



Section for the
Performing Arts

Newsletter

Eurythmy
Speech
Music | Puppetry

No. 71

Michaelmas 2019

NL No. 71 TABLE OF CONTENTS

FOUNDATION STONE VERSE

Marleen Matthijsen-de Jonge: *A Eurythmic Approach to the Laying of the Foundation Stone on 25th December 1923* 4

Knut Rennert: *On Rediscovering a Fragment of the Foundation Stone* 6

Gudrun Gundersen: *Personal experience with the Foundation Stone Meditation* 11

FORMATIVE SPEECH

Martin Georg Martens: *Mental Picture or Living Image* 15

Claudia Abrecht Werner: *Performing Philia: Speaking the Soul Forces in Rudolf Steiner's Mystery Dramas* 17

Nora Vockerodt: *Opening the Portal to the World* 19

FORMATIVE SPEECH and EURYTHMY

Sabine Eberleh: *The Sister Arts: Eurythmy and Creative Speech* 21

Mioara Tarzioru: *Eurythmy for Actor Training* 24

EURYTHMY

Olga Gerasimova: *Elisabeth Reymann von Sivers Notes on Russian Eurythmy* 28

Dorothea Mier: *Do Rudolf Steiner's Forms still have a relevance?* 31

Göran Krantz: *Thoughts on the Multi-Dimensional Nature of Movement* 32

Marc Büche: *Tone Eurythmy-Interval-Head Gestures in Major and Minor* 35

Jonathan Reid: *A Eurythmy 'Primer'?* 36

MUSIC

Christian Ginat: *Music for Rudolf Steiner's Mystery Dramas* 38

Peter Stevens: *Dörfler's Tuning Forks for the Schlesinger Scales and Possibilities of Different Ways of Tuning the Schlesinger Scales* 41

Gotthard Killian: *Musical scales in the number of the Platonic world year* 43

Gerhard Beilharz: *Julius Knierim and Norbert Visser – Traces of an encounter* 46

Rudolf Gunst: *The Characters of Intervals* 49

NOTIFICATIONS OF THE SECTION

Martina Maria Sam and Stefan Hasler: *New German Edition of Eurythmy as Visible Speech* 54

Johannes Greiner: *Amusing Surprises while Seeking and Searching* 55

Frank Buchner: *Bring the Future in!* 56

NEWS 57

BOOKS 58

ANNOUNCEMENTS 59

FINAL MESSAGES 62

IMPRINT 63

Dear readers, dear colleagues,

this edition of the Section newsletter contains once again a colourful pot-pourri of themes: the call to share something of the work being done on the Foundation Stone meditation has given rise to a small collection of articles on the subject. These in turn give an impression of the many different perspectives from which our colleagues have been exploring the meditation and what the questions that they have been investigating are. Some of the articles are again concerned with the relationship between creative speech and eurythmy, which was the subject of the major conference in 2018, and will again be the theme of the one in 2021. While for this issue a series of articles addressing the most varied aspects of music have been submitted, little has reached the Section on the subject of puppetry for this issue.

The next edition of the newsletter that will be appearing at Easter 2020 will be on the subject of education for all of the arts represented in the Section; the main theme of the Easter 2021 issue will be the power of the sounds. If you are interested in contributing on either of these themes, please let me know.

Whenever you dive into the contributions published in this issue, I wish you much pleasure with them!



Stefan Hasler

Stefan Hasler



Sound & Speech – the Wonder of Movement – Dimensions of Transformation

International Conference for Eurythmists, Speech Artists, Eurythmy Therapists and those interested

5th – 9th April, 2021

A Eurythmic Approach to the Laying of the Foundation Stone on 25th December 1923

Marleen
Matthijsen-de
Jonge



Born 1952. Eurythmy Training, 1984 in The Hague with Werner Barfod, with a 5th year in Stuttgart with Else Klink 1985. Since 1986 teaching children and students. Eurythmy therapy 2009 in Untertengenhardt. Eurythmy therapy practice since then. Lay courses and artistic work in Holland continuously. Since 2014 artistic projects: Philosophy of freedom (2014, Rostov), The Four Ethers (2016-2017, Holland), The Sun Impulse in Julianus – Herzelooyde – Tycho Brahe (2018–2019, Holland). Since 2001 work on the Foundation Stone Meditation with Mario Matthijsen.

For questions and comments please contact me:
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(Translation Rozanne Hartmann)

As of 2001, my husband Mario Matthijsen (physicist) and myself, Marleen Matthijsen-de Jonge (eurythmist and eurythmist therapist), have been increasingly connected with the laying of the foundation stone that took place on December 25, 1923.

It struck me that the foundation stone is fundamentally different from the Foundation Stone Meditation. The Foundation Stone Meditation refers to the laying of the foundation stone, in which the foundation stone was laid in the hearts of the people who were then connected with Rudolf Steiner and Anthroposophy (and it can be assumed that it was also laid in the hearts of those who were not on earth at the time but were nevertheless present).

Why did we start this work?

In Holland there is a certain impulse: every year in January since 2001 (often during the Christmas season) a conference on the Foundation Stone is held.

My husband and I offered a eurythmy workshop every year (sometimes I also participated in the eurythmy presentation of the Foundation Stone). We first familiarized ourselves with the text of December 25, 1923, word for word, sentence for sentence, so that a more detailed understanding emerged.

In eurythmy I tried to find gestures that express a process, not just words. I am aware of the magnitude of this project and do not want to invoke a mystical mood, but rather create a working mood characterized by truthfulness and clarity and permeated by reverent warmth.

The microcosmic part

First it says: Human being, know yourself in spirit, soul and body on three levels (below - middle - above), in the body-physical and in connection with the spirit. Pre-requisite for this experience is that we first experience ourselves in a mighty I - the vowel I - in our own being, connected to our own self and spirit.

We stand on the earth with our limbs. This is about energy, about putting one's own work, whatever it may be, at the service of the task at hand. With every activity it is then possible to connect with the all-prevailing universal love of the world that carries us in God the Father. This carrying can be felt through the vowel A in the legs and arms, which open downwards, because the A is a gesture that flows inwardly and outwardly. It takes a kind of reverence, coupled with amazement, to create this A mood (standing): *universal love prevailing in human love*. This is the substance of the foundation stone.

The vertical plane is followed by the horizontal plane. We move in a circle on a horizontal eight (lemniscate), our arms in the middle, so that we feel that our arms, our heart and our lungs are rhythmically connected to the world and its experience. The cosmic images form and create our process, what lives between the lungs and the heart. We then come to the vowel O in the middle, which is formed

and dissolved again as it arises and fades away (standing). The love-substance of the Father works into this formative power. Here creation becomes possible, so to speak, through Christ with the help of the forces of form: *world imagination prevails in human organization*. This is the form of the foundation stone.

The third level is that which leads from the heart to the head, the resting head is addressed. We pour the heart-warmth, the love-substance, into the head by moving a gesture for the vowel *U*, upwards. The head, the most hardened part of our being, thus becomes a light structure, radiating. Our thoughts can absorb the light. The mood prevailing is that of truthfulness, of conscience. Thus, the vowel *U* is created upwards: *cosmic thoughts prevail in human thinking*.

Creation of the Foundation Stone

If we have practiced these three levels enough so that they have become true experiences, