there is a photo of him with the First Goetheanum in the background. He was a close friend of Claude DEBUSSY (1862–1918), who regarded Rummel's interpretations most highly. It appears that this pianist premiered Debussy's 12 *Études* and the first-ever complete performance of *Préludes*, Book II. This absorbing biography not only traces Rummel's life and career; it also contains this artist's valuable remarks on music and particular composers. The book comes with a CD containing exceptionally sensitive performances of Bach, Beethoven, Chopin, Liszt, etc. Unfortunately no Debussy recordings were made. It is worth mentioning that some piano-rolls and acoustic recordings of the composer's playing exist, as well as expressive performances by fellow-countryman Alfred Cortot of *Préludes* (Book 1), *Children's Corner*, and some songs.

Debussy shared Rummel's spiritual concerns; it is highly likely he heard about Rudolf Steiner's work. With the increasing interest in the composer today, the time could be ripe to

revisit his achievement. Debussy is acknowledged as one of the few great creative musicians who opened the door to the twentieth century. As the centenary of his death approaches – some years away yet –, we could be gaining a better understanding of his creative concerns. The popular conception of the composer is quite different from what Rummel reports in his notebook:

I spent the afternoon today with Claude Debussy in his quiet study overlooking the Bois de Boulogne, which was steeped in a sunset haze. I asked him whether he was inspired to create in these terrible days of war and slaughter. He glared at me and abruptly replied: "I am never inspired; I am either well disposed or badly disposed, but I am never inspired—composition to me is like this (and he took his penknife and began to scratch on his blotter); a constant effort at working on a surface, trying to take off the outer matter and working through from the outer impression to the kernel." (Timbrell. 49)

Recent penetrating articles attempt to research that kernel and deepen our listening. Steven RINGS writes on Debussy's famous *Prélude "Des pas sur la neige – Footsteps in the snow..."* (1910). *Pas* can also be translated *footprints*. Rings discusses the piece minutely, suggesting six possible ways to hear it. From hearing the piece as a mere account in clock-time, one can progress through experience of variable time – stretched and retarded –, through to recognising where the imagination can bring memory into the present, even engendering simultaneous experience of different rates or qualities (here Rings mentions Picasso's analytical cubism, and Joyce's *Ulysses*), to musing over an imaginative "snapshot" (*footprints...*); finally, to an indeterminate possibility of any combination of the above, that could also vary with subsequent playings/ hearings. Rings mentions Debussy's well-known preoccupation with the piano keyboard – here, white notes = "snow"; black notes bring expressive developments; "footsteps" = fingering (*c.f.* Debussy's preface to the *Études*: "*Cherchons nos doigtés!* – Let us find our own fingerings!"). Rings discusses the relevance of Henri Bergson and other thinkers. "Footsteps in the snow..." is a study on time, consciousness and artistic representation.

In another remarkable article, Michael L. KLEIN presents *L'Isle joyeuse* [1904] as an "assemblage" of passages in varying keys (the diatonic, that is the major, mode, then what he calls the "acoustic" scale, and the indeterminate whole-tone scale), all based on the keynote, A. (I hear much in the Lydian mode, but no matter!) One noted characteristic of Debussy, of frustrating the listener's expectations, is seen by Klein as a deliberate attempt to counter tendencies to territorialise time. Following Bergson, time as duration should be free from spatial concepts. It is, Klein suggests, a becoming-time, pursuing the "eternal present". *L'Isle joyeuse* was putatively inspired by Jean-Anntoine WATTEAU'S masterpiece "Embarkation to Cithera", the island of love. The painting, originally entitled "Pilgrimage to the Island of Cithera" (1717), is ambiguous, even subversive. Klein shows it doesn't depict a romp at all. And what time is it? Are these 18th-century aristocratic figures, surrounded by vaguely mythological cherubs, arriving on or departing from the island? Debussy takes up the ambiguities into his musical narrative, which, Klein demonstrates, shows similarities to the form of Chopin's *Barcarolle*. Debussy, he shows here, attempts to portray a becoming-time, that is, as "eternal present",

deflecting all threats to be territorialised. We are on the island all along, pursuing our deepest desire.

“Melody in the single note”

These insights lead to interesting questions for performance – first, the practical question of “becoming-time”. In an essay, the composer Ralph Vaughan Williams points out (1987. 211) that “memory, co-ordination and anticipation” give meaning to the simplest tune. One of the basic indications of Rudolf STEINER (1861–1925; Debussy’s almost exact contemporary) elaborates the observation [RB 33]. Rather than study the natural *harmonic* series in a single note, which interests physicists, Steiner suggests (GA 278. 29) artists should focus on the “*melody* in the single note/ tone”, that is, enter the double stream of time. This comment appears in the third of eight lectures. The third stage in the eightfold path is “Right Speech/ Communication”; the lectures follow suit [RB 35, 36, 37]. The present moment, then, what is traditionally called the “eternal present”, exists in the single note that “melodically calls recollection and expectation as adjacent notes”. In discussions with the priests, Steiner mentions Debussy’s intensified experience indicates a way to a fruitful development of musical art. It seems Steiner heard beyond any intoxication with exotic sounds to the composer’s essential concerns.

Even as we try to hold it, the present moment has already become past. Yet eurythmists daily practice experiencing it in the opening round-dance “I, U, A” (GA 277a. 139), which in music became the exercise “seventh, prime, third”, or “B, C, E”. There are three situations – three notes –, and two processes, that is, melodic intervals. From the first situation of the expanded seventh degree, we descend a melodic seventh, contracting to the prime in order then immediately to meet in the third degree via the intimate melodic third. In other words, the sequence is one way to enliven the prime (as centre) by giving it a melodic context of a past and a future, of “recollection and expectation”. It follows that what is learnt here in movement can be – has to be – continued, become habitual. Like riding a breaker, melodies are formed yet flow, created in visible singing simultaneously with the musician who sings aurally by means of his instrument. It is not hard to see here how the “one-for-one” slogan caricatures by ignoring the real process. The reaction to avoid “the obvious” does not overcome materialistic thinking. The solution is found by acknowledging what actually takes place. In any melody eurythmists show the musician’s preparation by anticipation throughout, specifically the breath between motifs (*Schwung* – “swinging-over”), the inner grip with the changes of pitch, and the sudden yet subtle movements of rhythmic changes (*Ruck* – “jerk”). The need to show these spiritual flashes of self-awareness (“the spirit of the musical element”) is indeed crucial, for “everything else is more or less illustration” (GA 278. 39. Lecture 4). The fourth stage of the eightfold path, suitably, is “Right Action”.

My appreciation of Debussy has grown recently; now I can see more clearly why this composer, and Steiner likewise, disliked the superficial slogan “impressionist” as well as “expressionist”. Debussy, like other composers, may be initially stimulated by visual and literary phenomena, but he employs that stimulus in order to depict spiritual, not natural situations. That is, as scholars insist, Debussy is a

scrupulous master of musical form. Though Debussy “is mysterious, he is clear”, as Vladimir Jankélévitch pointed out years ago. Though scholars decry the “impressionist” tag applied to this composer, there is admittedly something in it. I find the situation similar in such artistic creations as Steiner’s *The Soul’s Calendar* (1912/13) which attempts week by week to awaken a new awareness of the relationship between self and world. Though the original natural world is ultimately doomed, we are already invited to participate in her re-constitution during the second half of earth-evolution (Cf. Rom 8:19-25). Nature only appears “out there” – ultimately she is the outside of our inside.

... we receive but what we give,
And in our life alone does nature live...

(Coleridge, from ‘Dejection: An Ode’)

Round pegs?

Debussy, as one composer concerned with consciousness, leads straight to questions on eurythmical practice, and the topical quest for an adequate language to discuss and assess that practice. Eurythmists, executants of “visible speech” and “visible singing”, who are studying for recognised degrees in their profession, frequently ask: *How can I fit a round peg into a square hole?* – How can I talk about a performing art (a qualitative activity) in evidence-based terms (predicative language)? Instant formulas are not to be expected; this has been noticed before now in another connection.

Cleo. If it be love indeed, tell me how much.

Ant. There’s beggary [meanness] in the love that can be reckon’d.

(Shakespeare. *Anthony and Cleopatra*. II, i.).

Can Beauty as spontaneous art be laid hold of? To answer this, we need to trace how we arrived at this point to pose such questions at all. It is often pointed out that a rightly formulated question already contains the seeds of its answer. This article is a response to current occupation with that process, arising out of practice. In order to reach something concrete, we need to sketch the basic essentials, on the way continuing to mention where further details are to be found.

Eurythmy is a path of practice to reveal the artistic imagination. A technical language of bodily movement will not satisfy, just as technical studies never intend to say everything in the arts of literature and of music. Consequently, with its links to these sister arts, eurythmy wholeheartedly embraces the artist’s philosophy. During the faculty meeting of the eurythmy training (GA 277a. 142), Steiner recommends for the curriculum a study of Friedrich SCHILLER’s *Aesthetic Letters* (1795) and his own *The Philosophy of Freedom* (GA 4. 1894). The one treatise advocates the middle way of creating Beauty, arising beyond the drives of Reason and of Instinct. Polarity is the principle of productivity; human beings are to become a work of art. The other treatise (*The Philosophy...*) establishes “ethical individualism”. It is possible for humans to increase in vision, to know how to progress in productive living. The goal of both texts is integrated personalities living in civic freedom.

Sadly, many performing artists neglect these logosophies, assuming views based on a totally inappropriate division of theory and practice. This division is a dis-

aster: “the soul works *in* the technique”, not behind it (GA 279. 27); the technician in us is the body of formative forces. Both Schiller and Steiner admittedly take up the language of discourse, in order to express the poet’s philosophy of realism, that is, the search to express “what is”. The founder of eurhythm evidently hoped students of the art would research the artistic thought-forms of a monistic, or holistic world-view. As the best commentators point out, these thought-forms arise from the *mutual relationships* of the thoughts. Understanding the argument is but the basis for researching the *how* – the art of saying it [RB 44, 45, 51]. Similarly, eurhythm was born as the answer to an enquiry for a profession in *meaningful* movement (GA 277a. 15). The gestures themselves speak; they do not illustrate abstractions, neither is “expression” an addition.

For sure, Steiner also includes anatomical studies in the curriculum, but elsewhere he claims an adequate study is only possible with musical perception (GA 301). The body is musically constructed; Dr Armin Husemann has begun to fill in the details. We can train the body to become an instrument, clean the sand out of the flute. Consequently, it is possible to describe the bodily aspect of gesture without divorcing it from artistic experience and appreciation. “I will sing with the spirit, and I will sing with the understanding also,” claimed Paul (I Cor 14:15), who, as a man “born out of due time” (I Cor 15:8), or premature, is our contemporary.

An early breakthrough for Steiner from duality to monist experience came in his study of geometry – he recognised its simultaneous validity in both the spiritual world and the phenomenal world (GA 28. 24 & 45). The chosen professional pathway of this outstanding initiate of the scientific age was philosophy. “Philosophers”, he claims (GA 4; Preface to First Edition 1894, rev. 1918), are “*Begriffskünstler – artists in the realm of concepts*” (emphases original). For the practising artist, understanding exists (Steiner’s word is *Kunst-Erkenntnis*), but no such creature as “theory”. It is all practical. Artists practice method, but never implement theory (GA 278. 81. Lecture 8: “Right Concentration” – the practical Eightfold Path is also no “theory”). Steiner raised thinking *activity* – as distinct from its product, thought – as we first find it, in order that it become the method of research for *all* phenomena available to us.

In initiating eurhythm, where you think with the whole body – as summarised and re-founded with the lecture-course *Eurhythm as Visible Speech* (GA 279) –, Steiner at the outset links to “a remarkable tradition” standing behind John the evangelist’s logos-teaching. This presumably refers to the central Western mystical tradition represented by *Sepher Yetzirah – The Book of Creation/ Formation*. The study of what is called sound-symbolism is at the same time a study of how we are created and may contribute as co-creators. Steiner takes over this practical concept; the laws of formation become the incarnate “body of formative forces”. The alphabet sums up the whole human being “as an etheric being” (GA 279. 33); it forms a main study in the arts of eurhythm and speech formation; we utter our own becoming (GA 279. 33). The traditional treatise, said to originate with Abraham, was also known to J.S. Bach. Using number-symbolism, Bach attempted to create music after the same patterning. Twice he celebrated the system of tonality (*The Well-tempered Clavier* I & II). The first great composer, however, to celebrate the order of the circle of fifths as the musicians’

model of the universe was Chopin; his *Préludes*, op. 28 – demonstrably a cycle, not a collection –, a homage to Bach, depicts the spiritual path in music [RB 38, 39, 40].

All traditional symbolism, including the alphabet and the musical system with its categories, comes alive when restored to its origin in the human being. The alphabet and the musical system are models of the whole human being. Faced with the task of creative updating, Steiner turned *the path itself* of true mysticism and symbolism into existential art – he called it “the Goetheanum-Impulse”, the building and the activities it houses. One “evidence-based” proof – a negative proof, if you will – is the damage that can occur if pregnant women don’t respect this working with the inherent forces of creation. It is not physical exertion that demands an expectant mother suspend an intensive working/ training in eurhythm, but the justified growing needs of a newly created human embryo.

“The authority of language”

The language employed in each formally distinct discipline of literature and music essentially corresponds; the communicating human being unites them. There is likewise one art of eurhythm, manifesting in the two forms of speech and music. In the task of finding, even creating an adequate language for discussion, what can be learnt from literary and musical critics writing in English? Percy B. SHELLEY’s *Defence of Poetry* (written 1819, pub. 1840) has been hailed by the literary critic G. Wilson Knight, as “the most important document in prose in our language”. “Poets”, Shelley concludes, “are the unacknowledged legislators of the world.” By extension, “poet” means “artist”. It may be impossible to record the divine moment of poetic inspiration, but self-conscious understanding of the product is itself a creative deed. Northrop FRYE in his influential *Anatomy of Criticism* (1957) offers a synoptic overview of literature as an imaginative body, of what Shelley called “that great poem” that “all poets... have built up since the beginning of the world”. Blake, Coleridge, Shelley, T.S. Eliot, Wallace Steven, Mallarmé, René Char, Virginia Woolf and others, all claim that literature is more than an aggregate of works: it is a unified imaginative experience – to use Coleridge’s expression, literature is “an order of words”. The question, Frye claims, is really one “of the authority of language” (Hamilton. 32ff.); he attempted to write Coleridge’s projected book on the Logos. In *The Great Code* (1982) and *Words with Power* (1990), Frye explores myth, metaphor and symbol. Frye likens his intuitive response to literature to that of music:

When we hear a musical sound in the middle of ordinary noise, we hear something that reminds us, not of any specific piece of music, but of music itself and the whole range of its possibilities: every poem, similarly, is a manifestation of poetry, or a total order of words (quoted in Hamilton. 34).

John Middleton MURRY examines “pure poetry” in his widely acclaimed *Keats and Shakespeare and Keats*, which are almost extended glosses on John KEATS’ (1795–1821) famous conviction that “Beauty is Truth, Truth Beauty” (“Ode on a Grecian Urn”). “Poetry”, said Francis BACON (1561–1626), “submits the shows of things to the desires of the mind.” Comments Murry:

If this be indeed the function of poetry, then the wisdom of Keats was non-poetical... Keats’ was the inward view

of poetry – the self-knowledge of a great poet; Bacon’s the external view (Murry, 1930. 83f.).

Here, there is no denying, we meet the crux. The latter view is widespread, popular and also more easily offers points for assessment. Adherents often view the former as élitist, highbrow and precious – Keats is “the poets’ poet”. Verse deriving from the former view, says Murry, even includes some early Keats. Such a dreamer pours out upon the world a “drowsy syrup”, whereas true poetry is a balm “astringent, awakening, purifying, clarifying. It induces no slumber, but drives us on towards the lucid and complete activity of consciousness that is peace.” In a word, how can we “assess” this “complete activity of consciousness”? Murry did produce work – acknowledged masterpieces of literary criticism. Which, then, of the two views caters for self-indulgence? Bacon’s is dualistic (“things”, “mind”); Keats’ monistic (“is”) – this, says the poet, is that. For performers, Bacon’s view justifies shows and entertainment, the evident fascination of pluralism with its tendency to level-off all the arts of movement, and the lure of mere subjectivism. Keats’ view supersedes dualism, pointing to the overcoming of all divisions by demanding no less than co-creation. Summarising Keats’ position in the early poem ‘Sleep and Poetry’, Murray (1942. 21) writes: “Pure poetry rejects both the assertion of thought and the self-assertion of strength. That is to say, it does not assert, it reveals; it does not bludgeon, it persuades.”

Does prose also “reveal” and “persuade”? Surely, if like Shelley’s *Defence* itself, it approaches the exactness of poetry! In that work, he himself writes, “the popular division into prose and verse is inadmissible in accurate philosophy”. You can enjoy, for example, Neville Cardus writing on music decades after the concert has happened; you can also enjoy him on cricket, too, without yourself knowing the game. You can read Richard Church’s masterpiece *Kent* without visiting the area. Moreover, the autobiographies of both self-made men are classics; Church’s *Over the Bridge* is recommended by the polymath Karl König for its revealing account of childhood. In these writings, the imagination, submitting to the real, speaks even beyond the initial, proscribed context. In the artistic calling to “keep whole” – precisely also in the question of accounting for the artistic process, in criticism and self-criticism –, it is possible to supersede intellectualism and to defy anti-intellectualism.

The 21st century: a dividing of ways?

An extensive spiritual struggle waging today between reality and illusion, noticeably in the visual and aural fields, is being played out in each one of us. The crux of the matter may be less the pros and cons of what electricity has brought civilisation, but rather the challenge to individual perception. *What and how do I perceive?* Leaving aside the question of videos and audio reproduction – as well as an investigation of such interesting concepts as the imagination, storytelling, make-believe, semblance, lies (see Oscar Wilde’s essay “The Decay of Lying”), and so on – let’s approach the question simply with sundry observations, before attempting a synthesis. The important factor linking all the observations is then named, enabling us to form our conclusions.

Orchestral musicians immediately know whether a conductor knows the score adequately or not. To a general audience, the movements of the one and the other might appear

the same. My old cello teacher had played under Wilhelm Furtwängler in Berlin; a glance from the master sufficed to announce an entry. When Vladimir Ashkenazy conducted Mahler’s *Sixth Symphony* from memory, I saw in his movements every entry, possibly excepting one phrase in the woodwind towards the end. On another occasion, rehearsing Sibelius with a student orchestra, during the break he sat down at the piano and played from memory the rehearsed passage – all the instrumental parts were to be heard. Chamber music players, too, are differentiated between those who know the parts of their partners and those who are unaware. Good soloists know the accompanist’s part; good or indifferent, they render the same notes, but the former enters more fully into dialogue and thus communicates the music.

Presence of mind – involving attempted answers to the questions: “Where are we?” and “What time is it?” – may reach deeper still. According to Steiner, pupils inwardly recognise a teacher who has studied world-evolution as he walks into the classroom, even though his walk appears outwardly the same as a teacher who has neglected such study. “Walking what you know” is an update on “practicing what you preach”. An appreciative study has more to do with the actual relationships between the facts than the bare facts themselves, as Steiner explains to the *eurythmists* (GA 278. 59f. Lecture 6: “Right Effort”). Perception works in the other direction, too; I believe I can tell fairly soon which pupils in a class of children play an instrument. A different awareness is evident in how they move.

And eurythmists? Marguerite Lundgren (1916–83) may have taken, for example, a slow ‘L’ for a whole line of poetry, but in the gesture you saw several sounds indicated, for she put them there. The artistic search for overall sound-gestures superseding spelling takes account of the details; here “less is more”. Again, a eurythmist who is aware in Debussy’s *Footsteps in the snow* and in *L’Isle joyeuse* (embarkation to the island of love) of the presence – more than a quotation – of probably the most famous chord in all music, the ‘Tristan-chord’ (from Wagner’s music-drama *Tristan & Isolde*, a story of frustrated love, only fulfilled in the final “death for love”), may, seen outwardly, also do little differently – the same as the pianist. Something, however, is missing when either performer has not appropriated the composer’s intentions. That “something” is creative, not erudite, includes but is more than any *thing*, technique, or item of knowledge.

Things versus processes, or with processes?

What is this all-important factor – and fact it is –, which is not at our command but whose presence we earnestly entreat? It unites all the topics (things and/or creative processes?) discussed or mentioned here: Debussy’s answer to Wagner, the artistic form of Schiller’s and Steiner’s treatises on the artist’s philosophy, an ancient traditional treatise on creative method, Keats’ immortal phrase in defiance of Bacon, the devotion of performers, the appreciations of critics, the path to self-knowledge... and the methods of speech formation, music-making and of eurythmy. This faculty is human; it begins as interest and, in self-conscious submission resolving all division, develops into an opening of eyes. Ultimately, you become what you see. Steiner names the faculty at the conclusion of *Eurythmy as Visible Speech*; Middleton Murry, too, names it [Murry 1955. 222]:

[T]he only name for the faculty by which we can discern that element of Beauty which is present in every Fact, which we must discern in every Fact before it becomes Truth for us, is Love... All Fact is beautiful; it is we who have to regain our innocence to see its Beauty.

John Donne depicts a moment of waking up; his words can be taken in an obvious erotic sense, but also in the sense of a higher union, of the self with the muse, or the self with the Divine, as his later poetic career demonstrates.

I Wonder by my troth, what thou, and I
 Did, till we lov'd? were we not wean'd till then?
 But suck'd on countrey pleasures, childishly?
 Or snorted we in the seaven sleepers den?
 T'was so; But this, all pleasures fancies bee.
 If ever any beauty I did see,
 Which I desir'd, and got, t'was but a dreame of thee.
 (John Donne, from 'The good-morrow'.
Songs and Sonets. 1635-69.)

Nobody – initially – gainsays the results of medical studies and scientific research; here eurythmy therapy is reaping impressive support. But *art...*? In coming to terms with evidence-based demands today, I am *unconvinced* that eurythmists who practice “visible singing” and “visible speech” need to assimilate much from disciplines beyond music and literature that includes the scriptures. Why? Because here no human experience is excluded. Experience is the existential basis, a fact reflected in the first remarks in Steiner’s two basic lecture-courses for eurythmists: “experience... portrayal of sound of speech... and... of the musical sound” (GA 278. 5. Lecture 1: “Right Understanding”); “the personality, the whole human being of the eurythmist should be brought into play, so that eurythmy may become an expression of life itself” (GA 279. 28). The published, full-length commentaries, moreover, show that the basic artistic principles have been given, complete. By stinting, even over-riding the artistic study of speech and music, is not the divine art which made “the beautiful human form” (GA 279. 37) being denied? Again, nobody need re-invent language and musical experience; nobody need re-invent – but certainly deepen and develop (GA 278. 79) – their visible portrayal. Dualism plays a large part in our prosaic lives; it is there challenging to be overcome. When, by our manifesting presence of mind, we may emerge beyond all dualist division (sacred/ secular, subject/ object, performer/ audience, theory/ practice, mind/ things, and so on), we realise once again that all real knowledge is personal knowledge, with the inherent hope that the person may have been, to whatever degree, transformed. The banal “one-for-one” caricature – manifesting the ghosts of Bacon and Comenius, otherwise known as J.A. Komensky (1592–1670) – persists despite its being shown to be redundant [RB 43]. Eurythmy portrays time-processes as experienced, not ignoring but *raising* all spatial references and the possibilities of the eurythmical instrument.

Most, if not all references to moments of self-awareness and their manifestation are characterised by visual light-imagery – “lit”, “flash”, *etc.* For its portrayal, sustained literary accounts employ specific forms, especially *chiasm*. Though omitting to use the technical term, Steiner refers to it in his advice on good prose style [GA 282. Lecture 3]. He also gave the reflecting TIAOAIT eurythmy-exercise to

“counteract messy thinking”. Chiasm is found in Schiller [Wilkinson & Willoughby 1967/82; Beiser 2005], and throughout the Bible [Bullinger 1909], in Shakespeare [Eckersley 2007] and in all Steiner’s written work [RB 44, 45, 51]. It is structural in “The Soul’s Calendar”. In music, self-reference – when a piece refers to or quotes its own past in order to move on – is continually in evidence; the return of themes being only the most obvious dramatic moments in musical compositions.

To literary and musical criticism, what is known of self-awareness – which is itself the principle of, indeed IS, the spiritual path, eternally dependable – becomes the *method* of eurythmy from start to finish. The universal law of polarity is the essence of all progressive thinking. “Everything in the world is formed out of polarity,” Steiner confirms (GA 276. 79), revealing its principle in a comprehensive sentence in *Esoteric/ Occult Science: An Outline* (GA 13). Steiner demonstrates some fruits in detail in his two basic lecture-courses for eurythmists. Here, I submit, we have to seek for “evidence” of this art – the flash of the “eternal present” arising out of synthesising polar opposites. Is it possible to pay lip-service to polarity, acknowledging basic eurythmical exercises yet still overlooking its fundamental rôle in eurythmical method? It is completely independent of individual “literary” or “non-literary” taste, as well as any “ideology”. Certainly, with bare illustration we fall out of the creative moment. No doubt something aesthetic is presented, even a virtuoso accomplishment, but which by definition (GA 278. 43; Lecture 4: “Right Action”) is, to use a phrase, a “not-yet-eurythmy”. Again, if you reduce the experience of chiasm to some formal linguistic pattern-game – then you merely hold in your hands a “thing”, a “theory”, but not the spiritual life it holds in solution. But we know the reality that manifests indestructible life.

Presence of mind

Presence of mind is a mental event on every occasion; its revelation requires an instrument each time. Either one without the other is incomplete; perhaps we arrive at meditation alone and virtuosity alone, but not yet art (GA 278. 43). All eurythmical gestures are movements, even the zodiacal “positions”; all are the product of the tension between polar opposites. From start to finish, presence of mind married to instrumental ability are required for spontaneous art to arise, a submission to “what is”. The gestures in speech eurythmy flow from that submission *into* the world; the gestures of music eurythmy “flow back” (GA 278. 10); this metaphor is not spatial but eschatological, that is, the gestures are experienced by us today as if from the future, from the becoming human being [RB 36, 37, 39]. In both forms of eurythmical *art*, the self-aware imagination is at work here and now. A preparatory stage, “showing what you have learnt”, is not yet art. With spontaneous, that is, live art – as the eminent musicologist Hermann Pfrogner (1986. 234) sums up – the circle uniting composer/ poet, performer and audience may not be broken at any point.

In the present article, I have submitted a number of pointers for establishing evidence-based criteria for eurythmy – they are musical and visual *at the same time*, having much to do with the nuts and bolts of relationships and transitions. I have insisted that the arts of speech, music and eurythmy are only formally divisible. The eurythmist, says Steiner (GA

279. 143), asks “Was the poet himself a eurythmist?” – that is, does the poet also feel “in form and gesture”? If he does, then both poet – including composer, for reasons already given – and performers link to the central Western mystery tradition. Both, or rather all four, are creators, makers – which is what the word “poet” means. The essence of performing is like walking a tightrope; it is sometimes related to the concept “creating out of nothing”. This essence is already assessed as such in the musical and acting professions with the concept “personality”, or with children some euphemism like “musical characterisation”. The legitimate concept “personality” – not the surrogate meanings in common parlance – points to mastery. “A man only masters art when it has mastered him,” George Matheson, the “blind seer of Scotland”, points out. Exclusive body-aware practice is a chasing in circles; where the eurythmical point of departure, *Ansatz*, is decreasingly observed, it is finally no longer taught. This is not liberation, but deprivation.

I have suggested Steiner applies the eightfold path in a down-to-earth manner for performing artists [RB 35, 36, 37]. Creative art is only adequately assessed by creative criteria witnessing to personal involvement. The old problem to define the imagination appears yet again: ultimately – as Coleridge and others following him have also found – you cannot define, you have to *use* the faculty. In the broadest context, the issue is simply put; there are those for whom the Kingdom of heaven is a way of life, and others who believe it is a doctrine. For the arts, consequently, both agnostic denial and gnostic wisdom are no longer contemporary; they are only usefully met by intensifying a self-aware existential practice. Logos artist-philosophers have lit and are lighting beacons that cannot be denied, let alone quenched; they carry no “sell-by date”. Systems that threaten merely challenge *my* arrogance and indolence to develop presence of mind.

“Water Islands”

In our musical-eurythmical attempts with Debussy, we encountered his contemporary voice. Debussy’s existential compositions submitting the mystery of “what is” seem to be written for eurythmical interpretation. There is nothing abstruse about Debussy’s music, nor the helpful researches of musicologists mentioned here. If eurythmy was adequate in some previous projects – to reveal something of Bach’s esoteric studies, all of a piece with his music (D-minor *Partita* for solo violin), and Chopin’s comprehensive depictions in lyrical guise (the cycle of *Préludes*) – then we feel encouraged to continue in this way with the programme “Water Islands”. This programme, mostly of poems arranged in a specific chiasmic order, also features the music by Debussy discussed above. The inner demands to research a programme, to “get to the kernel” following Debussy’s clear lead, extend to written attempts to share the process of penetration. Perhaps the time has come when late Debussy, premièred by Rummel 100 years ago, can be performed in eurythmy, now also celebrating its 100th birthday. Like every other scene today, the eurythmy scene is changing, as all those involved come to terms with their artistic origins. The existential search, as we have seen, transmutes into the opposite of self-presentation. Perhaps “individual eurythmy”, then, doesn’t present the cutting edge – but, certainly, for “individualised eurythmy” one does not count the cost.

GA = *Gesamtausgabe*, Steiner’s Collected Works. Downloadable <http://wn.rsarchive.org/>

RB = *Rundbrief*, the bi-annual Newsletter of the Arts of Eurythmy, Speech and Music, CH-Dornach. In this article, RB numbers refer to previous issues that include articles by the present author, also available in both English and German tr. online: www.alansnotes.org.uk

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The Reality of Music

Hans Erik Deckert

It is actually not possible to speak or write on music. Music can only be experienced. In the process of thinking, music is not to be experienced. Yet in the preparatory phases thinking organises the work with the innumerable building elements of music, the necessary analysis and in making the "technical basis" one's own. These building-stones of music, the notes/tones, the rhythms, the sound-production, however, are not music! Music can only be revealed through the experience of the correlation of all its elements, through the experience of unity, through the panorama of simultaneity of beginning and end of a tonal multiplicity.

Music demands spiritual activity. Otherwise it cannot reach our inner world. Innumerable music-educational impulses since the beginning of the 20th century, attempted to foster the musical human being. Franz Werfel characterises this musical human being as the "keeper of the key to that heavenly realm lying within us". Through proper music lessons the human being is to be strengthened for the many demands of our existences today.

The proof that music builds up the human being is being confirmed the whole time. Not least Zoltan Kodaly initiated convincing revolutionary work with his motto, "without music the human being is not complete, but only a fragment". To the question about how to begin music education, Kodaly answered at a Unesco Conference in Paris, 1950: "Nine months before birth!" Later he corrected this statement, "This education has to begin nine months before the birth of the mother. It cannot start early enough! If the mother doesn't give anything musical to the child then difficulties arise. It is much easier if the mother is the first music teacher". In other connections Kodaly mentions the responsibility of the school regarding musical education. "Only in the primary school can you reach the human being. What is omitted there cannot be replaced later."

The meaning of life has to be repeatedly asked in our time. Is it enough to strive solely for comfort, money and leisure time? Is this everything? Is spiritual activity still possible at all in our world full of electronic media which are mostly connected to the entertainment industry – like television,

computer, MP3-players, Iphone, *etc.*? The longing for an enduring quality of life cannot be overlooked. The question arises repeatedly, Who am I? Recently people speak about the battle against impoverishment in what we call the "first" world, the battle against spiritual poverty. The counterpart *is* there! Yet it hardly has an effect in a world that has sold itself to the totalitarian ideology of materialism. To a meaningless daily existence, music is such a counterpart, the universal manifestation of what is human.

What effect does music produce? It forms a bridge to our higher Self, or "I". This higher "I" is the spiritual dimension our existence. Schiller speaks in his "Ode to Joy" – sung in the finale to Beethoven's 9th symphony – of the "divine spark" that unites us as brothers. In our higher Self, we can sense this divine spark, this divine element in us. We can meet on a level that is raised above our everyday existence. Music can lift us to this level. If we immerse ourselves in music, we can experience the "universal language" of this community-forming power. Musical communication can lead to a sounding communion. Music can unite players and their listeners. Music can transform human beings. Music can build up human beings.

We also know, however, that music can lead to something automatic when quality is neglected. A musical life which increasingly and solely identifies itself with external perfection; a musical life that is reduced to an item of news, where the musician as a career-star sells his "product" to an audience, betrays a negligence of the actual artistic task. The inner human being is left in the lurch because he is not nourished.

Music can destroy, beginning with the gradual loss of the ability to hear, caused by the narcotic noise-level. Music can become a drug. It is then able to strangle, block and finally to eliminate access to the true dimension of music, to the actual task of music. What is contained in this task? Opening the ears, developing the pro-active, creative listening as the essential prerequisite for one's own experience of the spiritual dimension of music.

There are numerous confessions over the centuries on the reality of music. Goethe says, "Whoever does not love music does not deserve to be called a person; who only loves it is half a person; whoever engages is a whole person". In his *Merchant of Venice*, Act 5, i, Shakespeare warns about a person who does not have music in himself. Such a human being represents the dark side of our existence, the tendency to criminality.

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils,
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

Luther says that the human being who gives himself to music gains a piece of heaven because music originates in heaven. Sergiu Celibidache, the famous conductor, describes the nature of music as truth, and beauty as the bait that leads man to this being.

Is it a revelation of higher worlds when millions of young people to a "love parade" and experience "community" in a truly hellish orgy of noise from techno-music? Is the divine dimension of music present in these ecstatic sounding effusions of rock festivals? And how is it with background music of shopping centres, restaurants, public toilets, when dri-

ving, in the fitness studio, in the workplace, within one's own four walls, in the telephone queue – almost everywhere uninterrupted from our first to our last breath? Does it suffice here to call on what is termed classical music? What forces have taken hold of music?

In the Middle Ages music was sacred. A prayer from the 11th century, what is called the hymn to St John by Guido von Arezzo (c. 995-1050), strove for the inner purification of man before entering the realm of musical sounds:



“Let Thine example, Holy John, remind us/ Ere we can meetly sing thy deeds of wonder,/ Hearts must be chastened, and the bonds that bind us/ Broken asunder” (New Oxford History of Music, II, 291).

This verse shows, when you go over from speaking to singing, you have to go through a soul-purification, because language belongs to what is sinful, with what is erroneous, with the everyday. Before singing the lips and the heart have to be purified, so that one becomes worthy to connect with the divine world of music. If we sing this hymn, we notice each of the six lines begins a note higher; these are the first six notes of the scale. The initial syllables of each line are: Ut(Do)-Re-Mi-Fa-Sol-La. A prayer for purification of the soul is the original basis of music! Who knows this today?

The Danish author Knud Hjortø (1869-1931) characterises music as the final art to arrive out of the Garden of Eden into our world. He relates to the music of Palestrina from the 16th century. For Bach music is purely to honour God (Soli Deo Gloria) and to re-create the soul. He adds, “Where this is not paid attention there is no actual music, but a devilish howling and blether”.

The secularising of music today forms more than ever our relationship to this art. In addition to this there has come since the middle of the 20th century the dominance of popular music. Popular music “sells” better than so-called classical music. Attempts are made to make classical music more accessible. Young people find classical music uncool; the audience of a classical concert, because of their ever-higher average age, is known as the “silver sea” (because of the grey hair, of course). Music is to activate the body. We should break with the rigid “rituals” of the concert business. Why is the audience quiet, instead of talking to each other and moving around, possibly accompanied by beer cans? Why not clap between the movements of a symphony? It is stressed that music lessons should be “fun”. The aspect of training human beings is not denied, but the effort must be kept in check. Otherwise it's no longer fun, and the “customers” stay away.

Are classic and pop/rock strange bedfellows? The longing for brotherhood among young people has in the meantime

become global – the longing for another dimension than the automated, mechanical everyday world. Is this wish fulfilled in the throbbing of loudspeakers accompanied by alcohol, drugs and sexual excesses? Here doubtless a huge difference can be recognised from the charismatic music educator Kodaly. Kodaly speaks of good and had songs and of “the right way” a young person should take to experience the meaning of music in his life. What is meant? Is it a matter of taste or is music an objective reality, beyond any private opinion? Faced with this polarity, how can we convincingly find music's actual task?

The counter-pull in our time, when we increasingly live in externals, is the rediscovery of the spiritual dimension. Every child is born musical. If this were not the case, the mother's cradle-song would be without its point. This inborn musicality has to be fostered from the beginning; it will die off when the spiritual dimension is denied, when the mother does not sing, when she does not fulfil her role as “first music teacher” (Kodaly).

Where does music come from? It comes out of ourselves. All the other arts receive their motives [their medium] from our surrounding world. The composer does not owe anything to outer nature. Certainly he can be inspired by it, but the actual musical revelations originate in his deepest inner being. Music is pure spirit. Music is the most inward form of human expression. Music is the rediscovery of man's spiritual home.

The famous conductor Bruno Walter reports on an attempt with obligatory choral singing in a prison as part of a re-socialising attempt. At first the prisoners were reluctant, but soon it became steadily more successful. Finally, small misdemeanours were punished by exclusion from choir practice. Choral work conveyed the community-forming power of music. The effect of polyphony, for example, of a triad, was immense for the social feeling of the prisoners. What a perspective for music!

Every person brings his own voice, his own musical instrument with him to the earth. How many people still sing today? What is sung when we sing – and how? Not infrequently the screeching pop-stars are regarded as the ideal for unfolding singing. Someone who hums a children's song in all humility is nearer to music than someone who listens to a Beethoven Symphony on a CD.

Then we have our own musical instrument, upon which we play ourselves, without music machines mixing in. It is indeed so easy to activate music machines by pressing a button. They foster immensely the law of least opposition. They release us from every effort. Musical activity on the other hand signifies application, process, devotion, deepening, and the meaning of life! This is significantly more than mere fun and talking to pass the time. Music signifies a lifelong schooling in becoming human.

Which way can we take? Through creative listening we can experience the living strength of music. What is creative listening? Discover in pro-active listening the separate building-stones of music. Experience melody, harmony and rhythm. Experience the effects on the soul of an ascending or a descending melody; experience the harmonic relationships as tension and resolution; experience enlivening and

calming rhythms. Music has its own laws. The can only be perceived through creative listening. Honouring these laws is the prerequisite for bringing about musical unity in multiplicity. Every piece of music, every song has its own laws. These laws have nothing in common with the laws of the physical world.

Music lives in time. But time and place can change to a glimpse of eternity. It is inexplicable but is experienced. The ultimate aim of musical education is the conscious experience of this listening, this inexplicable experience. It is the capacity to be able to go “behind” the notes, to discover the evident structure of a piece of music, to feel the increasing identification of the human being with the musical phenomena. The definition of music is not only something to be enjoyed, but it is the gift of the spiritual world in order to assist us to attain our true humanity. This is the reason why

we support music lessons.

In singing songs together, in choral singing, in chamber music, in orchestral playing our musical experience reaches its height. We are not alone in the world. And in music we meet our fellow human being, the completely different individuality. By entering into the community-forming power of music we are able to divine a human community that supersedes everything which hitherto entered our lives as so-called “social” life. Communal music-making allows every participant inwardly to experience the voices of the other participants as his own voice. By listening to the other, you hold the ultimate instruction on how to integrate your voice into the community. Nothing builds community more than music because it takes hold of the human being in his totality. We learn to communicate in the same spirit. The consequence of this insight is – music is humanity’s future.

REPORTS

Eurythmy 100 years on

Ursula Steinke, Berlin (September 2010)

With the centenary of eurythmy, 100 years of quite new qualities of strength into the surroundings of the earthly organism and in the development of the human form – eurythmy as a timetabled subject in the Steiner-Waldorf Schools was introduced by Rudolf Steiner with the remark, “that the children grow more beautiful”. Many Waldorf pupils have chosen this “quality of growth” for their own life’s aim by choosing the profession of eurythmy.

A remark, passed on to me by Ernst Lehrs, concerns the aura of a town; this can change when several people seriously meditate. For people with somewhat fine senses certain places in Middle Europe have changed around the middle of “100 years of eurythmy” – that is the end of the 70s – 80s to the mid 90s, when the great eurythmy performances took place. I think of Stuttgart with “Peer Gynt” or “the Lord’s Prayer”, then of course with Goethe’s “Faust” and Steiner’s “Mystery Dramas”; Munich with its always magical fairytales; Berlin with the “Eumenides”, “for the Berliner friends” and the “Prologue to John’s gospel” in four languages. Each year Holland had a new, marked spiritual and relevant, topical programme, and in Vienna there were the great poems by Albert Steffen in most impressive form, direction and costuming. I have certainly forgotten some, e.g., Scandinavia and Italy – which have to be supplemented.

All these great etheric creations have entered the etheric organism of the earthly world. Here too our great teachers also live, the creators of these works, who had the strength to bring eurythmy to the earth. They ever help us now with new ideas – artistic inspirations – especially with new impulses of movement to be further creatively active. I myself have recently clearly noticed how Helene Reisinger accompanied me in St Petersburg, when with colleagues I was given to work on, for Russia, a very important “By line”. What do you think... would it not be good and perhaps even important, that on the one or other venue these great pro-

ductions come to life again with new castings?

We can all be happy that this gift from the spiritual world for us after 100 years is still so full of impulses, and that the imagination of movement in each of us grows and become alive! A great gratitude may be expressed to all those who lead and direct us from the “other” side.

100th birthday of Margarete Proskauer

Angelika Storch, Nürnberg

On 22 August this year Margarete Proskauer, née Unger, would have celebrated her 100th birthday. In her 92nd year on 18 February 2003, she left this earthly world and returned to her spiritual homeland. Her life was devoted to eurythmy and anthroposophy.

Margarete Proskauer was born 22 August 1911 as the second child of the Unger family. On Dr Steiner’s advice, the veil put over her cradle was violet-blue. Her father Dr Carl Unger and her maternal grandfather, Adolf Arenson, became personal pupils of Rudolf Steiner shortly after the turn of the century.



Ulm 1936

Adolf and Deborah Arenson lived in South America and had there met occult streams, yet these made them unfree – Deborah Arenson in particular suffered these things. They returned to Germany, deeply searching for the spirit. In this way Carl Unger, who was 23 years younger, also a deep spiritual seeker, met the older Adolf Arenson in Bad



As Puck, in Shakespeare's "A Midsummer-Night's Dream"
(Photo: Illa Roeder)

Cannstadt near Stuttgart. Both recognised in Rudolf Steiner the spiritual teacher for whom they had for long been searching. They were connected not only in deep spiritual friendship but also through family ties, since Carl Unger married his daughter Auguste Arenson.

This spiritual search and its fulfilment in meeting Rudolf Steiner created the atmosphere in both the Unger and Arenson families – this and music. Carl Unger played the cello and also learnt the viola, as this was necessary in the family quartet. Adolf Arenson was not a professional musician, but music was a lifelong devotion. At Steiner's request he wrote the music to the Mystery Dramas for the performances in Munich.

After the War, in 1919 the Waldorf School was founded through Emil Molt in Stuttgart. Margarete Unger attended with her siblings, and of course received eurythmy. At that time she did not imagine to make eurythmy her profession. Full of enthusiasm she spoke of her teachers. They were mainly those whom Steiner had personally called.

After taking her *Arbitur* exams she went first to England. A special professional direction was not yet clear for her. "I tended more towards natural science, like my brother Georg, which was why I wanted to study medicine. For this you need some Latin, which I did not have. A friend of mine suggested I should do eurythmy therapy which I could link to medicine."

And so she decided after her return from England to do some eurythmy in Dornach and to learn Latin.

She was happy to leave behind the Nazi-poisoned atmosphere in Germany, for "it was 1933 and people marched in the streets shouting 'Heil Hitler'. I did not want to, I *could not* remain there!"

In Dornach she was allowed by Frau de Jaeger to enter the second year of the eurythmy training. Immediately all the Latin vocabulary and the medical studies became uninteresting. Suddenly it became completely clear – "I wanted to do eurythmy, and for ever!"

After her training Margarete Unger took up the invitation

from Czechoslovakia to perform and give courses there. In March 1938 she experienced there the entry of German troops into Austria and the take-over. It was all too clear to her that Czechoslovakia would meet with a similar destiny. She did not hesitate to take up the request to begin teaching eurythmy in Kings Langley, England.

When in November 1938 in London she heard the reports on the "christal night", she tried everything to bring her mother and her sister Friedel to England with the help of a Quaker organisation. This she managed shortly before the outbreak of World War II. The two other Unger siblings had left Germany earlier.

Already at the beginning of her time in Dornach, Margarete Unger met her future husband Heinrich O. Proskauer, and so she went during the summer holidays of 1939 to visit him in Switzerland. Herr Proskauer had no doubt that the War was inevitable. "When it starts I will not let you go." And so it happened. When the two of them climbed the Bettmerhorn on Goethe's birthday 28 August, Herr Proskauer suffered an accident. When after great delay they arrived in Dornach, the borders were already closed. And so it happened that Margarete Proskauer remained in Dornach till 1976 when she went to Nuremberg to build up the eurythmy school.

For many decades Margarete Proskauer taught music eurythmy in the eurythmy school of Lea van der Pals, in her agile, strict and stimulating manner. At the same time she took part in the eurythmy ensemble of the Goetheanum Stage. Many moving eurythmical creations come to mind. It was always a singing, visible singing. The climax, however,



In the early '80s

was her unforgettable, supreme presentation of “Puck” from Shakespeare’s “Midsummer-Night’s Dream”.

In May 1974 she was requested from Nuremberg to build up a eurythmy school, which then began under her direction on 20 September 1976 with the first course, the A-course. Frau Proskauer chose this date quite



9th June 2001 (Photo: G. Mächtle)

consciously. On this day 20 September 1913 the Foundation Stone of the First Goetheanum was laid through Rudolf Steiner.

Through Frau Proskauer’s leadership, waking enthusiasm and joy in movement carried by musicality and anthroposophy, the new initiative in Nuremberg soon developed into a fully-fledged eurythmy school. Tirelessly till 1989, she engaged with her supreme abilities, especially in music eurythmy, for the training of the eurythmy students.

At the same time Frau Proskauer did everything to build up a stage-group; a rich practice and performing life began. With her we experienced most beautiful moments of real stage-art: the greatest joy in the eurythmical creations, especially the “changes”. Things were never routinely practised, simply “done”. A continuous presence of mind was demanded; Goethe’s phrase “livingly anticipate the future” became the special motto. All of this was conveyed and lives on today as her heritage in many of her ex-pupils.

When Herr Proskauer came to Nuremberg to recite, it was each time a festival of speech. There were impressive introductions to Goethe’s Theory of Colour and masterful evenings of recitation.

Another aspect of her destiny that played a role in taking on this new field of work, “of all places in Nuremberg” as she said to me, was – it should be touched on – in Nuremberg her father Carl Unger died on 4 January 1929 in such a tragic manner. From Nuremberg the fateful laws were issued that she and her family as Jews be expelled from Germany for ever. In Nuremberg she joyfully began her new work at the age when “normal” people retire. A ring of life’s destiny was closed!

After her return to Dornach a life of mutual visits began which helped us in all the eurythmical and anthroposophical questions.

Only a small part of her extensive work with successes during a long life for anthroposophy and eurythmy can be told here. Frau Margarete Proskauer has stimulated very many people to transform something in themselves; many, feeling through her the future livingly anticipated, took new courage and joy in the deed. Through these shining seeds we remain connected to her and she with us.

Fruitful Thoughts: Edith Maryon

Mirela Faldey, CH-Dornach

Edith Louise Maryon was born in London 139 years ago on 9th February 1872. She was a sculptress, and moved to Dornach in 1914 for a close collaborator with Rudolf Steiner on the developing work of art, the First Goetheanum and its central motives. He appointed her the first leader of the Section for the Visual Arts at the Goetheanum. Edith Maryon died on 2nd May 1924 in Dornach. The life and work of Edith Maryon have been increasingly researched and evaluated over the last few decades. So far two monographs on her work have appeared (see bibliography). As institutions a School of Art in Freiburg im Breisgau and a charitable trust situated in Basel carry her name and impulses for the future. For Edith Maryon’s birthday two groups of works may be mentioned – the eurythmy figures and the eurythmy dwellings at the Goetheanum.

The coloured eurythmy figures

Recently her coloured, two-dimensional eurythmy figures were on loan to the Goetheanum. The colour of these figures led Henry Saphir, Margrethe Solstad (Perfroming Arts Section), and Mirela Faldey (Art Collection of the Goetheanum), to ask whether other similar figures exist.

Edith Maryon and Rudolf Steiner worked from 1919 to 1924 on the eurythmy figures. The impulse to present the eurythmical gestures sculpturally with some initial attempts came in 1919 from Edith Maryon. In review, Rudolf Steiner said about an aspect of this collaboration: “And so, for example, in her [Edith Maryon] the idea of the eurythmy figures came about, the idea and the first attempts to make such eurythmy figures. The idea was an especially fruitful one. The form of the eurythmy figures themselves, however, had to be completely changed. Miss Maryon never shied away from changing anything that was necessary, so in this respect some sort of wilfulness of her own was not present” (GA 261, p. 303). Rex Raab gives a detailed description of the process (Raab. 268).

Initially Edith Maryon produced three-dimensional figures for the eurythmical gestures A, E, I, O, U. Plaster-casts can be viewed in brownish “off-white” plaster (plaster, covered with varnish). With some, the stand is signed (c. 15 cm high).

Plaster presentations in relief are a different, clearly distinguishable level of development of this motif. Of these, three motives (“A”, “O”, and “Seriousness”) are known, until Andrea Hitsch in 2003 received from an acquaintance the relief for “I” from Lothar Linde’s (1899–1979) estate (*Nachrichtenblatt* No. 45/2003). A copy of this “I”-relief was made for the art collection at the Goetheanum.

From three to two dimensions

As a transition phases, three figures can be described. Their motives are fashioned in colour and drawing, partly in transparent material for the veil (possibly cellophane). They are fashioned as figures, but plasticity is omitted, that is, they are two-dimensional. These too are kept in the art collection at the Goetheanum; the existence of other similar figures is not known.



Figure «I» with light yellow-green dress on an orange-coloured ground.



Figure «O» with darkish blue-green dress on a shimmering red ground. Photos: Thomas Dix

The final transformation took place in a collaboration between Rudolf Steiner and Edith Maryon when the coloured eurythmy figures were developed in plywood; for this many drawings were made. With these figures only the essential eurythmical qualities were retained, without any personal characteristics. These eurythmy-figures are the basis for the eurythmical work and the fashioning of the sounds, and consequently belong to the working material and the path of practice of the eurythmist. They are completely presented in the folders: Rudolf Steiner. Entwürfe zu den Eurythmiefiguren" (K 26), and "Die Eurythmiefiguren von Rudolf Steiner" (K 26a), painted by Annemarie Bäschlin.

Special things about the "new" figures

What was not known up to now about the exhibited 3-dimensional figures is their colour. The figure "I" has a light yellow-green dress with an orange-coloured ground (Ill. 1); the figure "O" has a dark blue-green dress on a shimmering red ground (Ill. 2). Moreover, the facial expressions are graphically emphasised. Hair and skin are shown in planes and coloured naturally. Probably the coloured version of the figures were made by Edith Maryon, but this has to be confirmed. The colours are greatly similar to the eurythmy figures (Ill. 3) belonging to the transition phase.

In her pre-Dornach time, Edith Maryon coloured several of her works, for example, "St Michael" (painted plaster, 1904) and "The Cross of Golgotha" (coloured, Rex Raab suggested: pre-1900). There is another painted figure of hers from the 1920s showing the "Elegaic Measure", a plaster figure painted in red and brown tones fastened on to a black-painted wooden stand (unsigned, 24 cm high, privately owned).

Our thanks to Henry Saphir, who took the initiative to make these hitherto little-known figures accessible to more people. Our plea to all eurythmist and art-lovers is to let us know whether there are more hitherto unknown coloured figures by Edith Maryon or whether there are indications if further figures for "O" exist which on the reverse of the stand shows her signature "Edith Maryon 1919", so that knowledge about the fashioning process of the eurythmy-figures can be extended.

Rex Raab: Edith Maryon, Bildhauerin und Mitarbeiterin Rudolf Steiners, Verlag am Goetheanum, Dornach 1993.
 Peter Selg: Edith Maryon. Rudolf Steiner und die Dornacher Christus-Plastik, Verlag am Goetheanum, Dornach 2006.
 Rembert Biemond, "Edith Maryon", in: Bodo von Plato (ed.): Anthroposophie im 20. Jahrhundert. Ein Kulturimpuls in biografischen Porträts, Verlag am Goetheanum, Dornach 2003; visit: www.biographien.kulturimpuls.org.

Viewing the coloured eurythmy figures:

During the international Conference for Eurythmists 25 – 29 April 2011 at the Goetheanum, along with the other eurythmy figures from the art collection at the Goetheanum and possibly other private loans (to be announced at the opening of the Conference).

Eurythmy dwellings – Reconstructed rooms

Out of an initiative of Edith Maryon, flats for Goetheanum workers came about from 1919 onwards, because of the general need after the War. In the lower eurythmy house, the rooms of Assja Turgenieff and Edith Maryon remain largely intact.

On 6 July 1919, Edith Maryon wrote from the Villa Rosenau in Arlesheim to Rudolf Steiner, who was in Stuttgart: “A terrible plight for housing has broken out. Many houses have been sold. [...] The plan is for 2 rooms, 2 kitchens, but I would like 3 rooms and 1 kitchen, and thought this would possibly be something for Kisseleff, Clason and me, if the price stays within the realm of possibilities.” (Rudolf Steiner/Edith Maryon: Briefwechsel. GA 263/1, letter No. 27). In discussion and collaboration between Edith Maryon and Rudolf Steiner from October 1919, six sculpted, architectural model-designs for dwellings for the Goetheanum co-workers were made. Edith Lewis, a friend of Edith Maryon and the owner of a factory in the Midlands of England, donated 200,000 Sw. Franks.

Co-worker houses

On 9th April 1920 Rudolf Steiner founded an Association of Goetheanism. In the seventh AGM of the Members of the Association of the Goetheanum of the School of Spiritual Science in Dornach, he reported on 25 April 1920:

The Association [of Goetheanism] does not proceed from the idea just to found a small association, but it proceeds from a quite concrete fact. You all know what not only occurs in Dornach – the tremendous, the great world calamity of the need for housing. It is necessary, if we want to work at all, that we set up some housing for our co-workers. It would be insufficient if we were to buy houses, because then we would only drive other people away. We don’t want to do that. We only make progress if we create some housing especially for our co-workers here, not only for our workers, but in general for those friends who are working on our Building. A beginning has been made – I have personally received in confidence a sum of money through which at first three smaller houses for working friends can be built, in which very modest housing can be found (from the minutes, documented at the Goetheanum; the Building Association Reports appear in GA 248 (in preparation).

Preservation of original interior

The last inhabitant of the upper floor of the lower eurythmy house was Margarete Sophie Tuschhoff (22 December 1907 – 13 November 2007), eurythmist and tutor at the Eurythmieschule Elena Zuccoli.

Fortunately, the inhabitants of this house did not make great changes to the interiors of this house. Traces of the very first paint on the walls and the built-in furniture in their strong colours have remained. Through the initiative of Peter Selg (Director of the Ita Wegman Institute), the Institute rented and looked after the flat. Edith Maryon’s and Assja Turgenieff’s rooms have been preserved as such. Some original items and objects can be seen on exhibition. Some partial renovation took place in 2007, through the Administration of the Goetheanum-Building. The rooms were reconstructed in their original colours, the “red” room of Assja Turgenieff and the “blue” room of Edith Maryon. The latter is situated in such a way that the bay windows have the biggest possible view of the Goetheanum and towards the Hochatelier, her studio. Out of this window Edith Maryon watched the burning of the First Goetheanum. Since New Year’s Night 1922 and the ensuing illness, Edith Maryon spend most of her time until 2 May 1924 in her room, which became her sick-room and where she died. Rudolf Steiner frequently vis-

ited her. The events of the Christmas Foundation Meeting 1923/24 and the re-founding of the Anthroposophical Society she perceived here through him. In this room she formed thoughts about forming the new Section for the Visual Arts of the School for Spiritual Science, to which Rudolf Steiner appointed her as Leader. The facades of the eurythmy houses, the carpentry work and the interior design of the lower eurythmy house are protected on the listed buildings by the Canton Solothurn.

Visits

Edith Maryon’s and Assja Turgenieff’s rooms, Fridays, 4 – 5 pm, and at request.

The future has already begun – but in eurythmy the future is existential

Ursula Steinke, Berlin (September 2010)

Report on a eurythmy project in St. Petersburg “The prophetic By-line”

In Russia there are several “By-lines”, or folk-epics – sung epics of the folk for Russia, like the “Kalewala” for Finland or “Kaleipoeg” for Estland. These By-lines form a special place in literature, for they were only written down in the 1920s. They were sung by “Grandmother Pelageja” in a village in northern Russia and in 1925 written down by Prof N. Mischejew. It is said that this great woman with bright, shining eyes even stood up to the Commissionaire of the Bolshevic powers that he should protect her village.

The book published in 1935 was forgotten, then discovered by Herrman von Skerst and translated by Ida Rùchert into German. In 1992 Sergej Prokofieff with Ursula Preuss published a new translation, accompanied with wonderful discoveries out of spiritual science.

In these By-lines, the vision of the future is expressed in magnificent pictures not only for Russia, but for the spiritual development of all people. For the collegium in St Petersburg and myself, this stimulated us to fashion this work in eurythmy. Of the seven songs, we have worked on the beginning and then By-lines V, VI and VII.

The story tells how the Russian heroes undergo three difficult tests. At the beginning through self-praise and boasting they have been, so to speak, caught by Lucifer. Through Kriwda, an Ahrimanic figure, they are thrown into fear and hopelessness. Later they suffer complete paralysis through Woron, a figure out of the realm of the Asuras. With the help of their folk-spirit Jegori, thinks the archangel Michael, and with Christ himself through the intervention of the Mother of God, the sacred Russian earth is freed.

The future: There is an important conversation between a young peasant and the folk-spirit Jegori. Alioscha asks: “How is it possible that in earlier conflicts we did not recognise your support and your help?” Jegori shows that excessive self-importance and boasting never lead to vision of the spiritual world and to the spiritual beings. Self-knowledge and humility make possible a new “thinking of the heart”, which leads “bright reason” in all the processes of knowledge.

More on the future: During the further course, Jegori, the folk-spirit, suffers weakness in facing the terrible power of Woron. Michael, the spirit of the age and “countenance of God”, forgives Jegori.

Again the future: A practical deepening of this aspect arose during the eurythmical work itself. During the passing of the summer holidays we had too few rehearsals (the performance took place on 26 August) for this long piece. For the dress-rehearsal some passages were still “open”. So I said to the colleagues, “when someone does not know what to do, he has to perceive the others quick as lightning. In a group-form with eight people one person always knows what comes next.”

Conclusion: the future social culture and art assumes the immediate self-knowledge and recognition that the other person can manage what I can't yet.

Eurythmeum CH

Ingrid Everwijn, Frauke Grahl, Ulla Hess, Eduardo Torres

The college of teachers of both eurythmy schools at the Goetheanum (“Akademie für Eurythmische Kunst Basel-land” and “Eurythmeum Zuccoli”) have now made the decisive step to work together. The process has taken eight years to finalise. A new eurythmy school and a stage-group are envisaged, arising out of rich experience and impulses for the future. The cultural centre called “Eurythmeum CH” will be founded on 17 September 2011, celebrated with a festival. The new school is autonomous; it makes its home in the purpose-built buildings in the neighbouring village of Aesch.



From left to right: Eduardo Torres, Ulla Hess, Frauke Grahl, Ingrid Everwijn

The new collegium (Ingrid Everwijn, Frauke Grahl, Ulla Hess and Eduardo Torres) has been preparing this significant step. Is it indeed a coincidence that Rudolf Steiner's 150th birthday takes place with the 100th birthday of eurythmy? Ute Medebach, who has been following the development of both institutions, sums up.

The development of the eurythmy training in Dornach

Ute Medebach, CH-Dornach

In order to deepen what is widely known, here are some observations reviewing the development of the eurythmy training in Dornach. Stimulated by some eurythmical contributions accompanying Rudolf Steiner's lectures, and through seasonal celebrations that he organised, an increasing number of people asked for a training in this wonderful new



Lea van der Pals and Elena Zuccoli united in cordial friendship

art. During the time of building the First Goetheanum in Dornach, there existed many training courses. In particular, mention should be made of the work of Tatjana Kisseleff. At the same time as this teaching activity, there developed under the artistic direction of Marie Steiner and through stimuli from Rudolf Steiner – who during this time created eurythmy-forms to numerous poems and musical compositions –, regular and intensive eurythmical stage-work that continued after Rudolf Steiner's death. This flourishing activity of teaching and performing continued for a time, that is, up to 1926/27. At that time Marie Steiner called on Isabella de Jaager, to correlate the existing courses into a eurythmy school. Elena Zuccoli and Lea van der Pals both taught in this school. Marie Steiner gave direction the stage-work of the Ensemble to Maria Savitch long before her own death (1948). So, till then there was one eurythmy school and one stage-group. The effects of the conflicts at that time within the Anthroposophical Society resulted that some artists from this stage-group formed a second group. Elena Zuccoli, who had already given eurythmy courses in Bern, was asked to join the artistic work. In 1949 they gave their first public performance. Out of Zuccoli's holding courses in Bern, the training course was continued in Dornach, developing into a eurythmy school in 1951. Both schools and stage-groups fashioned, over decades in a positive and fruitful competition, a rich and highly flourishing eurythmical artistic life at the Goetheanum.

Perhaps in today's situation it is hard to imagine that through the artistic work of both groups each weekend, large public eurythmy performances, well attended, could be appreciated at the Goetheanum! Both groups in a fortnightly rhythm showed their work. This arrangement meant that, at that time, up to 180 eurythmy students could profit from

the enormous ability and enthusiasm of the artists, who in many cases were their teachers. It was a splendid and stimulating time.

In 1980 through the decision of the Executive Council at the Goetheanum both stage-groups were made to combine. From now on, however, there were two eurythmy schools, known as the Elena Zuccoli School and Lea van der Pals School. In time, the leadership of the school passed into younger hands. In 1986 Lea van der Pals passed on the leadership of her school to Christoph Graf, who continued to 2002. In the beginning of the 1990s, those responsible for the training at the Goetheanum were asked to become autonomous and to look for their own housing. This led to the new building on the campus of the Rudolf Steiner School, Birseck, in Aesch. Up to then, some buildings in Switzerland were used solely for eurythmy.

Since that time, the eurythmy school has been collegially led by Ingrid Everwijn, Angela Heintze, Ute Medebach and Beatrice Oling. In the Zuccoli-School, Elisabeth von Stockar took on the leadership in 1977. Today the school is led collegially by Ulla Hess and Frauke Grahl.

Because of the reduced number of students, and the resulting difficult financial situation, the colleagues of both schools began discussions already eight years ago concerning uniting their trainings. Only today has the cultural and financial necessity become so pronounced that it could lead to the agreement to unite.

The possibilities for the development of eurythmy in society are today quite problematic. Nevertheless, there are several eurythmy initiatives in this realm; their artistic impulses allow for great hopes. The continuation together of the eurythmy training in Aesch is a courageous and inspiring step to carry eurythmy and its training into the future.

Kairos-centre for Eurythmy

Klaus Suppan, CH-Dornach

In 2012 eurythmy has been fostered for exactly a hundred years. During this long period the concepts of and views on this art-form have radically changed. The source out of which this art form was born, anthroposophy and the bases given by R. Steiner for this art, are valid still today. Directed deepening research into these bases is the prerequisite, that we of today's generation are able to contribute things new and for the future to this art of movement on the basis of a significant past.

With both large artistic projects – a symphony by V. Vorisek with the orchestra I Medici (conductor: F. Lindenmaier) 2009 and the “little apocalypse” in Mark's gospel (chap. 13) 2010, it became apparent we needed to form an Association in Dornach “*Kairos-Zentrum für Eurythmie*”

The Association as legal entity supplies the external necessary foundation to realise out long-practised aims in eurythmy:

- Courses for beginners and advanced amateurs
- Further training in artistic projects for trained eurythmists
- Research the basics
- Courses in training perception in the realm of the living



Initiators (from left to right): Klaus Suppan, Anja Remde, Ursula Zimmermann, Christiane Hewel-von Glenck

Our central concern and the characteristic of our way of working in practical eurythmical research on the laws of the etheric world, is through schooling our own conscious perceiving in movement as the basic re-requisite for autonomous work.

Part of our activities takes place at the Goetheanum in the Studium und Weiterbildung. Here the work is always to deepen anthroposophy through eurythmy and foster artistic, practical experience.

Our aim on the foundation of the Kairos Centre Association is to build up a free professional activity in adult training.

Summer week 1-7 August 2010 Euritmia una gioia!

Suzanne van Wezel

In the small village Cortiglione, in the Piedmont region, Italy, I have enjoyed Italian eurythmy under the ensouled direction of Gia van den Akker and her colleague from Venice, Cristina dal Zio. It was Italian from many aspects. In music eurythmy we worked with music by Galuppi, Scarlatti and Einaudi. It was played by Claudia, a local pianist, who during the week became progressively more a part of the group. Besides her playing she brought enthusiasm to the creative process. In speech eurythmy we moved the Italian alphabet (21 letters) with which we expressed poems by Aldo Palazzeschi and Francis of Assisi.

Despite the heat we worked together on the themes daily for 6 hours, divided between morning and afternoons. Ace relaxation was seen to especially by Caterina, the cook of the village, who conjured a splendid midday meal each day in the village hall.

Our group was humble, with 7 participants, but just because of this we entered a very intensive working process. It was very impressive to perceive how individuals developed during the week and at the end to exchange serious questions about the influence of eurythmy on daily life.

I experienced this week as very rich. With the small *spettacolo* (presentation) at the end we could give something in return to the inhabitants of Cortiglione and the surroundings. I returned home filled.

Innovative Workshop-Eurythmy in “La Fabbrica” Cortilione, Italy

Sibylle Stiller

Seminar: Eurythmy masterclasses, 16–22 August 2010

Tutors: Gia van den Akker, La Fabbrica, Italy) and Bettina Grube (4D, Hamburg, Germany)

I keep putting the word “joy” in the margin of my sketches from the eurythmy masterclass course. Why do I characterise my rich professional possession like this? Because I miss joy in the day-to-day eurythmy, the lightness in eurythmy can often be measured only as heaviness. The mood amongst colleagues for an open eurythmical meeting in a respectful exchange is seldom to be found. And – I must not forget, when I am surrounded by daily concerns, to look at my sketches at home.

Yet I have not taken only sketches with me. Both tutors gave an expressive eurythmy programme to 12 seminar participants – which included experienced eurythmy teachers, stage members from Dornach, new graduates and those returning to the procession, a tutor from a eurythmy school, and a student – from Germany, Switzerland and Holland.

During the mornings we worked together on speech eurythmy and music eurythmy forms created by Rudolf Steiner. The contents were conveyed in a living manner, so that I could enter with joy my own work process. I recognised rusty movement-sequences and trained my consciousness for etheric streams. The basics of eurythmy, such as the scales, major and minor gestures, the T A O exercise, Greek rhythms, gestures for the sounds of speech and walking found once again an ensouled home in my heart.

The daily, individual eurythmical work with solos, stimuli for teaching daily in schools or for artistic projects rounded-off the day, giving new impulses to individual artistic development and stimulated mutual creative discussion.

We rounded-off the work with a performance for the local residents, followed by an infectious summer street festival in the friendly atmosphere of the Italian village. In the ending forum, the participants praised especially the unstrained method of working where everyone could be themselves. We returned home all extremely enriched, wishing for more next year. With warm thanks from all the participants to Gia and Bettina.

«Art and Community», celebrating 40 years of the Camphill Eurythmy School

Rita Kort, Camphill Eurythmy School

25th-29th October 2010, Botton Village.

The Camphill Eurythmy School celebrated its 40th birthday with a conference «Art and Community». Over 30 graduates came to mark this anniversary, Margrethe Solstad joined from Dornach and the whole of the community was invited to join in the eurythmy classes, lectures and performances. The founding members of the school, Evamaria Rascher and Monica Dorrington, both were present wondering where the last 40 years had gone.

It all started with a question from Karl König to Evamaria:

how about an artistic training in Camphill? How about a eurythmy school?

The school started in 1970 with 2 years at the Sheiling Schools, Ringwood, a school for curative education. After that the students continued their training elsewhere. In 1978 the Studio in Botton was built, and the training could now offer a full 4 year training and award diploma's to its students. The first 2 years stayed down in Ringwood, the last 2 in Botton, the Ringwood-Botton Eurythmy School! In 2000 the whole training moved up to Botton, sadly missing the contact with the children in Ringwood, but finding a true home in Botton Village and changed its name to the Camphill Eurythmy School.

Many teachers have taught in the school, Evamaria is still active, Monica is still performing in Ringwood, Christopher Kidman is also in Ringwood, Chas Bamford in Delrow Camphill community. Presently there are 4 teachers: Evamaria Rascher, Jonathan Reid, Bogdan Bucur and Rita Kort.

Our celebration started with a talk on the history of the school by Jonathan. The second evening Margrethe Solstad gave an enlivened talk on eurythmy. During the day there were eurythmy classes with Margrethe, Evamaria and Jonathan, and many groups all around the village where the whole of the community did eurythmy! What a thought: about 300 people doing eurythmy at the same time! Danby Dale must have vibrated with energy.

Every morning started with «the Michael Imagination» in eurythmy, a most wonderful start of the day. After that there was a plenum on the joys and struggles we experience in our working lives. And how varied they were; if you live in Thailand, Rumania or Norway the things you meet are very different. A few thoughts: is there enough support for eurythmy, including from your colleagues? Eurythmy can open up a space of colour, light and movement that enables further creative things to happen. How urgent is the need now and in the future to heal hardened bodies. Through our work we need to inspire more young people to study eurythmy!

Also in smaller discussion groups needs, experiences and wishes were expressed: how about a regular meeting like this to refresh ourselves? How about the teachers of the school coming to us and help us where we are? Can we not work on an exercise we would all practise daily to strengthen our endeavours?

The week ended with an amazing (and long...) performance where all participants who would like joined in and showed some of their work. What a colourful and varied occasion! And what a joy.....Afterwards there was a song sung by the choir, and then: an enormous cake shaped in a spiral, in and out, was wheeled into the hall!

Before the celebrations questions were sent out to all graduates:

1. What eurythmy have you been doing since finishing the training?
2. What eurythmy are you doing now?
3. In your view what was the strength of the training you had?
4. In your view what did you miss?

The answers (and more) were put together in a booklet that all received, fascinating reading!

It leaves the school with a sense that the future can be full of hope, so much wonderful and inspiring work is done by

our graduates. The training proved for most a life-changing experience, and as a school we have a strong sense there are many out there who are actively working with us to bring this beautiful, but also delicate art into the world, strengthened by the special community and its inhabitants, Botton Village and all the Camphill communities in the UK, without which the Camphill Eurythmy School would not be what it is today.

ProjektBühne: “IT’S M&E – Ein Wort macht alles ungeschehen”

Franziska Knetsch, NL-Den Haag

“ProjectStage” is a new eurythmy project, formed during the course of last year out of the initiative of young graduates in collaboration with the Eurythmie Akademie, The Hague. For us, Anne Korf and Franziska Knetsch, the great need after the training was to work further artistically. Two points of view are important for us. On the one hand, we want to deepen our eurythmical abilities through making professional an immersion in the artistic methods of eurythmy. On the other hand we want to conceive a eurythmy programme and work out how to bring it to the public in a tour. In both areas our autonomous learning curve stands in the foreground.

With these concerns in the autumn we began our work. Since then we have experienced how much time and struggle is necessary to find a programme and work it out. We were able to secure Werner Barfod as guest tutor for dramatic eurythmy, which did a lot for the essential kernel of our programme. Some intensive weeks of rehearsal in The Hague and in Dornach are already behind us. In music eurythmy we focussed on contemporary music. We worked with Gia van den Akker. At home in The Hague we could receive regular help in eurythmy from Martje Brandsma and Matthias Hink, tutors at the Akademie.

This pilot project is to be continued. The next project, once again a work of artistic deepening with the character of a training for art lovers, is planned for autumn 2011.

In the centrepiece of our programme “IT’S M&E – One word undoes everything” stand Maria Stuart, Queen of Scotland, and Elizabeth I, Queen of England, the dramatic main figures in Friedrich Schiller’s play “Maria Stuart”. Both women meet in working out their own abysses: pride, fear, mistrust, arrogance, power, powerlessness fashion their deeds with difficult consequences. At the same time both protagonists represent great ideals. Both demand their rights.

In six scenes shortened and arranged by us from Schiller’s drama “Maria Stuart”, we present the essential situation of the plot. Both characters face each other in an active play of light and darkness. The dramatic scenes are framed with contemporary compositions for violin and cello by Schnitke, Penderecki and P teris Vasks.

In early April we shall tour with this programme in the Netherlands for two weeks, and during the first two weeks of May in Germany, Austria and Switzerland. We are still looking for venues where alongside the performance we also offer for pupils and other groups a workshop and possibility of discussion. A further tour is being planned for September 2011.

“IT’S M&E – Ein Wort macht alles ungeschehen”
Concept and eurythmy: Franziska Knetsch, Anne-Kathrin Korf
Rehearsals: Werner Barfod/ Matthias Hink, Gia van den Akker/ Martje Brandsma
Speech: Marjo van der Himst (NL)
Music: Hollas Longton (violin), Hannah Collins (cello)
Lighting: Moritz Meyer
Contact: www.euritmieacademiedenhaag.nl

Eurythmy Caravan

Marietta C. Blaue, DE_Flensburg

Eurythmy moves around the world – to places where it normally is (or not yet been). The idea for this action was born at the first Symposium Eurythmy in the social realm of work at Alanus Hochschule 2009, and worked on further at the second Symposium in May 2010. The aim of this Eurythmy-Caravan is:

Firstly: to make eurythmy clearly visible in public and virtual space during the 150th year of Rudolf Steiner’s birth and the centenary year of its existence. There are many people who know something about yoga, Tai Chi and Chi Gong, etc. but still nothing or only prejudices about eurythmy. We want to change this.

Secondly: to strengthen the spiritual being of eurythmy through shared, aimed practice by a large number of eurythmists beyond country boundaries on agreed times.

The first aim will be outwardly achieved through the Eurythmy-Caravan, i.e., it decides to bring eurythmists and eurythmy to places where it has not yet been and normally is not. For example:

A lesson of educational eurythmy will be publicly shown outside the Waldorf School in a hall or a place in your home town.

Eurythmy performances and short lesson in the nearest Old Folks Home.

A eurythmy lesson offered for the Kindergarten children around the corner, or

Officials in the Job Centre/ Council Offices/ prison/ firm/ factory (heading, health concern for officials) or

in the next possible hospital for the staff, or for the patients there, etc.

The examples are unending. These actions will be presented through reports, photos, or documented with short video clips and parts presented on our homepage www.eurythmie-karawane.de.

Those for whom this is too much, or not possible or not enough, can join the *Eurythmy-Caravan inwardly*, i.e. a self-commitment on (if possible) every Tuesday between 3.00 and 6.00 (when possible west European time) to do eurythmy no matter where, how, what or how long. The main thing is that eurythmy is intensively raised into consciousness by this world-embracing communal action. That can happen quietly within if you anyway during this time teach or give courses or do eurythmy therapy. Or if you simply participate by aligning yourself for and with yourself in this conscious-

ness. Perhaps you withdraw alone or with colleagues and meet in the woods?

We are pretty sure that this caravan will be significant for the strengthening, the spreading and becoming visible of eurythmy as well as for clearing away the boring and fixed prejudice. We hope that many eurythmists feel addressed and motivated to join in.

And so you can participate:

You organise autonomously a Eurythmy-Action in a venue where "eurythmy does not usually happen".

Register with the Eurythmy-Caravan for a fee of 10, 20 or 30 € (free choice). The registration form is to be downloaded on our homepage www.eurythmie-karawane.de, or we can send it to you.

Your action will be mentioned on the Eurythmie-Karawane homepage. If your action is public, we are pleased to supply you with flyers, which we are producing especially for the Eurythmie-Karawane, and you can add your details in the free space. Do make photos and videos of your action, as well as sending us a short or long report with it. Send us the material. Our webmaster will make with it a fine report of your action on our homepage (here you can add your contact information as you advertisement for you!).

We look forward to your enquiries for the action, which runs from July 2011 till June 2012. We warmly invite you now to a central launch: *Beginning on 10 July at 11.00 am at Alanus Hochschule*, then we move into town!

When, if not now? Who, if not us? Where, if not here?

This project is financed exclusively from private contributions. Help us to get the caravan moving strongly and support our project with a contribution – this is tax-reclaimable. As thanks you will receive documentation on the project:

Verein zur Förderung der Eurythmie
VR-Bank Bonn eG
Account No: 6502616011
Bank Code: 38160220
For transfers from abroad:
IBAN: DE 38381602206502616011, BIC: GENO DE D1 HBO

For the preparatory group of the Eurythmie-Karawane
Marietta C. Blaue, Dipl. Psych/ eurythmy therapist

Registration and info:
Alanus Hochschule, Fachgebiet Eurythmie
Ephraim Krause, Villestr. 3, D-53347 Alfter
ephrain.krause@alanus.edu, Tel. +49 2222-93211274

Eurythmy West Midlands Stourbridge-UK Young Stage Group

Maren Stott, GB- Stourbridge

Young eurythmists are invited to develop their artistic eurythmy in helping to set up a YOUNG STAGE GROUP in England. This includes active involvement in finding programmes, rehearsing, directing, lighting design, costuming, and all that belongs to touring.

Rehearsals take place in our eurythmy studio, part of the Arts Centre on the campus of The Glasshouse College (a further education centre for young people with learning difficulties: www.rmet.co.uk) and the Lehr Studio Theatre. A completely new, refurbished theatre is being built (350 seats).

Involvement with the Drama Department and Mask Studio at The Glasshouse College can form part of the programme.

Input (directing and teaching) from experienced artists, also from the continent, is envisaged in blocks.

First stage-project: starts October 2011; rehearsal for a full programme Oct.–May; tour May–June 2012 and Sept.–Dec.

Co-ordinator and carrier: Maren Stott (eurythmy) with Geoffrey Norris (speech), Alan Stott (piano) and other artists

All enquiries:
Maren Stott, +44-1384 442563
eurythmywm@gmail.com, www.eurythywm.org.uk

Kotura – Lord of the Winds

Mayu Saphir, CH-Dornach (12 years old)

Foto: Kotura.tif

On Friday 28 / Saturday 29 January 2011 we performed *Kotura – Lord of the Winds*, a Siberian fairy-tale with over 50 children with 11 stage-eurythmists on the big stage of the Goetheanum. Both performances were sold out, including the extra seats!

The story is about an old man in some time with his three daughters.



*Once upon a time, it was in mid-winter,
there broke out in the tundra a terrible snow-storm
and it looked as if it would not stop...
Then the old man sent his eldest daughter to Kotura
requesting
that he should reduce his gusts...*

We rehearsed this in eurythmy once a week during the summer holidays. There were children from classes/grades 1 to 8. Before the performances all the children worked with eleven stage eurythmists for a week on the great stage of the Goetheanum. It was a very beautiful but also tiring week. I was very pleased about this project and was never so happy before about eurythmy.

I found it very beautiful to do eurythmy on the great stage of the Goetheanum with many nice and caring eurythmists. It was also very beautiful to meet so many nice and caring eurythmists. I would like warmly to thank Gioia Falk, Elisabeth Viersen and Barbara Derbidge-Bäumler who directed the project.

If you haven't seen the performance, come to the international Conference for Eurythmists on Wednesday 27th April, 8:00 pm.

Further training in therapeutic speech-formation practice in Weimar

17- 24 July 2010

Blanche-Marie Schweizer, CH-Bern

Once again, on the initiative of students of the therapeutic year 2006, a further training took place last summer with Dietrich von Bonin. After a course in Denmark and Finland, Regina Rosenhauer – a practising logopatrician Dresden and graduate of the therapeutic year – hosted this week in Weimar. This time, too, half the day was devoted to shared work, the rest to culture and relaxation.

For our further training the fine rooms of Rudolf Steiner House were available; our lodgings nearby in two comfortable B & Bs.

The theme of the six working days was the HASADS – diagnosis under a “Goethean” aspect, *i.e.*, a phenomenological manner of observing.* On each morning one of these criteria was discussed. Dietrich von Bonin gave each time a medical and therapeutic-speech introduction. This was followed by exercises in perception amongst the participants; during the second half of the morning case studies from individual experience.

The main focus was always the effort to observe the phenomena and to characterise in which of the four supersensible human members could be manifested in posture, breathing, voice, articulation, thinking and perception of speech. What “I”-quality can one, for example, perceive in the articulation? Or, how does the astral body manifest itself in the voice? And the ether-body in the breathing? How is the foundation of the physical body visible in the posture? An on-going training in the realm of diagnosis-criteria is the prerequisite, in order to balance one-sidedness and weakness with the corresponding exercise and to be able to act therapeutically.

An artistic rounding off for this very fruitful, intensive and stimulating work took place in an evening of recitation, where a colourful bouquet of the most varied texts were performed, enriched through the sound of Dutch and Norwegian and some musical interludes.

Intensive and stimulating, too, were the detailed tours led by Regina Rosenhauer on the trail of Goethe: a trip on the Kickelhahn, to Schloss Tiefurt, Gartenhaus and Park an der Ilm, Schiller's house and Goethe's house am Frauenplan stood on the programme, as did an evening lecture in which we could experience Regina's deep connection with Goethe's entelechy. And for those who wanted, a visit to the concentration camp Buchenwald – a place where we are rendered speechless. Nevertheless, it was an opportunity for some, there in the countryside, to speak The Foundation Stone – unforgettable, too, the impression on an exhibition of works of art created in Buchenwald.

Thus Weimar could be experienced as a crossing place of the highest blossoming of a universal spiritual life and the abysmal depths of inhumanity, in which we worked together on the healing possibilities of the spoken word.

Let us express our warm thanks to Dietrich von Bonin for his competent professional accompaniment during this week and to Regina Rosenhauer for her thoughtful organisation and her contributions.

At the end came the wish to continue this further training in a similar framework in the Summer 2012. It has to be seen whether a possibility in Norway can be found.

* See: B. Denjean-von Stryk, D. von Bonin: *Therapeutische Sprachgestaltung*, Verlag Urachhaus, Stuttgart.

AmWort

what was – what is – what will be?

Agnes Zehnter, Kirstin Kaiser, CH-Dornach

When someone undertakes a journey... Two tutors of the training and further training in speech formation *AmWort*, Dornach, made use of the holidays 2010/11 to take a 1½ days journey to Finland to the training in speech formation and drama at the Snellmann Hochschule. At the present there are 12 people in the 2nd year and 8 in the 4th year. The place is influenced by its position direct on the sea, from the pleasant architectural surroundings, of 50 young people, who attend the anthroposophical basic year as well as the teacher-trainees and students of painting and sculpture. The students in speech formation and drama practise Steiner's exercises for speech formation in German, and lyric, epic and dramatic in Finnish. It was inspiring for us to experience how young people live for this art. During conversations questions arose in ourselves: Who do we want to reach with the course we offer in Dornach? For what are people searching? Why are we offering this course of studies?

In Helsinki it became clear to us once more that many young people are searching for drama and though this want to prepare themselves for the demands of the world. What has *AmWort* to offer towards this? We shall pursue this ques-

tion with the drama department.

AmWort aims to be a place for speech. In September 2010, 40 people assembled for an two-week intensive course, and enlivened the beginning of the new term. We strive to offer courses for amateurs in various arts, have set up some further-training courses in 2011 in story-telling, fostering a culture of conversation, rhetoric and therapy (see www.amwort.ch). We would like to build up the realm of speech/ education. The latter subject we could see in collaboration of tutors in Dornach and further afield.

The students' projects which they took up during the holidays 2010 were successful. One student organised the tour (with everything that belongs to it) on the theme "Home-land"; another worked on the Grimms' folk-tale "The Town Musicians of Bremen" and started a project week with it in a home for special-needs education with a visit to a farm and other creative additions. Another student concerned herself with the language of advertising, and one student went as a "speech-formation tramp" through the country and practised as a street and sitting-room reciter (see press report: www.amwort.ch). With these tasks we encourage our students to foster a down-to-earth relationship to the theme "Speech in our world" and to share their experiences with the others through a talk. In the timetabled lessons in rhetoric we practised "How do I learn to speak freely and vitally?"

The focus in our Autumn Term 2010 was to rehearse a story-telling evening with our guest-teacher Ursula Ostermai. At the beginning of Advent, the audience could open their ears to poems, fables, fairy-tales and harp music. Here we would like warmly to thank Ursula Ostermai.

Also in this year we begin our year again with a public intensive-course with the title "From Movement to Speech". Fifteen people from outside have registered in order to work with the theme "Voice" – sound, colour, and expression.

Listening, sounding, speaking give us the entrance to the next phase of the training. For the spring term 2011 lyric awaits us, as well as drama and first glimpses into speech formation in education.

In the further training in Therapeutic Speech Practice, the first module took place with the *Akademie für Therapie und Kunst*. In August 2011 the first exams to conclude the medical course will be upon us. Our tutor Kirstin Kaiser at the beginning of February 2011 successfully past her exam as one of the first candidates to sit the higher exam as Art Therapist in Speech and Drama. With this she is qualified to prepare our students for this external exam.

The collegium of *AmWort* has already met the challenge of working together and after the gift of the first year of "learning to walk", intends to master the phase of "learning to speak" through plenty of communication and new forms of organisation.

Am Wort
Ruchtiweg 5; CH-4143 Dornach
Tel: + 41 61 702 12 42
info@amwort.ch, www.amwort.ch

Acting School, Basel – a new initiative

Pierre Tabouret, CH-Basel

In the "Schauspielschule, Basel" speech formation, acting and directing are studied in a four-year full-time course to performance standard. The initiative and carrying team find their artistic point of departure in the renewing impulse of Rudolf Steiner (1861-1925) and Marie Steiner (1867-1948) for the stage arts as well as the bases of dramatic art developed by Constantin Stanislavsky (1863-1938).

In the summer of 2008, through various discussions between Olaf Bockemühl and Pierre Tabouret, the intention became clear to call into life a new centre for speech formation, acting and directing. In the following months a stimulating exchange took place, frequently of discussions lasting several hours with many speech-artists and acting colleagues. Who would be involved, contribute, and under what conditions?

On 1 February 2009 the Association "*Internationale Schauspielschule Basel*" was founded as the legal carrier of the school. The executive council and the school leaders have meanwhile become identical: Olaf Bockemühl, Nathalie Kux and Pierre Tabouret. This was followed by a period of preparation – clarifying the concept of the training, with the practical and financial organisation. Details available since January 2010: www.schauspielschule-basel.ch

The main concern during the three first years of the training (one year foundation, and two years training) is to give the prospective speakers, actors and directors a common professional basis. The avoidable disunion between speech-artist and actors – repeatedly expressed by anthroposophically-orientated artists as well as artists of the public stage – rests on both sides on misunderstandings and ignorance of the gifts to the profession in art and in technique. Only in the fourth, graduating year is a decisive step taken towards an individual Diploma-work in one of these three professional realms.

Rudolf Steiner was involved his whole life with literature and theatre, and with his wife, the actress Marie Steiner-von Sivers, gave essential stimuli for the arts of the stage out of an anthroposophically-orientated spiritual science. These make possible the release in the sounds and words of cosmic forces of movement and fashioning. They are present on the one hand in all the processes of nature and in the make-up of the human being, and on the other hand the proclamation of human speaking as the central event of human communal life. Here individuals and the community can unite again with the divine Logos, giving the artist a living spiritual background that allows him to work with the abundance of dramatic possibilities.

Constantin Stanislavsky as actor and theatre director pointed to the work of the actor on himself as the prerequisite for presentation on stage. The conscious working on what is done physically and what is called the sub-text lends the presentation the quality of authenticity. Especially impressive are the fine soul-observations Stanislavsky distilled out of what takes place on the stage as stimuli for the practising actor.

With their methods, both Steiner and Stanislavsky address the relationship of the human being to the world and to his fellow humans. Stanislavsky raised into daylight thinking

and what takes place physically. Steiner fructified the formation of speech through living thinking, and he enriched the physical doing through making the senses more sensitive. Both polar ways of approach flowing together should enable us to unite speech formation, acting and directing, both as method and as art.

Preparations lasted two years. In the summer 2010 six students passed their auditions, so that in October 2010 we could start work with the first course. A detailed timetable can be viewed on our website.

A glance into the work of speech formation

To complain of the general decline in the quality of speech in all areas of official as well as personal life has reached a level of banality. The many causes we can't do much about, except that you can start to do something to improve your own speech. Educational speech exercises should belong to the daily work in many professions, not least of actors and acting students. Questions arise: What is there to practice and where can it be built up? This is obviously an important theme in the first year of the training.

With an example, we can point to where the problem lies. Mere repetition, the same as mere copying, is not an ability-forming exercise. Why is the sentence, "*Rauschende Reden rollten im Raume*" [Rushing phrases roll around the room] a stimulating exercise? And yet the sequence of words "*Ratten rennen richtig rot und rund herum*" is not yet an exercise?

Apart from what can be found to practice in every word or series of sounds, as here, for example, what is called the sequence of vowels, it is clear, certainly for experienced speech artists, that a crass difference exists between both sentences. A poetic, pictorial seed is present in the first sentence, whereas in the second there comes only a prosaic faltering. This is made clear on the one hand through the sequence of sounds, and on the other hand can be observed in the feelings and inner movement coming about in your soul.

In the first example, one can follow how the *R* is influenced through other consonants. First it is toned down through *Sch*, so that it have an effect with the *D*, which, in a balancing-out movement with the *L* coming between *D* and *T*, then blossoms between the two *M*s. Through the vowels a resonating space is formed, a vault through which both *Au*'s, a ground through the four *E*s, between a circling, a centring and a light raying out: *O E I*. Both movements support and augment each other, actually joining and becoming inseparable. In each sound the whole sentence vibrates; again, all the sounds are taken up in the unity of this sentence.

On the other hand, in the second example we are confronted by the resistance of the repeating *R* as the initial sound, and the sequence of vowels without a special turning only strengthens this colliding. It can be useful from time to time to feel the effort, yet this sentence does not possess a poetic inner space; as such it is not a suitable speech exercise. Even if you try to help yourself through additions, you are caught in a wheel of mere repetition.

Grosse rote Ratten rennen richtig rasch rund herum.

It is especially interesting to experience how Rudolf Steiner discusses the first example, which is one of his own:

Consider... how in your speaking you go on a whole journey when you say the following: *Rauschende Reden rollten im Raume*. Let's imagine that someone was at a meeting and

wants briefly to report how it was. There were several speakers, all were pleasant, the delivery was good. The whole event was somehow stimulating. He wants to recall that something meaningful was said, then the lasting effect, then that it took place at a certain place.

Let's fine-tune the sentence. First we have an impression on the senses: *Rauschende*; then the thoughtful element: *Reden*: an impression in the emotional realm: *rollten*; the rolling starts to coagulate (as in an egg-shell): *Raume*. Thus it acquires shades of meaning as can only be rendered through feeling the sounds themselves. The study of speech itself will lead you best along the right lines.

(Rudolf Steiner & Marie Steiner von Sivers. *Methodik und Wesen der Sprachgestaltung*. 86. Tr. A.S. Pub. ET: Creative Speech. RSP. London. 106).

Here I have briefly indicated that an exercise actually is an invitation to play. A "right" way to speak the exercise doesn't exist. Between form and material you discover the lawfulness through a playing movement. Thereby we are freed from habits and patterns of speaking. Little children begin to play and develop rules during the playing, of which beforehand they were not at all aware. As soon as the rules of the game are established, the play is actually over; the child has freed itself from the hitherto unconscious controlling rules. As adults, through playfulness in practising we discover the laws of speaking. Later, we consciously agree on them prior to our artistic work. These have for us the same freeing function as the rules of play for children. Rules of play and laws of speech are the springboard for our artistic freedom of expression.

Schauspielschule Basel
Postfach, CH-4005 Basel, +41 61 701 70 06
info@schauspielschule-basel.ch
www.schauspielschule-basel.ch

Music Training at MenschMusik Hamburg *Listening and Music-Making as Creative Activities*

Matthias Bölts, DE-Hamburg

In his new book "*Der hörende Mensch und die Wirklichkeit der Musik*—The listener and the reality of music", Armin J. Husemann shows the physiological bases of proactive listening and musical experience. Here especially is sketched the connection of the human organisation of will, already guessed to by Schopenhauer, "Music pictures the will itself..."

Music of the 20th century demands ever more of the listener, in the activity of hearing actively oneself to find the meaning of the work that is sounding. John Cage said, "Music that I am involved with does not have specially to be termed 'music'. There is nothing in it that you are supposed to recall. No themes, only the activity of musical sounds and silence" (tr. back from the German). Cage points to a condition of listening that creates silence and makes possible a musical experience of presence of mind. Here listening as well as music-making becomes a creative act.

The “Institute Human Being–Music” was founded in Hamburg by Matthias Bölts and Steffen Hartmann in 2007. It grew out of the Music Seminary Hamburg (1987–2007) and its home is in the rooms of Rudolf Steiner House, Hamburg. *MenschMusik Hamburg* is divided into three basic pillars – studies – concerts – research. Founding the Institute arose from the impulse to make fruitful for musicians the inner connection of the human being with music for an artistic-educational training. A musical study-of-man and the training of active listening and musical experience form for us the unavoidable focus of a contemporary musical training, right up to the experience of “melody in the single note”.

Studying at *MenschMusik* Hamburg lives in the field of tension between performing and research. This means that the students, on the one hand are trained in their artistic capacities and public presentation. On the other hand an inter-disciplinary basic attitude of research is developed. Through a phenomenological way of working and meditative working techniques, the qualities of the musical elements are experienced, also in their study-of-man dimension.

The course offered at present consists of a musical basic year and a professional training as an instrumental teacher. The first year is of “fundamental studies” in the musical fields over a wide spectrum of subjects of study and courses, offered in addition to the main subject, such as conducting, phenomenology of the intervals, eurythmy, body percussion, acting, general and musical study-of-man, theory of music, etc. The emphasis is on discovering and developing the creative side in your music-making and listening.

In the basic study year decisive new faculties and working techniques are developed which are the basis and condition for further studies at our Institute. Moreover, it is suitable as the preparatory year for audition exams, as further training for young professional musicians, as a one-year music course, or as an artistic basic year for intending students of music-therapy and eurythmy.

The four-year training for the freelance musician and instrumental teacher also relates to the much observed, countrywide initiative “*Jedem Kind ein Instrument—every child [should play] an instrument*”, which has inevitably produced a spectacular dearth of qualified instrumental teachers: “What’s the point of possessing an instrument, if the proper teacher is missing...?”

The training is conceived in relation to practice and is project-based, in order already while training to get acquainted with the specific demands of the future profession. The educational and the artistic training mutually penetrate, for artistic maturity forms an essential prerequisite for a vital music education. Students are asked to be involved in forming their course of studies and in dialogue with their mentors can discuss their individual aims and focus of study. The aim of the training is enable the instrumental teacher, who can also perform and is able to stand in practical life.

Contact:
MenschMusik Hamburg
 Mittelweg 11-12
 20148 Hamburg
 +49 40 41331620
 info@menschmusik.de
 www.menschmusik.de

Kosovo

Johannes Greiner, CH-Dornach

I have been in Kosovo. My first impression was that I really met the people of this country, whereas in Switzerland I frequently see only stressed, walking briefcases. In all the external dearth I found people who inwardly really live, who are not resigned, dried-up pods. People who are still present with all their humanity.

Why do I find so many mature people in this county that for ten years had to experience the most gruesome things? It is as though I came from a desert of civilisation where only the outer appearance, the mask counts, to a spring of humanity. In Kosovo I experienced so much human warmth!

The agonising question that result for me is, can a person only remain human and develop himself unless he suffers? Is it only suffering that keeps a human being human? Why does development stagnate when someone is too well-off? Can’t someone also be able to develop without encountering blows of destiny?

The music project

My meeting the people of this country took place because of a musical project. The couple Dorothea and Georg Fankhauser already for many years supported the rebuilding of this country. They also organised the money and the building for a new Music School in the town of Gjakova. The Director of this Music School is a very talented and warm-hearted musician. He leads the choir for the children and young people of Gjakova. With the children of this Music School, a music project was to be realised. As many children as possible were to be able to participate. The musical “*Oliver Twist*” was chosen. Most of the children there are actually *Oliver Twists* – they live in a world of want and corruption. To remain pure as Oliver himself did manage to do, is a fine ideal. Georg Darvas took on directing; my task was to direct the music. But by teaching the teachers there I was to work if possible towards making myself superfluous.

The collaboration with Georg Darvas was once again a great joy. Our first musical together was “*The Man from La Mancha*”, followed by “*Anatevka*”, “*The Threepenny Opera*”, “*The Czardas Countess*”, “*Elisabeth*”, “*Les Misérables*”, “*The Phantom of the Opera*” and finally “*The Bell-Ringer of Notre Dame*”. “*Oliver Twist*” was to be our ninth musical! It was, as I say, a wonderful time together.

We worked on the musical with over 50 children and young people. A 14-person orchestra saw to the accompaniment. The performances of the first Kosovo musical “*Oliveri Kosovar*” (in the Albanian and English languages) were a tremendous success. Several television stations broadcast large parts of the performances; the première was even transmitted complete live. The tour through the country’s theatres brought out many people everywhere.

Those who have died are present everywhere

Those who have died are present everywhere. That is the first impression that this country makes on you. If you drive a car on the street you pass every two minutes roadside graves, which remind you of the massacres. Mostly you see Albanian flags: the double-headed, black eagle on a blood-red background. Although the Kosovo population have

meanwhile their own flag, you see the Albanian, not the Kosovo flag – because the aggression of the Serbs was mainly directed against the Albanian culture and language of the Kosovo people. People died for this. For this reason the hearts of the Kosovo populace are bleeding even today. The blood-red flag reminds everyone. Those who have died are present everywhere. There is hardly a street between two towns in Kosovo that does not lead past a place of massacre and the graves that witness to it.

Yet not only in an external sense are the dead present. One of my first experiences was that I felt that thinking there was much more strenuous and required more attention, as if those who had died hang on my every thought. It is as though this gave thoughts all the more spiritual weight. Sleep, too, I experienced differently. You woke up in the morning as though you had been involved in continuous discussions. Never before have I felt so strongly that it is so impossible to be alone. The eyes of those who have died are always resting on you. They are very near as soon as you start making music.

That music can be a bridge to those who have died and that through music-making you come into a kind of dreaming contact with them, I have experienced before now. Yet with the first notes whole floodgates are opened, I have never before experienced. I explain this to myself as follows. The whole spiritual atmosphere of this country is so wounded and traumatised – suffering, joy, hope and disappointed hope touch shoulders. People's moods can change so quickly, too, flipping over so quickly from one extreme to another. Everything longs for a harmonising, a coming to peace. Music can bring about a harmonising of the soul. Whoever makes music has to give his own soul that form which corresponds to the formed feelings living in the music. You have, so to speak, continuously to remould your own soul, corresponding to the mood of the music, if you want play in an ensouled manner to communicate its moods. You can always learn more, to master your world of feelings. Everyone in this country longs for this harmonising of the world of feelings – those who are living and those who have died.

Here music really can have a healing effect. To me it appears as the ideal means to heal this country. When at last the emotional waves have been soothed and the soul-wounds have become scars, then the healing in the thought-life can take place through an understanding. Here the contents of anthroposophy can give the necessary points of view.

Destinies

There is an example of a man who for the last ten years daily walks several times from his village a few kilometres to the bus-station, returns and does the walk again. He goes there to pick up his family, but they will never come. His wife and children were killed. He lost his reason. Now he goes there every day to see whether they are coming. The people of the village care for him.

There is a young woman who talks about the murder of a girl. She was alone at home when the Serbs came. She was afraid and ran to her neighbour. She was bound by a deep friendship to one of the neighbouring girls. But the Serbs grabbed her before she could reach the neighbouring house. Her friend in the house had to see how her life was extinguished. The young woman who tells the story tells it in such

a way as if it happened somewhere, but it was this girl who had to witness the murder of her friend. The experience is much too strong to be borne. She has to put it on to somebody else in order to objectify it, in order to live with it.

Or the village in which only one man survived the massacres. The women and very many children are still there, since nobody who could help knew of their plight. They lived on seven years after the end of the war on the naked stone floor, without a carpet. When a well-meaning person gave flower bulbs for the garden they ate them. The hunger was too great. The women in their mid-thirties have hardly any teeth – bad nourishment and missing hygiene are the cause. When I visited one of these families, the woman of the house, full of pride, showed me her new kitchen, which could be renovated with help from Switzerland and much of her own work. But the water is missing. There is a sink but no running water. In mentioning this, the woman answers that it doesn't matter much since the sink stays clean. Although lots of things are amiss, warm friendliness is not! A lot of strength is needed not to be invited for a meal. But a cup of coffee you can't refuse. The whole family is introduced. The eyes of the children speak of other worlds; the young women whose pinched lips witness to hard work; the older women whose furrows in their leathery skin speaks of destiny that contains such horror that cannot be digested in one lifetime.

Such meetings throw me repeatedly into feelings of strong helplessness. On the other hand, I feel the gratitude of the people that they bring to me if you meet them in their situation and destiny. They want to be seen. If one sees and honours them they are not so alone in their plight. Overall it seems to me to be a basic longing of people today to be seen – in their striving and wrestling and in their true being.

I repeatedly met this gratitude when I showed interest in these people. There were situations after conversations with shopkeepers in the shops of the rebuilt old town of Gjakova, in which I left the shop as the one who received gifts. For example, I wanted to buy a pair of shoes, but instead found a friend...

Burim's face

I was lucky to get to know a man and win his friendship. Since the war dedicates his whole life to the rebuilding of the country and to help the people. Before the war he was a lawyer. Through a miracle he and his family survived the war. A neighbour, a Serb, warned him of the approaching Serbian troops. Burim – that is his name – asked him how long they had. "Five minutes," was the answer. Leaving the house with his family through the back door, the Serbs stormed into the house through the main entrance. After an adventurous journey by foot through the Albanian mountains, he brought his family to safety. The horror that he experienced during those three days, which they needed to reach the Albanian border, has changed his face to goodness. Seldom have I seen a face that showed so much transformed suffering ray-ing out so much goodness.

He also belongs to those who, each time when a mass grave was discovered, attempted to identify the corpses. This work is tremendously important. The Serbs either secretly buried the Kosovo inhabitants who had been killed, or they transported them out of the country. For the relatives this is terrible. As long as the body has not been found there always exists the possibility that the person is still alive. Only when

the corpse is found can one really let go. I also believe that it is important for those who have died, that those they leave behind know they have died – then they too can let go. I can hardly imagine how Burim was able to examine and identify the corpses. And how he managed it, that you never perceive hate in him but only endless goodness. For me he is a saint in the true sense of the word.

Liszt instead of Chopin

On my first visit to Kosovo, I was to give a concert in the newly built Music School in Jakova. For the programme, I decided to play works by Liszt and Chopin. I chose Liszt because I love to play his compositions, which are sublime in every detail. With his torn, Faustian extremes, Liszt appears to me incredibly modern. I chose Chopin because I knew that the culture of classical music was completely destroyed during the time of conflict; I could not expect too much attention. For this reason, between the demanding pieces by Liszt, I wanted to give the audience the possibility to relax with charming compositions by Chopin. But it was quite different! The works by Liszt picturing the abyss produced an unbelievable tension and stillness in the room, whereas the works by Chopin were not received with such a strong attention. I have hardly ever felt such a tension in a concert than when I played “Funérailles” by Liszt, who composed it on the occasion of the execution of Hungarian freedom-fighters. Although the greater part of the audience did not possess a training in classical music, and probably most have never heard a work by Liszt, I had the impression that the music was totally understood. The listening of the people was so strong that I almost felt that they and not myself were playing. Such an existential experience I have hardly ever had with music.

Everyone wants to incarnate in Kosovo

It is astonishing that despite the war, expulsion and massacres, since 1982 the populace of Kosovo has doubled. Despite conflict and suffering many souls chose to incarnate precisely there. Why have all these souls arrived? How does the world appear from the side of the unborn? From where do they draw the courage to descend to this part of the world? Can it be that for our human eyes there exists only pain and suffering, for the eyes of the gods light is shining? Or do the souls arrive in order to bring light to a blood-soaked world?

Suffering and love are the two great developers of humankind. Have these souls come so that the suffering of the people does not become bitter, but can be led towards the light?

If you measure the increase of the population only in numbers, or a percentage, you cannot grasp the human dimension – behind each human life there stands a decision of an individual to engage in this life in this world. If one could listen better why these decisions to incarnate one would know better what the times demand today, and for what life is worth living.

Both gates connecting our short life with the spiritual world, birth and death, are wide open in this country. The gate of death was ripped open by force at the turn of the century; through the gate of birth voluntarily innumerable souls flowed. It is significant that in Kosovo makers of coffins and makers of cradles form one and the same profession. In front

of these shops you can find cradles and children’s beds besides coffins and grave ornaments. To see these gates together says something quite profound.

A young country

Not only is the country of Kosovo young – it was born on 17 March 2008 – its population is also extremely young. Since many of the older generation were executed, and because so many children have arrived during the last decade, the average age in Kosovo at the moment is about 26 years. That is a very young populace. You notice it when walking in the streets and the squares, but also in the factories, firms and shops. The Director of the music school in Gjakova, for example, took up his position at the age of 24.

Unemployment poses a great problem. People estimate that 80 per cent of the masses are without work. How do these people exist? Those who have work have to work very hard, because many others are waiting for their jobs, and at any time they could be replaced. Building roads, for example, you earn one euro an hour. You have to pay your own way to the site and buy your own food. If you complain, another has your job the next day. The social support is minimal; you can’t live off it. What the government can’t provide the family does, which is tremendously important. Often one person works for the whole family.

Ten per cent of the Kosovo populace live in Switzerland – an interesting folk-destiny; these people mean very much for the survival of individual families. They send home not only money. What is even more important is that many of them return to visit their families in the summer. When in Kosovo, they busily buy up, for things are much cheaper than in Switzerland. During the months in which the ex-patriots are in Kosovo, many shops can at last sell their wares, which for the actual inhabitants are unaffordable. I have hardly met one person from Kosovo who has, or has had, one family member in Switzerland.

Why so evil?

It is hardly possible otherwise than repeatedly to ask “why”. Why this war? Why did these massacres have to happen? How is it possible that something like that still happen in the C20th? How can people be so brutal? Why is fratricide, the Cain and Abel story, ever again repeated? How can a people be so blinded that they want to exterminate another people? Where was the good folk-spirit when all this took place? What spirit took over?

In following up these questions I concerned myself with the history before the war and its context. One inevitably and repeatedly comes across the figure of Miloševi, which the media called the “slaughterer of the Balkans”. Certainly he was not the only instigator. Various interests on various sides – also from the West – led to the disaster of the war. Yet his is the face that always stood for it. His biography shows signs which are symbolic for the forces which have been let loose the Balkan conflict. That today nothing is as it appears or as it is called, is shown in his name. Slobodan Miloševi (Slobodan = “the free one”; Miloševi = “the compassionate”).

When he was seven years old, his favourite uncle, with whom he was in much sympathy, shot himself. Not every suicide has the same effect on those who remain behind. But often it does cast a dark shadow on those still living. The one who dies still pulls, as it were, on those who live on. He pulls

them into his world, which is a world of despair, because through the suicide he hinders himself from carrying out the deeds for which he came to earth. This the young Miloševi has to experience when stepping into his second seven-year period. When he is 21 his own father shoots himself. In the 21st year the human “I” should awaken; at this time Miloševi experiences his father’s suicide. Pictorially one could say, instead of an awakening, shining light there is a black hole! But it goes on. Around ten years later his mother hangs herself in the loft. Miloševi is the age between 30 and 33, that age when 2000 years ago Christ lived in Jesus. Biographically, these years are most significant in every human life. If he is awake and does not dull himself too much with externals, every person experiences his own Golgotha. At this time Miloševi experiences a suicide – of his own mother. Thus in his life at the decisive places for the development of the “I” there stands each time a suicide of a close person. A black hole that sucks, instead of an awakening inner Sun!

A person who injures another person injures himself first. He does away with his own dignity. Whoever ignores the ego’s, the “I’s”, of other people, as Miloševi has done, cannot have felt his own higher Self. Otherwise he would have noticed that his inner Sun has each time received spots when he ignores the inner Sun of others. His biography can picture the forces that were at work in this conflict.

When the nightmare is harmless

Besides all the deep experiences, there were also humorous ones. One night I had a pianist’s nightmare. I was to play a concert where two or three black keys were missing. This was very bad in the dream, for I couldn’t play notes that didn’t exist. Next morning I told the others of the dream. Dorothea Fankhauser, taking out her camera, told how on the previous day she had visited Prizren’s Music School. There she had photographed a piano with no black keys at all – much worse than my nightmare! In the meantime, with help from Switzerland, at least the music schools in the main towns of Kosovo are equipped at least with passable instruments.

What I took with me

I am not the only musician who was deeply moved how existentially the people of Kosovo make music. This is strongest when they sing their folksongs. The children and young people of the choir of Gjakova sang for me several times a song in Albanian, telling how during the way the men were separated from the women before they were killed. Tears came to my eyes, although I understood nothing and did not know what the song was about... In such a direct way soul speaks to soul beyond language barriers.

I studied music in Switzerland. Alongside many beautiful things I was repeatedly disappointed with our musical culture. So much in empty perfection and outer effect, empty even if with a shiny exterior. It seems to me that so-called classical music has aged and does not appear very often in a lively and ensouled form. What for me was missing in music, I found in eurythmy. This young art is still surrounded by the breath of the living spirit, however incomplete and diletante it might appear. When recently a class 12 pupil said to me she was unsure whether she should study singing or eurythmy, I advised her to study eurythmy because its light is that of a morning dawn that struggles against clouds; classical music is the light of a passing age, a sunset sky.

Now I have experienced in Kosovo that you can still make music with the full power of the morning dawn. Music here is really filled with spirit! This experience will be very important for my further musical activities in Switzerland. I wish every musician could experience such things.

“It was indeed possible to keep the composition ‘open’...”

Barbo Aquilon, SE-Trångsund

The Swedish eurythmist Barbro Aquilon reports on a eurythmy-performance of “*Menschwerden* – Becoming a human being” for piano by her father, Enar Aquilon, performed by the Goetheanum-Stage Group with their pianist Bertha-Louise Larska:

As I recall the following episode, it appears lively and astonishingly clear before me, whereas the exact time is not quite clear. Presumably it was the Easter period 1963, when my father and I had arrived at the Goetheanum for the eurythmy performance of his composition “*Menschwerden*”.

Bertha-Louise Larska had for many years been the pianist for Marie Savitch’s stage-group. She was a musical authority, especially because of her expressive but also technical sovereignty, in interpreting all sorts of different music. As a eurythmy student with Lea van der Pals (at Pentecost 1962 I had received my Eurythmy Diploma there) we had the privilege in the final year that Frau Larska played for us. We could appreciate her abilities even more, since even Lea sometimes turned to her questioning whether a eurythmical interpretation suited the music: “Or what would you say about it, Billchen?”

At that time Frau Larska was already about 60 years old, but had such a fine aristocratic look and demeanour that you wanted to call her “beautiful”. All this contributed to the fact that a conversation with her left a strong impression on me, whereas many things concerning my father’s music were not quite straightforward. He and what he wrote were for me still too close, so much of home.

After arriving at the Goetheanum, Frau Larska addressed me enthusiastically, “I have something urgent to tell you. In rehearsing your father’s music with the eurythmy group (six persons), we together experienced something special. I soon realised that especially with this composition that I wanted to take the tempi as well as the dynamics differently each time. This music asks of me such a strong feeling for the moment that the interpretation has to be different each time. But soon the eurythmists reacted and suggested we should decide – as one has to do in such cases, otherwise all sorts of unforeseen things could happen. I had planned to play everything in such and such a way. It became gradually clear to me that I could only grasp the meaning of this music and communicate it in a direct inspiration! When I told the group, they became restless and agitated. In such a way it is not possible to perform it. After long discussion, I suggested we should at least try it, that each eurythmist with heightened attention should attempt to listen to the special mood, tempo and dynamics in the actual moment, and to express it. This would be the only possibility for me to perform this

piece, because otherwise I would do violence to it. Everybody was prepared, at least to try seriously a few attempts. But I don't think they believed much in it.

And imagine what happened! We were really astonished. It was indeed possible to keep the composition "open". We were, each of us, astonished! And the whole interpretation in form and gestures could go with it, be in it, without losing it. We thought it almost a miracle! But obviously they were very good eurythmists." ... And a special pianist, I thought.

"It was rather daring to try this in a performance, but we found it important enough courageously to attempt it. And it worked each time. Something which was never attempted before with other musical works, and would not even be possible!"

Heinrich Ziemann

(9 Oct 1888 Bromberg – 2 Jun 1955 Hamburg)

Elisabeth Ziemann-Molitor

(19 Mar 1894 Karlsruhe – 16 Sep 1986 Murrhardt)

Johannes Ziemann / Michael Kurtz

Heinrich Ziemann and Elisabeth Ziemann-Molitor are pioneers of music education for the early years, which concerns the "mood of the fifth" and flutes in this realm of music. They laboured for this impulse since 1926 at the Hamburg Wandsbecker Waldorf School, at that time called the Goethe School, through teaching, constructing instruments and publishing music.

Heinrich Ziemann was born 9 October 1888 as the fifth of six children in Bromberg on the Weichsel. His father was a Prussian civil servant and as Director of Provisions had several times to move house. So the family had to move from Bromberg to Rastatt in Baden, and again to the east to Hohensalza and again to Karlsruhe in the west. Heinrich had three older sisters and a younger as well as an older brother Karl.

His sisters were artistically gifted, the one became a painter and two became singers. Karl became a shipbuilding engineer before Heinrich who also took up that profession one year before his *Arbitur* exams when he enlisted in the army as a marine. About his visit to the Gymnasium he said later that he was not a good pupil, except in maths and science, and was always the best gymnast of the class. Being anti-war in his soul, he wanted to leave the army before the War began, but he was drafted in 1914 as an engineer and had to accompany mine-searchers as leader of a repair ship. He experienced the end of the War in Kiel with mutinous Marines.

During the War, Heinrich came across Steiner's work in a bookshop and thoroughly studied him on board. He became a member of the Anthroposophical Society. Later through him his siblings met anthroposophy. He was employed as an engineer with the firm Bremer Vulkan-Werft and led a branch of the Society in Vegesack near Bremen. At the end of 1920 he visits his Margarete in Stuttgart and met there during a lecture by Rudolf Steiner his later wife Elisabeth Molitor.

Emma Elisabeth M. was the eldest daughter of a medical doctor in Karlsruhe Dr Eduard Molitor and his wife Sophie, née. Holtz, and she had two younger siblings. Born 19 March 1894, she studied violin at the Music College in Berlin during World War and also heard Friedrich Rittelmeyer lecture. Because of an accident from which her father died, she was called back to Karlsruhe. There she practised her profession as a young concert violinist and also taught. In playing chamber music she met people who introduced her to anthroposophy. In the anthroposophical branch in Karlsruhe she met Rudolf Steiner. At the turn of the year 1920/21 she travelled to Stuttgart to hear him lecture. Steiner spoke on 1st January on "The three Christian Festival. The Proclamation of the Christ through the Revelation to the Shepherds and Kings". There she met Heinrich Ziemann and in long conversations their spiritual agreement was discovered. A month later he proposed and she joyfully accepted. In May they were married in a registry office; the church wedding took place afterwards in Schopfheim through a Protestant pastor who was an anthroposophist. The couple then travelled to Dornach, where they experienced the Goetheanum with the coloured light of its windows. They saw Steiner as he was carving the Representative. During a short conversation, he asked how they liked the Goetheanum. Both answered with great shyness that they were deeply impressed. Later the removal van travelled from Karlsruhe to Vegesack, where their shared life began. But soon Vulkan-Werft could not pay their engineers any more because of declining contracts for ships; inflation also took over. Their daily bread had to be financed from violin lessons and by selling home produce. In January 1924 their daughter Radegunde Michaela was born, who received her name from a request put to Rudolf Steiner. Later she became a musician.

In the dire economic situation Elisabeth Ziemann-Molitor responding to an advertisement applied to the Goethe-School, Hamburg, as an instrumental teachers of the lower classes. Heinrich Ziemann applied for a position as a social educator at the prison in Hamburg, but this post did not transpire because of the budget. So there remained the position of music teacher at the Goethe-School. In 1931 their son Johannes was born in Hamburg. The parents soon became members in the "Pythagoras branch", founded by Louis Werbeck.

The wish and suggestion of the teacher Herr Pohlmann, to give the children a pipe as their first instrument, led the couple to their life-task. To create a new five-note pipe came from some advice by Rudolf Steiner, which he probably gave during a Conference at the Stuttgart Waldorf School when the music teacher Paul Baumann was present. It was not taken up at that time. At another place (lecture of 7th March 1923 in Stuttgart) Steiner also spoke of the five notes D, E, G, A, B. After preparations from Heinrich Ziemann, who constructed the pipe afresh, it was produced by the firm G.H. Hüller in Schöneck/Vogtland¹ and was initially used only in the Goethe School, Hamburg, in Elisabeth Ziemann-Molitor's lessons. This five-note pipe with a mouthpiece, like the piccolo flutes of this firm, was constructed out of granadilla wood. Compared to other recorders, its tone was clearer and more direct. Elisabeth Ziemann-Molitor valued a legato embouchure, in contrast to the usual emphasised intonation tone "tu". The higher octave was produced by stronger

blowing, without different fingering. This was also the case with the later developed chromatic soprano, alto and tenor flutes which have keys for the semitones. The five note pipes and later also the chromatic instruments – also a Glockenspiel with steel plates on a wooden body – were sent to other schools, even to New Zealand, from the workshop of H. Ziemann-Molitor.

The couple Ziemann-Molitor soon got thoroughly familiar with the task of early music education in the “mood of the fifth”. They studied Steiner’s lectures on music and education and other literature, including musicological texts on the mood of the fifth. “In working through these lectures and in teaching results came about upon which they could give a talk already on 27 August 1926 during a music-conference in Dornach” (H. & E. Ziemann-Molitor 1927). A brief year later they published a detailed report on “Instrumental music in the art of education and in class lessons” in the journal “Die Menschenschule” (June 1927 Jahrgang 1 Heft 6). Here they enter in detail into the questions “What is the mood of the fifth and what is music of the fifth” and “Which are the appropriate instruments upon which children can play in early childhood?” Because all this was new land, Elisabeth Ziemann-Molitor collected and composed suitable songs and pieces of music and with her husband published: “New children’s songs and melodies as well as some historical examples in the five-note scale: d-e-g-a-b to sing and to play on appropriate instrument especially to foster musicality in childhood up to the ninth year” (privately pub. 1926). These were texts and songs for lessons freshly created with the singer Margarethe Köhler. Then there appeared “Pentatonic: A new concept of teaching music based on an historical musical basis: the five-note scale D-E-G-A-B in musical education” (Hamburg, private pub. 1928) and finally “200 early German folksongs for five-note recorder” (Hamburg, privately pub. 1931 and 1954).

It was reported from various sources that the Ziemann-Molitor recorders were built with Rudolf Steiner’s recommendation with the tuning A 432. This is incorrect. The couple Ziemann-Molitor did not discuss music and in particular early music education with Steiner. Their son Johannes, who possessed perfect pitch and later played as cellist with the Radio Symphony Orchestra, Hessen, could already help in the late 1930s with tuning these recorders – they were always tuned to the then-valid concert pitch A 436 or A 438.

The Second World War and later the border dividing the country brought a stop to the further building of pentatonic flutes in Vogtland. Heinrich Ziemann tried to build five-note recorders in the limited quality possible despite the War, but this was no longer possible. He died in 1955 in Hamburg. Elisabeth Ziemann-Molitor still published a violin tutor based on the pentatonic in the Möseler Verlag and was further active until her 77th year as a music educator. After this she moved to the old people’s home of The Christian Community in Murrhardt, where she was still active in the cultural life. It was a great joy to her when she heard before her death in 1986 through Geert Mulder, of the continuing life of the pentatonic impulse. For the concept of the five-note pipe has been taken up afresh in the Choroï movement. Since then, the pentatonic recorders are built again in the Choroï-Instrumentariums, in curative education workshops in Sweden and Holland.

1. This firm was founded by Gottlob Hermann Hüller 1878 in Hermesgrün. 1883 it moved to Schönebeck. 1920 G.H. Hüller bought the firm C. Kruspe in Erfurt, which built at this time recorders in the earlier style (“system Schwedler/Kruspe”) and also Böhm recorders. Hüller enlarged the factory 1924 (1925: 100 workers), after which all the woodwind including side flutes and saxophones were produced. Böhm flutes made by G.H. Hüller were built up to the 1980s.

Mikalojus Konstantinas Ciurlionis

(d. 1911) – painter and composer

Johannes Greiner, CH-Dornach

From many points of view, the work of Mikalojus Konstantinas Ciurlionis (1875-1911) is exceptionally interesting. As only a few other artists were able, he understood how to express himself at the highest level in more than one art-form. He was a composer whose geniality could be compared to his con-



temporary Alexander Scriabin, and he was a painter with a highly individual pictorial language between symbolism and abstraction. He painted abstract pictures already before Kandinsky did. His letters, diary-entries and poems show an unusual destiny, dealing poetically with pictures (painting) and moods (music). Ciurlionis is one of the most important founders of Lithuanian national culture. What Edvard Grieg is for Norway and “the Russian Five” for Russia – that is Ciurlionis for Lithuania.

His letters to his wife and various diary entrances and short stories speak of spiritual experiences, reaching from dreamlike mood-pictures to clear reincarnation memories. These experiences increased towards the end of his life, ever more compulsively. The clearness of thought in anthroposophy to interpret and name his supersensible experiences was not available to him. He belongs to those artists who have walked on the threshold of the spiritual world.

Mikalojus Konstantinas Ciurlionis, the eldest of nine children, was born on 22 September 1875, the year the Theosophical Society was founded. His father was a professional organist. His mother, who spoke fluent Lithuanian, Polish and German, knew many folk-songs, sagas and fairy-tales. Mikalojus grew up with the pictures of these stories and the

music of his father. Thus in his first seven years he stood already in the sign of music and inner pictures. From his father he received his first piano and organ lessons. He entered so intensively during his second seven years especially in music, that Ciurlionis himself learned to express himself in this realm.

In order to foster the development of musical talent, he was sent at 14 years old to Mykolas Oginski's orchestra school. At this time, the beginning of his third seven-year period, he began to paint in his free time. To the life of inner pictures of his mother's story-telling, the creation of outer pictures now appeared.

At 19 years old, shortly after his first Moon-node, he went to Warsaw to study music. After completing his finals, he was offered a position as director of a choir. He declined – he wanted to devote all his time to music. 1901-02 he studied in Leipzig with Salomon Judassohn and Carl Reinecke.

On his return in the autumn of 1902 to Warsaw, he was again offered a position, this time as a tutor at the Institute for Music. He declined, on the grounds that he wanted to devote himself to painting. In his 28th year – in the age when many people begin to become bourgeois; the bright ideals of youth become pale and earlier hopes are thrown overboard – at this time Ciurlionis breaks with the possibility of falling asleep in bourgeoisie and he gave his life a new direction. He takes painting lessons in the Art School in Warsaw. At the same time he finds his own style of composing. Alongside this, he becomes intensively involved with philosophy and literature. He studies Nietzsche, Schopenhauer, Kant, Hoffmann, Poe, Dostoevsky, Ibsen, Wilde, and others.

After the overthrow of the resistance of Warsaw and the arrest of many of his friends, Ciurlionis returns to Vilnius. In Warsaw, far from home, it became clear for him how important it is for Lithuania to meditate on one's own cultural roots. With all his strength he wanted to contribute, that Lithuania could spiritually free itself with the help of its own culture, from the mostly repressive stance from the past

through Russia, Poland and Germany. At the age of 30, he linked his life so to speak with the folk-spirit of Lithuania. In a letter he writes of his decision "to devote all of his past and future work to Lithuania".

In his thirty-third year he met Sofija Kymantait (1885-1958), a writer ten years his junior. She became his wife, bearing him a daughter in 1910.

Ciurlionis painted and composed feverously, as though he knew he didn't have much time. During the winter 1909 he was visited by depressions and deep fatigue. He painted again and still composed – these are probably the most impressive pictures and compositions that he created, so to speak before the abyss. Appearances of apathy were added to his depressions. On 10 April 1911 he died. Born at the end of the time of the Virgin; the time of the Ram in a sanatorium.

His main period of work was the fifth seven-year period, the time of the development of the intellectual or mind-soul. He died at the beginning of the sixth seven-year period, the time of the consciousness-soul.

He left around 250 musical works and close on 300 paintings. The invitation to exhibit at the Blue Rider came too late. Were his works to have been exhibited, he would have been better known. Yet Ciurlionis is not forgotten! It is true that for many, at present, he is still an unofficial tip – the publications on him and the performances of his works, however, are increasing significantly. The time in which he will become famous is still to come.

For a long time it was practically almost impossible to get hold of his music. Yet since 2004 a compendious volume of all the piano works is available: M.K. Ciurlionis, Compositions for Piano complete, Kaunas 2004 (ISMN M-706203-39.3).

Whoever is interested in the paintings, the best book is: M.K. Ciurlionis, Gemälde-Entwürfe-Gedanken, 1997 (ISBN 9986-33-003-3). Also recommended is: M.K. Ciurlionis, Die Welt als grosse Sinfonie, Köln 1998 (ISBN 3-89611-050-0).

EVENTS OF THE SECTION

EURYTHMY

Meeting of the graduating classes of the Eurythmy Trainings

Mon 27 June to Thu 30 June 2011

The Eurythmy-tutors day is Friday 1 July from 9:00 am. Work on lecture 4 of Steiner's Speech-Eurythmy lecture course / speech. The programme is still in preparation.

*Further information from mid-May
srmk@goetheanum.ch*

SPEECH

The working days for therapeutic speech practice

take place from 27 till 30 October 2011. The programme is still in preparation.

*Further information from mid-May
silkekollelijn@bluewin.ch
or from: trond.solstad@bluewin.ch*

MUSIC Musical Events 2011

Saturday 21 May – Goetheanum

Section day II: Felix Lindenmaier and Tobias Cramm

“Tonality and Atonality in Webern’s Variations for Piano, op. 27”

27 May – The Christian Community Zurich 8:00 pm

28 May – The Christian Community Bern 5:00 pm

29 May – The Christian Community Basel 11:30 am

Heiner Ruland

“The Seven Appearances of the Risen One” Easter cantata

“For the Earth is His” cantata for Ascension

27 – 29 May – Goetheanum

Akademie für eurythmische Kunst Baselland/ Eurythmeum Zuccoli

Information week-end of the new, united eurythmy training under the motto: “Cultures meet”

Chinese fairy-tale “The Cowherd and the Spinner” (4th year students) with music by Wang Jue

Thursday 16 June – Goetheanum

Lyre-concert, Bach’s “Goldberg-Variations”

Wolfgang Friebe and Nobuko Izumoto

4/5 June – Stuttgart Cusanus Haus

Annual meeting of the singing tutors of the School for Uncovering the Voice

(on-going work, by invitation)

15 – 17 July – Anthroposophical Society Munich

“Rudolf Steiner and Music”

Weekend conference with Michael Kurtz, Kazuhiko Yoshida and the Aleph-Ensemble

Saturday 9 September – Goetheanum

Section day III: Stefan Abels

“Piano works by Bach and Scriabin”

Hristo Kazakov – 4 concerts – “From Bach to Stockhausen” – Goetheanum

For the 150th birthday of Rudolf Steiner, with an introduction on “Rudolf Steiner and Music” – Michael Kurtz

2 October: Beethoven, Schumann

30 October: Schubert, Liszt, Chopin, and Scriabin

20 November: Debussy, Schönberg, Stockhausen, Nenov

18 December: Bach, Handel

14 – 16 October – Goetheanum

Musical work on:

Wilhelm Dörfler – Das Lebensgefüge der Musik

With: Imme Atwood, Gabriela Doerfler, Otfried Doerfler, Solveigh Kossmann, and Jean-Claude Zehnder (organist), Annemarie Zehnder,

17 October, evening: Organ recital in the Dom, Arlesheim

Saturday 26 November

Section day IV: Philia Schaub

“Thoughts on the change of musical experience through the centuries”

PUPPETRY

Fear and Courage

International Puppetry Days 2 – 5 June 2011

The polarity of fear and courage is present in the breathing of our life; it is at work in our perceiving and experiences of soul; it speaks in our life-styles.

These strongly eloquent themes speak in the choice of pieces for performing, and how we have organised the conference. We want to address questions in education, therapy and performing through talks, discussions and working groups. In workshops we can get to work practically.

Performing groups from Germany, Austria, Italy and Switzerland bring a wealth of puppet shows, large and small scale!

See also: www.goetheanum.org/2531.html

ANNOUNCEMENTS

Humanities Section

“... in the rhythms of the world, blessing the soul”

The Anthroposophical Soul’s Calendar as a Meditative Path

Pentecost Conference at the Goetheanum from 10 – 13 June 2011

Lectures:

Michael Debus: The cosmic and the mystical Christ in the “timeless rhythm of perception and rhythm of thinking”

Martin Barkhoff: The Soul Calendar effects a turning-inside-out of the heart – Rudolf Steiner’s gift for developing the organ of Inspiration

Martina Maria Sam: The secret of the four great seasons in the composition The Soul’s Calendar

Sven Baumann: Rudolf Steiner’s Calendar impulse

Christina Cologna: The Calendar 1912/13 and The Soul’s Calendar

Heinz Zimmermann: “Where sensory knowledge ends” – The Soul’s Calendar as a path to Holy Spirit

Gudrun Merker: The Sun’s path in the macrocosm and microcosm

Friedwart Husemann: The four seasons and the four movements of the Christian Divine Service

Eurythmy-performances, Artistic Directors: Margrethe Solstad and Ursula Zimmermann:

Soul-blessing cosmic rhythms – The Soul’s Calendar in eurythmy and speech

The kindling power of the fire of the Spirit – Pentecost matinee.

Discussion groups and artistic courses with Martin Bark-

hoff, Sven Baumann, Almut Bockemühl, Jochen Bockemühl, Christine Cologna, Jane Hipolito, Terry Hipolito, Maurice Le Guerrannic, Johannes Kühn, Barbara Mraz, Brigitte Petersen, Lili Reinitzer, Albrecht Römer, Trond Solstad, Richard Steel, Mechthild Theilmann, Mirjam Tradowsky, Heinz Zimmermann, Agnes Zehnter, and Hans-Christian Zehnter.

Exhibition on "The Soul's Calendar" with works by Martin Barkhoff, Christine Cologna and Karl König

*Detailed Programme and registration from:
Empfang am Goetheanum
Postfach, CH-4143 Dornach 1
Tel. +41 61 7064444, Fax +41 61 7064446
tickets@goetheanum.org
www.goetheanum.org*

Further training courses with Annemarie Bäschlin 2011

Music-eurythmy therapy for eurythmy therapists, eurythmy-therapy students, doctors, medical students and music therapists

Led by: Annemarie Bäschlin

Work on the exercises which Lea van der Pals developed with Frau Dr Margarethe Kirchner-Bockholt (See Lea van der Pals & Annemarie Bäschlin: Ton-Heileurythmie, Verlag am Goetheanum).

3 – 6 July: CH-Aesch near Dornach

8 – 12 July: CH-Ringoldingen, Berner Oberland

Led by: Annemarie Bäschlin; Medical contributions: Dr. med. Eva Streit

Further training course for eurythmists with Annemarie Bäschlin and Alois Winter

14 – 23 July: CH-Ringoldingen, Berner Oberland

Elemental beings, English eurythmy, basic elements of music eurythmy: Annemarie Bäschlin

Apollinische Forms, head positions, feet positions, Speech formation: Alois Winter

Basic elements of music eurythmy therapy

Led by: Annemarie Bäschlin

11 – 12 February 2012, CH-Aesch bei Dornach

10 – 11 March 2012, CH-Ringoldingen, Berner Oberland

Info and registration:

*Annemarie Bäschlin
Ringoldingen, CH-3762 Erlenbach
Tel. +41 33 68116 18*

Courses with Annemarie Ehrlich 2011

6 – 7 May: IT-Bologna, Planets and their processes in life and in teaching

Registration: Momca Galluzzo, Tel. +39-051 58 09 33 E-mail: monica.galluzzo@yahoo.it

27 – 29 May: DE-Weimar, Community building and individ-

uality

Registration: Hans Arden, tel. +49-3645 37 48 11 E-mail: zwischenraum@online.de

10 – 11 June: DE-Freiburg, Community building: trusting a step out of the future

Registration: Mona Lenzen, Tel. +49-7661 90 57 55 E-mail: monalenzen@bewegdich.org

18 – 19 June: KR-Ljubljana, Threefolding: You – we – I

Registration: Primož, Tel. +38-631 31 12 25 E-mail: pnmoz.kocar@sredina.org

7 – 12 Aug.: NL-The Hague, Summer week: moving consciousness – consciousness of movement

Registration: A. Ehrlich, Dedelstraat 1 1, NL-2596 RA Den Haag, Tel. +31-703 46 36 24

4 – 5 Sept.: UKR-Kiev, Innovation

Registration: Lasha Malashkhia, E-mail: ma_lashkhi@yahoo.com

11 – 12 Sept: KR-Kiev, Warding off, bordering off, abolish borders

Registration: Lasha Malashkhia, E-mail: ma_lashkhi@yahoo.com

17 – 18 Sept.: DE-Hamburg, Planets and their processes in life and in teaching

Registration: Uta Rebbe, Tel. +49-4172 97 97 96

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

Registration: Peter Gerlitz, Tel. +49-2151 59 50 99, E-mail: info@petergerlitz.com

7 – 8 Oct.: UK-London, Can I prepare myself that those who have died can connect with us?

Registration: Karin Bernard, Tel. +44-2089 92 42 66, E-mail: kaberna@o2.co.uk

14 Oct.: UK-Stourbridge, Eurythmy for Teachers

14 – 16 Oct.: UK-Stourbridge, The Rhythms of The Foundation Stone by R. Steiner

Registration: Tomie Ando, Tel. +44-1384 821 811, E-mail: tomie.ando@blueyonder.co.uk

21 – 22 Oct.: AT-Wien, The "I": in dialogue – in social life – on the search for harmony

Registration: Uta Guist, E-mail: uta.quist@aon.at

28 – 30 Oct.: CZ-Prag, Music eurythmy

Registration: Hana Giteva; E-mail: hana.giteva@post.cz

5 – 6 Nov.: AT-Graz, Threefolding

Registration: Trigon; Tel. +43-316 403 251

12 – 13 Nov.: BE-Brugge, Cultural epochs

Registration: Marie Anne Paepe, E-mail: marie-anne.paepe@telenet.be

Eurythmy Teacher BA

Schools Practical Qualification

Eurythmy Teacher BA offers for the academic year 2010-11 a school practical qualification. The German Steiner-Waldorf Schools Fellowship (the Bund) supports this collaborative project of: *Euritmie Akademie* The Hague, *Institut Witten/Annen* and *Norddeutschen Eurythmielehrer-Ausbildung*. It is a one-year professional introduction supported by schools, with a state-recognised BA. For attendance to individual modules, a certificate of attendance is issued. The seminars take place in The Hague in German.

Crash course (incl. "emergency kit" for classes 1-12):
29 Aug. – 9 Sept. 2011

Lower school: 12 – 23 September 2011

Middle school: 9 – 20 January 2012

Upper school: 23 January – 3 February 2012

Finals and exam weeks: 21 May – 1 June 2012

*Registration: Renate Barth
Katteweg 29 c, DE-14129 Berlin
reba@gmx.ch*

Tel: +49 30 803 87 90, Fax+49 30 692 080 059

Education seminars

of the "Norddeutschen Eurythmielehrer-Fortbildung"

October 2011

Immediacy in the eurythmical gestures of speech

Joy and fun in discovery in artistic work with the gestures of speech. Exercises and working techniques with poetic examples for a creative culture of work from middle to upper school.

Tutor: Andreas Borrmann (Berlin)

Dates: Friday, 21 Oct. (6:00 pm) till Sunday, 23rd Oct. 2011 (12:00 midday)

Venue: D-Berlin

Fee: 125 €

February 2012

Music eurythmy as the source of health in education

Work on a Japanese fairy-tale (middle school)

Tutor: Doris Bürgener (Augsburg) Renate Barth (Berlin)

Times: Friday, 17 Feb. (6:00 pm till Monday 20 Feb. 2012 (12:30 pm)

Venue: D-Augsburg

Fee: 175 €

April 2012

Love of detail

The souls of the children and young people want to unite with their own bodies

Tutor: Helga Daniel (The Hague)

Times: Friday, 27 April (6:00 pm) till Sunday, 29 April 2012 (12:00 midday)

Venue: D-Berlin

Fee: 125 €

*Registration: Renate Barth
Katteweg 29 c, DE-14129 Berlin
reba@gmx.ch*

Tel: +49 30 803 87 90, Fax+49 30 692 080 059

ZwischenRaum e.V. Weimar

Courses and Further Training 2011

Public Eurythmy weekend-seminar with Annemarie Ehrlich (NL-The Hague)

"Mistakes as the source of development"

Take courage to make "mistakes" – and discover the possibilities through them to develop yourself!

Dates: Friday, 27 May (7:00 pm) to Sunday, 29 May 2011 (1:00 pm)

Venue: Freie Waldorfschule Weimar

Fee: € 85, incl. coffee / tea / break

Conc. for Assn Members: € 65 / annual membership.: € 20.
Second educational weekend-seminar with Donat Südhof (Mannheim)

"The musical element in eurythmy lessons for the Middle-School (classes 5 to 8)"

How can we apply the right exercises and what is their effect?
Times: Friday, 23 Sept. (6:00 pm) to Sunday 25 Sept. 2011 (1:00 pm)

Venue: Freie Waldorfschule Weimar

Fee: € 100 incl. coffee / tea / break and pianist's fee

Conc. for Assn Members: € 80,- / annual membership: € 20.

All courses offer the opportunity before they begin on Friday or after the end on Sunday to get to know the wonderful cultural city of Weimar. The course venue lies only a short distance from the historical town-centre with Goethe-Haus am Frauenplan, Schiller-Haus or Anna-Amalia-Bibliothek. With sufficient registrations, parties could be organised.

For attending more courses, take out membership of the Association *ZwischenRaum e.V.* Thereby you enjoy special conditions (see above) and in addition support the anthroposophical cultural work in the area Weimar – Jena – Erfurt.

Registration / Requests:

*ZwischenRaum e.V. Weimar, Hans Arden
Am Weinberg 42, DE-99425 Weimar-Taubach
Tel/Fax +49 36453 74811
zwischenraum@online.de*

4.D raum für eurythmische ausbildung und kunst

All events take place in Rudolf Steiner Haus
Mittelweg 11/12, DE-20148 Hamburg.

20 May 2:00 – 6:00 pm

Audition – the day to get to know 4.D.

Audition exams for applicants; tutors introduce themselves; eurythmy together; get to know each other; individual audition tasks and conversations. Pre-registration.

27 May 4:30 – 5:30 pm

Public "Friday hour 64": students of 4.D present their work.

28 May 4:00 pm

4.D celebrates with GLS Treuhand Bochum their 50th year jubilee

24 June 6:00 pm

4.D first diploma finals of the 4th year:

Presentations from the prof. realms, Part 1

24 June 8:00

“Glances towards summertime 2011”

Eurythmy project of the 2nd & 3rd year students

25 June 6:00 – 0:00 pm

4.D first diploma finals of the 4th year:

Presentations from the prof. realms, Part 2

Diploma finals, Party

*Tel. +49 40/41 33 16 44, Fax +49 40/41 33 16 45
info@4D-Eurythmie.de, www.4d-eurythmie.de*

Facebook: 4.D raum für eurythmische ausbildung und kunst

Two courses with Helga Daniel:

6 – 8 May 2011 IT-Milan

How can I foster responsibility in pupils of classes 4 – 7

Information: Gabriella 0039 039833156

17 – 19 February 2012 DE-Borchen, Schloss Hamborn

The gestures for speech-sounds in the transition from Middle to Upper School

Information: Johanna Hoefeler 0049 5251 389 381

Eurythmy therapy training in Sweden

In August 2011 the next course begins of the 3-year part-time training in 5 blocks each of 4 weeks and a practicum lasting half a year. Open to eurythmy graduates with a recognised diploma.

Further information:

Anita Jülke Drufhagel: anijulke@gmail.com

Registrations till 15 March 2011:

*Stiftelsen Läkeeyrtytmiutbildningen i Norden,
Sandtorpsvägen 1, SE-153 30 Järna*

“Practice...” – Summer academy 2011

at the Waldorfschule Berlin-Kreuzberg

30 June to 5 July 2011

“Übe...” – Summer academy 2011 offers eurythmists practising in education, a further training and possibility of deepening in artistic eurythmy.

The foundations of this work are questions concerning a new culture of practising, the autonomous research of the eurythmical-artistic sources and the building-up of abilities in this realm, the daily training and refreshing of your own instrument, and the inner life through anthroposophy.

These days begin with a work on the basic elements, followed by artistic courses given by Carina Schmid, Barbara Mraz and Mikko Jairi from the Goetheanum Eurythmy-Stage Group:

I. Mikko Jairi: How do I experience the etheric elemental world with the Kalevala?

II. Carina Schmid: How through myself can I lay hold of the qualities of light, air and earth in music eurythmy?

III. Barbara Mraz: What expectations do Steiner's speech-eurythmy forms require of my instrument?

On two evenings there is the possibility to work with the course leaders on prepared solos or duos. Please send texts and music by 25 June 2011 to the address below.

For further deepening, two intensive weekends are planned: 14–16 Oct. 2011 (with Barbara Mraz and Mikko Jairi) and 3–5 Feb. 2012 (with Carina Schmid, B. Mraz, and M. Jairi)

The Summer Academy and the deepening weekend can also be attended separately. All eurythmists working in other professional realms are warmly invited to this further training.

Fee: Summer academy € 240 (concessions upon request)

Venue: Freie Waldorfschule Berlin-Kreuzberg

Ritterstrasse 78, D-10969 Berlin

Further information and written registration:

Freie Waldorfschule Berlin-Kreuzberg

z. Hd. von Sabine Brüggemann

Ritterstrasse 78, D-10969 Berlin

E-mail: sab-brueggemann@versanet.de

Registration deadline: 18 June 2011.

Kairos – Zentrum für Eurythmie

Courses in 2011

“Experiencing time – fashioning time”

Practical eurythmical research for interested amateurs and trained eurythmists. Basic knowledge of eurythmical movement is a pre-requisite. Dates: 2011 – 27 March, 22 May & 19 June (Sundays) from 9.00 am – 12.30 pm, led by: Ursula Zimmermann and Klaus Suppan

“Training perception in the realm of the living”

Begins: 1 March, Thurs. & Fri. speech eurythmy with K. Suppan,

Wed. & Thus. music eurythmy with U. Zimmermann, 3.00 – 4.30 pm

This course for amateurs in practical eurythmy and deepening in thought follows Steiner's advice, that through working on an inner feeling for time, a deepened relationship to the etheric can be built up. The steps will be:

1. Work on eurythmical basics – “Technique”

2. Evaluation

In collaboration with the Study and Further Training at the Goetheanum.

“The Singing of my hands”

19 – 21 August 2011

Questions of forming speech sounds, weekend seminar for trained eurythmists. Led by: Ursula Zimmermann

Performances of the Kairos Project-Ensemble 2011

Artistic Director: Ursula Zimmermann

8 May, 11.30 am
Goetheanum, great auditorium
Stages of awakening

The "little apocalypse" Mark's gospel (chap. 13), Weekly Verses by R. Steiner, Harpsichord Recital of works by Bach, etc.

Pentecost 2011
52 verse of the Soul's Calendar by R. Steiner
in collaboration with the Humanities Section

Kairos-Zentrum für Eurythmie, Dornach SO
Contact: Klaus Suppan
Reinacherstr. 66, CH-4053 Basel
Tel.: +41 61 508 2428
info@kairos-zentrum.org, www.kairos-zentrum.org

Invitation from Studium und Weiterbildung am Goetheanum

Knowledge of the human being through art
Basic course in eurythmy, speech/music, anthroposophy

In September 2011 a one-year artistic basic course begins. The aim is through artistic activity to gain capacities in living with processes in your own development and in the community

Focus study is *eurythmy*
Accompanying subjects *music and speech*
Based on a daily *study of anthroposophy*

This course is carried by *Studium und Weiterbildung am Goetheanum* and by *Kairos-Zentrum für Eurythmie* (tutors Ursula Zimmermann and Klaus Suppan)

Information:
Ursula Zimmermann (course leader)
Tel. +41 61 701 65 40
zimmermann@kairos-zentrum.org

Part-time course "Anthroposophy through Art"

Deepening anthroposophy through art. Participants are given the opportunity to enter the art of eurythmy and speech formation.

Artistic activity is organised on the training of experiencing the basic elements of anthroposophy.

Part-time course: Begins: 30 September 2011

Information:
Sekretariat Studium und Weiterbildung am Goetheanum
Tel. +41 61 706 42 20
studium@goetheanum.ch

Alanus Hochschule, Eurythmy Dept

Further training days for eurythmists

Working days for refreshment, deepening and development. These days are offered by a tutor of the department.

Dates: Each Saturday from 10.00 till 5.00 pm

Fee: Single day: 50 euros incl. lunch.

Saturday, 7 May 2011 — Carina Schmidt

The Apollonian and Dionysian element of eurythmy

Where do I find these two basic gestures of speech in form and gesture? –

and how does the third basic power come about in uniting both elements?

Saturday, 14 May 2011 — Alexander Seeger

The three artistic methods of eurythmy

How does my imagination create the "feeling-colour"?

How is this different from the "movement-colour and character-colour"?

Saturday, 18 June 2011 — Annette Weisskircher

Eurythmy-Therapy exercise for coping with stress

Quick first-aid in stress situations. How do I find my standpoint?

New exercises

Symposia

Friday, 20 May 2011, 4.00 pm till Saturday, 21 May, 6.00 pm
Symposium Eurythmy in Education III – What is a good and contemporary eurythmy lesson?

In collaboration with the Dept of Training Studies of Alanus Hochschule

Responsible: Ulrike Langenscheid and Jost Schieren

Fee: 40 euro (conc. 20 euro)

Saturday, 21 May 2011, 10.00 till Sunday, 22 May, 1.00 pm

I am – Symposium Social eurythmy in realms of work III

Eurythmists active in the most differing cultural realms, repeatedly experience strengthened community, a valued appreciation and a deepened exchange across all cultural barriers as a potential of eurythmy for human meetings. Spirituality, individual searching and endeavours, as well as social and cultural questions appear in a universally human light. Warmth and an understanding of what it is to be human grow from within.

In this year's Symposium for Social Eurythmy in the realm of work, reports and presentations given, for example, by Martina Dinkel (Egypt), Noemie Boeken (Thailand), Bernhard Merzenich (Lebanon, Taiwan), Susan Dudeck and Corinna Sper (children with a migration background in Germany), become alive through practical sessions. They will share methods and experience.

Silja Graupe and Hans Wagenmann (Germany, Japan) develop the bases of observations on spiritual, individual culture and process. Discover new things in this weekend, contribute your own experience and enquire about the areas of development of eurythmy which could be an artistic answer to the questions of globalisation!

In collaboration with the Institute for Art in dialogue with Alanus Hochschule

The potential of eurythmy for meeting people worldwide – across all cultural barriers, practice, background: an exchange

Responsible: Andrea Heidekorn and Martina Dinkel (Sekem)

Fee: 40 euro (conc. 20 euro)

Public Seminars

Sunday, 29 May 2011, 3.00 pm till Friday, 3 June, 1.00 pm

Public seminar week from the course: MA Eurythmy

Michael Brater: Competence in doing – What must I have mastered in order to work as a professional eurythmist?

Stefan Hasler: Rudolf Steiner's music-eurythmy forms.

Listening, experiencing, moving – approaches to an etheric-score.

Jost Schieren: The language of pictures in Goethe's Fairy-tale

Participants fee: 150 euros

Performances/ course-info days

Saturday, 9 April 2011, 10.00 am – 7.00 pm

Course info day, Spring

Workshops and info on the GA and MA courses

Also eurythmy performance by the students of the 1st, 2nd and 3rd years,

Directing projects of the 3rd year students and fairy-tale project of the 2nd years

Planned 10 to 11 June 2011

BA finals

Performance by the new graduates of the 4th year

23 – 26 June 2010

Into view – open day

Eurythmy performance by students from all the years

Exact times, see: www.alanus.edu.

Venue

All further training, symposia and performances take place at Alanus Hochschule, Campus I, Johannishof, Alfter/Bonn.

Registration and further information

Bookings for all events is now open. For further training we request registration either written or by telephone up to two days before the respective event.

Alanus Hochschule, Fachgebiet Eurythmie, Ephraim Krause

Villestrasse 3; 53347 Alfter/Bonn

Tel. +49 2222 93 21 1274

ephraim.krause@alanus.edu, www.alanus.edu/eurythmie

Further Training for Artistic Speakers, with Sabine Eberleh

This speech-formation seminar is to introduce developed exercises and stimuli in method that have arisen especially for the practice as well as with amateurs. These exercises have come about specially for the practice. They can be used for work with amateurs and to deepen your own artistic speech. The following themes are taken:

- voice training, placing the voice, speaking voice placement
- sound-groups and the being of the sound (vowels/ consonants, “give sounds a shower”, the four elements)
- speech choir

Organised by the *Berufsverbandes für Sprachgestaltung Schauspiel e.V. (BVSS)* in collaboration with the *Freien Hochschule Stuttgart*.

Dates: Thursday 2 June 2011 (Ascension Day) 3.30 pm till Friday 3 June 4.00 pm

Led by: Sabine Eberleh (speech formation)

Venue: Freie Hochschule Stuttgart, Seminar für Waldorfpädagogik, Haussmannstr. 44a, 70188 Stuttgart

Fee: 90 € (for members of the Association: 80 €)

In special cases a reduced fee is possible. A certificate of attendance will be issued (professional further training).

Please register early, so that together we can, if necessary, fine-tune the times and themes.

Further information and registration:

Sabine Eberleh

eberleh@gmx.de

Tel. +49 711-94541717

Schauspielschule Basel

A glance in the Acting School

Workshop – Acting, Speech, Eurythmy

Begins Saturday 21 May 2011, 9.00 – 5.00 pm

Ends Sunday 22. May 2011, 9.00 – 12.00 midday

Course fee: 150 / 100 Sw Fr. Registration required

Training in speech formation, acting and directing

Auditions

- present two scenes of your own choice (each 2 – 5 mins.), a classical (pre-1830) and a modern (1830 till today)
- speak two poems of your own choice
- working rehearsal
- discussion over the application

Audition days

Saturday 9 April 2011

Saturday 18 June 2011

other times by agreement

Training begins, academic year 2011-12

First year course: 19 September 2011 Basic course

Second year course: 3 October 2011 Training 1

Further training

From summer 2011 a further training takes place on Tuesday evenings

led by Pierre Tabouret, on the theme, “Speech and Movement”.

Schauspielschule Basel, Postfach, CH-4005 Basel

Tel. +41 61 701 70 06 / info@schauspielschule-basel.ch

www.schauspielschule-basel.ch

Institut Européen d'Eurythmie IONA

Formation des eurythmistes

Cours avec Marie-Claude RIBEYRE

La toile de fond de ces cours est la pratique de l'Eurythmie en tant que chemin de développement intérieur : replacer l'Eurythmie au sein des Mystères - quel que soit son domaine d'application - et mettre l'être humain individuel au centre.

«Non pas faire de l'Eurythmie, mais Etre dans et par l'Eurythmie».

Les cours s'adressent aux eurythmistes diplômés ou en fin de formation.

Langue: français (allemand possible)

Cours individuels

1. Les propositions d'exercices se déploient pas à pas, selon une progression constructive qui se donne à l'observation et à l'inspiration, à l'écoute des besoins.

Par la marche, l'être se révèle dans sa profondeur et sa vérité. Lire dans le mouvement la signature d'un destin suscite des clés d'évolution sur les plans de la connaissance de soi et de sa relation au monde du développement du pouvoir créateur de l'artiste et de son sens du style de l'équilibre et de la santé

Il s'agit d'un travail fondateur de centrage - apprendre peu à peu à jouer de nos différents centres - et d'accordage de l'instrument, de telle sorte que le corps, dans la globalité de la stature, puisse „devenir âme“, notamment par : une approche approfondie de „Je pense la parole“, de la verticale et du PAS -entrer dans la durée-, sur cette base, un nouvel accès aux fondamentaux de l'eurythmie, et tout autre thème abordé selon les besoins de la progression effective des facultés (Parole, musique, improvisation,...).

L'exploration de ces pistes de travail est un apprentissage de la liberté, une pénétration dans les profondeurs de l'âme qui libère un potentiel souvent insoupçonné.

2. Une expérimentation vivante des forces stellaires est ensuite proposée, sous le thème central :

Comment les êtres des planètes jouent sur l'instrument des étoiles fixes ou

...Qu'est ce Verbe par Qui «tout est advenu» ?

Par exemple :

Marcher dans la «région spirituelle» que constitue un signe du zodiaque.

Expérimenter les 24 tonalités en rapport avec les ambiances planétaires et zodiacales, au moyen de l'œuvre de J.-S. BACH (Clavier bien tempéré) : Nous vivons ces agissements à la fois cosmiques et intimes qui nous édifient, en écho au texte des „Ambiances zodiacales“ de Rudolf Steiner - qui en deviendra d'autant plus familier - ainsi qu'aux vertus mensuelles, et en relation au Calendrier de l'âme.

Et, parallèlement à l'Eurythmie, pour tester et consolider

notre faculté de nous unir avec la vie universelle, nous pourrions exercer

la perception intériorisée des ambiances de nature mises en relation avec le ciel du moment.

la perception des forces zodiacales à travers la rencontre avec les minéraux, selon la relation indiquée par Rudolf Steiner.

Un projet eurythmique commun pourra réunir les eurythmistes ayant approfondi ce thème central.

Organisation des cours :

à Chatou (F), à l'Ecole Perceval : environ 6 sessions par an. Nombre de cours par personne et par session selon besoins. dans la région du Lac Léman (F et CH) : organisation selon souhaits.

sessions dans une/un autre région/pays d'Europe envisageables.

Cours collectifs

L'eurythmiste en quête du JE SUIS -

Marcher dans sa vie

Les sessions de cours collectifs ont un but formateur et procèdent donc par la répétition patiente et créative des thèmes proposés : il s'agit de S'exercer, c'est-à-dire d'exercer ...soi-même ! Et c'est là la force de la répétition rythmée et du suivi d'une session à l'autre : acquérir de la liberté et du Métier, c'est-à-dire un véritable savoir-faire ...dans la joie profonde du nouvel être que l'on devient.

Cette formation, qui vise à développer de réelles facultés, implique la continuité du travail et suppose un exercice personnel entre les sessions, pour ne pas devoir repartir au même point que la fois précédente.

La manière d'exercer vise à fortifier le pouvoir créateur de l'Eurythmiste. Elle suppose l'aptitude à un travail concentré et à la métamorphose ...et elle les développe !

Les thèmes du cours sont tout d'abord ceux du travail préparatoire sur l'instrument que l'on est, décrits sous «cours individuels» (en 1.). Le nombre d'inscriptions est limité, pour privilégier l'attention à l'individu.

Organisation : environ 7 sessions de week-end par année.

Lieu : Chatou (F) ou sur la rive suisse du Lac Léman.

Prochains cours : 15-17.04 (F), 3-5.06 (CH),

8-10.07 (F), 19-21.08 (CH).

Renseignements et inscription:

Marie-Claude Ribeyre

ie.eurythmie.iona@gmail.com

CH: +41 21 79 310 67 11

FR: +33 6 35 97 81 79

Eurythmy-Summer weeks in Italy 2011

“La Fabbrica” celebrates its 5th birthday!

“La Fabbrica—the factory” is a eurythmy studio, a working and meeting centre for artists and art lovers. “La Fabbrica” stands for quality in the work and in meetings, for professionalism, creativity and joy in eurythmy. “La Fabbrica” is integrated into the village community of Cortiglione, Piemonte (N. Italy). Our guests can find accommodation in the neighbouring hostel. Meals are taken in the village cafe, opposite “la Fabbrica” prepared by Caterina in the local Piemontesian manner.

NEW: For the Jubilee, la Fabbrica offers family-eurythmy days

6–10 July 2011 Family-Eurythmy days

If you deserve something good and grandmother or friends are not able to look after the children, there is now the possibility for the whole family to dance eurythmy to Italian poetry or music. The children are invited to join in movement games and eurythmy, for the adults eurythmy sessions in which they do basic exercises and work together on a choreography to poetry and music.

To end we call the parents and children together and celebrate, to which people from the village are invited.

Tutors: Gia van den Akker and Elisa Martinuzzi

Begins on 6 July at 6.00 pm, ends 10 July at midday

Fees: 250 € each adult, 350 € parent couple, 100 € each child

31 July – 6 August 2011 “EURITMIA, UNA GIOIA” (for the 5th time!)

Eurythmy summer week for amateurs and eurythmy students, for artistic refreshment and inspiration in sunny Italian surroundings.

Eurythmical exercises for body, heart and soul. Choreographic work with Italian poetry and music.

Possible artistic trips to Milan, Turin, Genua

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

Fee: 300 €, conc. for students

Registration till 15 July

13–19 August 2011 Masterclass Eurythmy

Celebrating the Jubilee, 100 years of eurythmy and 5 years of la Fabbrica: Special-programme with a lecture and course from Hans Fors

“*Between past and future*” for eurythmists and eurythmy students.

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

Fashioning a choreography together from scratch (fashioning out of the future on what one has learnt)

Possible artistic trips to Milan, Turin or Genua

Tutors: Gia van den Akker (Incisa Scapaccino) and Hans Fors (Stockholm)

Fee 300 €, conc. for students

Registration till 30 July

Accommodation in the neighbouring hostel.

Priced between 20-80 €, for students 20 €

*Contact: Gia van den Akker
Tel. +39.0141791247, +39 3484254007
info@giavandenakker.com
www.giavandenakker.com*

2011 Tour “Tracce” Solo performance Gia van den Akker

29 May 2011 Hamburg, Rudolf-Steiner Haus

31 May 2011 Kassel, Anthroposophisches Zentrum

2 June 2011 Witten, Blotvogelschule innerhalb des Festivals,

Forum-Eurythmie

5 June 2011 Stuttgart, Eurythmeum

2/3 July 2011 Dornach, Goetheanum, Schreinereisaal

Info: Gia van den Akker

Tel: +39.0141.791247

info@giavandenakker.com, www.giavandenakker.com

Eurythmy Spring Valley Training Program Options

Full-time Training – Opening a first year class 2011

Our new first-year class, for September 2011, is open to applicants wanting to start a professional training in eurythmy in the English language. Our Fall-semester curriculum explores the basic elements of speech eurythmy with an invigorating block of rod-exercises, surrounded by introductory courses in anthroposophy, biodynamic gardening, poetics, and others that support the first steps in eurythmy. Our school, part of the Threefold Community, is nestled on 140 acres of land, twenty-five miles northwest of New York City. Other activities, like the biodynamic gardening training, Waldorf Teacher training, fiber craft training, food co-op, and Waldorf School, give us a rich community life, bringing people from several continents and countries to participate in courses offered in the arts, sciences and education. Information and application: on our website www.eurythmy.org/school.htm, or contact the Student Services Coordinator at 845-352-5020, ext. 13 or info@eurythmy.org.

Post-graduate Course 2011–12

Eurythmy Spring Valley is opening its upcoming 5th year/Post Graduate Course to interested students. Our program offers different training options, allowing for shorter and longer periods of study. The full-time course, running from September – May, will focus in the Fall-term on a review of tone-eurythmy and speech-eurythmy elements, styles, and English eurythmy-forms by Rudolf Steiner. In the second semester the fifth year is given an opportunity for independent work projects, concluding with a closing performance. A student can come for the whole year, or can take either semester independently. For the first time, we offer a short stage-craft intensive imbedded in the fall-term called, Project Performance! (see below). Teachers include: Eurythmy Spring Valley faculty-members Barbara Schneider-Serio, Christina Beck, Annelies Davidson, and Natasha Moss, with possible guest-teachers, Dorothea Mier and others. For information on our different post-graduate training modules, visit our website: www.eurythmy.org.

Project Performance!

From October 31 – December 2nd, 2011, Eurythmy Spring Valley, inaugurates a new post-graduate program called *Project Performance!* to explore lighting, costume, make-up, publicity, and other essential tools for performing eurythmy. During this four-and-a-half-week intensive, participants will work on group-pieces in speech and tone eurythmy, polish tone and speech solos, already prepared with faculty mentors, and take daily courses in stage-craft. The intensive

course culminates in a showing of work. This course has a minimum enrolment to run, but also a maximum possible number. So apply soon if you are interested in helping us inaugurate this exciting new program. For information, visit our website www.eurythmy.org.

Frontier Eurythmy Part-time Training Course

Please pass the word that we have a new class in our Frontier Training Part-time Training Program, designed especially for people who, living at a distance from Spring Valley, are yet able to attend school for seven weeks of block-training during the year. Between each block, students work with

eurythmists as mentors in their local area. Courses for the new class commence during Spring 2011, but it will still be possible to join the course in the Fall 2011. For more information on our part-time training option, see contact information below.

*For information on all courses, contact our registrar:
info@eurythmy.org
or visit our website: www.eurythmy.org.*

BOOKS REVIEWS

Barbro Aquilon:

Am Herzen der Grossen Musik

Biographische Skizze des schwedischen komponisten Enar Aquilon.

Johannes Greiner, CH-Dornach

“Am Herzen der Grossen Musik” is a portrait Barbro Aquilon made of her father Enar Aquilon (1901–83) with a tremendous ability to feel into the unique qualities of a personality and a strongly marked sense for what is essential. The picture of a human being is drawn, who had the good fortune in childhood to receive strong experiences of nature, leading him to sense the soul of nature. As a child, what he could perceive as spirit in his surroundings increasingly awoke within – mostly caused by difficult illnesses – as strong spiritual certainties and creative strength. When he met anthroposophy at about 38 years old, this creative strength could find increasingly conscious musical expression.

The tasks concerning the musical element that Rudolf Steiner gives in the lecture-course “True and False Paths...” (GA 243) moved him especially strongly. This is where Rudolf Steiner describes how in the future Christ could be experienced through the means of music. For this he gave a series of interval experiences that could lead to such an experience. Aquilon continuously concerned himself with this series of intervals. They sparked off a series of highly expressive piano pieces.

This initiative seems to me to say a lot about Aquilon. First and foremost, he was not concerned with the more peripheral musical problems that lived in his musical surroundings, as for example whether 12-tone/note technique has a meaning or is pointless, or the significance of tone-colour, or similar things, but he went straight for the kernel – the enlivening concepts of Christ’s being. Where others sought to follow their own will to express, he took up Steiner’s indications and tried ever again afresh to form them in concrete compositions with character.

Alongside this he worked as a voice expert, voice therapist and singing teacher, developing his own methods to help people with problems of the voice.

This little book can be recommended to all those interested in how Rudolf Steiner’s impulses work on in an individual

and can become fruitful.

*Aquilon Artes 2010. ISBN 978-91-633-6880-6
Can be ordered through the bookshop at the Goetheanum:
Tel. +41-61-706 42 75
buchhandlung@goetheanum.ch
or direct from Aquilon Artes, Tel. +46-8-711 38 33
info@aquilonart.es*

A Recommendation

“Sonnensprache” and “Deutungsvorschläge zur Sonnensprache”

by Martin Barkhoff

Ursula Steinke

At the end of last year, an interesting two-volume work has appeared, the little blue booklet “*Sonnensprache*—The language of the sun” and with it in a larger light-grey cover, “*Deutungsvorschläge*—Suggestions for interpretation”. Martin Barkhoff has brought into a dialogue Rudolf Steiner’s “Soul Calendar” and their eurythmy-forms. It took Barkhoff four years before he published in 2009. In reading it you wonder how he didn’t take 6 or 7 years with this mammoth undertaking.

Our computerised, programmed typewriters today enabled the author to create something like writing-forms-cum-explanatory-pictures. Form and word go over naturally from one to another; little coloured forms can be found in the text, and the text is fashioned like a form.



The human soul contains both in itself.

From the cosmic night, clearness of thought has been strengthened through crossings of a similar nature. What in the cosmic night was only unilluminated being, the human spirit, thanks to the power of the world-being, has taken up by growing into its power of thinking. Darkness of cosmic being thus becomes light-filled human being. With the future, the cosmic day, the human being connects himself through his rays of hope, which are also like seeds.



*Clarity of thinking
and its
cosmic background*

*From the cosmic night
the human being learns
to come to his own being*



*Rays of hope
and the
coming world, to which they are directed*

*From the cosmic day
the human being is stimulated
to grow together with the world.*

With his material he ranges far trying to allow the reader to become familiar first of all in general with the basic signs, as in Figs. 1, 2 and 3 etc. He also gives the reader resting places of a half or quarter page to pause and consolidate. Two handy, nicely fashioned volumes, containing an abundance of stimuli to follow-up oneself. In the small blue booklet one can experience “fairy-tale events”, as in Michael Ende’s “Unending Story”. The coloured forms are so sculpturally fashioned, that they reach out beyond the covers of the book.

*In the depths of winter
True Spirit-being grows in warmth;
It gives to the world's fair glory
Through heart-forces power to be.
Soul-fire gaining strength in man
Braves the cold of worlds*

(No. 43, Tr. W. & L. Mann)



How do we read the eurhythmy-forms?

First of all we have to do with the bodily movement with the forms. The author advocates to slip into Steiner's forms. We are to “measure up, follow the forms, check and correct ourselves on them. We work not only with the brain, but likewise with our limbs. [...] The science of communication has re-discovered body language. It has noticed that between people body language often does more and decisive things, both good and bad, than the language of words. It is time to re-discover body *thinking*.”

“The forms tell stories; they want to be understood. [...] The typical story of a form is a turning-inside-out. What dominates becomes serving; inside and outside exchange roles.” You only experience this when you slip into the forms.

This is joy for a movement person like myself, a eurythmist, but also pain for the “old movement-Adam”, to think and feel along all the “movements of thinking” which the author describes here. But the questioning stimuli help to gather strength and patience in order to work further.

Then a colour compass is added. Colours in their evolution as well as involution are researched and compared. Furthermore, relationships of number, measure and weight are researched. The forms become more eloquent. All this serves to deepen the main theme, to perceive the language of the “sun in the human being”. “In order that the divine, the creative human being begin to be fashioned, his own soul becomes the task of the human being.” One of the tasks of the soul is recollection:

(Recollection) is the heroine in this story. The other forms appear twice, symmetrically laid out. Recollection makes an unsymmetrical double-gesture.



*gently reaching out to the left
forwards into the surroundings,
feeling open*

*towards the right the gesture
returns on to itself,
enclosing what is its own*

Recollection we owe to our “I”-consciousness. Animals owe their feeling of existence to what affects them in their surroundings. Someone who practises self-recollection withdraws from the present and finds himself in a non-present existence, actually an existence out of time. Recollection is the faculty to move in the spirit. There are more significant forces than those of mere vision.

Martin Barkhoff takes seriously Steiner’s (new!) division of the four seasons. Each seasonal group of 13 weeks begins with an uprising of 6 verses followed by a seventh crisis-verse. In the following 6 verses a new orientation can be recognised.

The text of The Soul’s Calendar and the forms of the eurythmical fashioning to them are given by Steiner as a path of schooling to self-*experience* through world-*experience*. This working material is now after 98 years now “born through” again afresh. The anthroposophic path of schooling in its basic demands of Imagination, Inspiration and Intuition is consistently and thoroughly practised. Imagination is there in the form and the construction of the text. Inspiration is experienced in an almost always total turning-inside-out, in a taking away of what was given of the previous event and in an opening for its opposite that was hitherto missing. This can lead to Intuition, for instance, to experience in the question of the world-beings, the divine forces: “May I enter your being? Will you, O self-experiencing human being, assist in re-fashioning the world?”

98 years after the origin of these paths of fashioning of the self and the world, people today long to clear and organise

their own relationship to their surroundings, to the higher world. In these past 98 years, Stalinism and National Socialism have exercised a foreign rule over human beings. Now the “I” of every individual has to stand quite alone, in order to orientate himself in a much greater manifold confusion. The “I”, however, has two great talents, the inexhaustible potential of diligence and love. In the work under discussion, we have a wonderful stimulus to strengthen this, our potential.

The consciousness-soul works in a different manner from the previous intellectual-soul. The latter judges and criticises, and is bound to things. For this reason it also has at its side, its loving sister, the mind-soul. Consciousness-soul creates relationships, which “weights up and down”. The author lives into the relationships of the forms as well as the texts of the microcosm and macrocosm and attempts with angelic patience and clear understanding to help us to find the same strength of patience in order to perceive relationships and orientate.

Barkhoff takes seriously the anthroposophic path of schooling of Imagination, Inspiration and Intuition. The attractive thing of his way of working is that the Intuition he has found, he likes to bring as a question. He seldom makes statements out of his head, but asks further.

The author has a fine style, like the stimulating Turkish Oran Pamuck, who despite all the descriptions of the horrors of the world and of man always possesses a wonderful lyrical tenderness. He likewise describes the forms of “divining”:



“The two upper, grasping arms allow things to come towards them, just about prepared to end up holding them with the most gentle touch in the hollow spaces. This divining does not want anything of the world, it is not greedy for anything. It expects that the world will itself express everything.”

You see, dear reader, it is worth reading these two volumes!

Sonnensprache
A Calendar of the Soul in words and [choreographic] form-
ideas by Rudolf Steiner
Graphics and interpretation by Martin Barkhoff
Publisher: Verlag der Kooperative Dürnau
136 pages, with 174 coloured graphics,
format 11.5 x 16.5 cm, clothbound hardback,
ISBN 978-3-88861-080-6, 24 €.

Interpretation of “Sonnensprache” by Martin Barkhoff.
Publisher: Verlag der Kooperative Dürnau,
168 pages, with over 260 mostly coloured graphics,
format 16 x 23, clothbound hardback,
ISBN 978-3-88861-081-3, 24 €.

MISCELLANEOUS

Advice to organisers and course-givers

Margrethe Solstad, Marcel Sorge

From the Michaelmas 2011 edition of the Section Newsletter onwards, under "Announcements" of performances, workshops, courses, and further trainings, we only require the basic information (title, tutor, date, fee, venue, info & registration contact details) along with a short description (max. 600 characters, incl. spaces).

For publishing these events, we would like to request all course-givers, organisers, training centres and institutions, to make a voluntary contribution towards the costs of producing the Newsletter of the Section for the Arts of Eurythmy, Speech and Music.

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BIC: RAIFCH22
Raiffeisenbank Dornach, CH-4143 Dornach
Postkonto der Raiffeisenbank: 40-9606-4

Zahlungszweck/ purpose of the payment:
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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.

*The Editor's deadline
for the Michaelmas edition 2011 is 15th June, 2011
for the Easter edition 2012 is 1st February 2012*

Margrethe Solstad (Editor)
Goetheanum, RundbriefSRMK
Postfach, CH-4143 Dornach 1, Fax +41-61 706 42 25
rundbriefsrnk@goetheanum.ch

No. 54 Easter 2011
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Goetheanum Dornach
Leader: Margrethe Solstad
Contributions and translations appear with the approval of
the Editor. Copyright for texts by Rudolf Steiner is held by the
Rudolf Steiner Nachlassverwaltung, Dornach.
Editor: Margrethe Solstad
Translation from the German: Alan and Maren Stott
Cover design: Gabriela de Carvalho
Layout: Christian Peter

SUBSCRIPTIONS

This bi-annual Newsletter is obtainable only by subscription:

- Printed version in German or English: CHF 30 (€ 23)
 - E-mail version in German or English: CHF 15 (€ 11.50)
- when ordering a printed copy you can obtain the e-mail version free of charge.

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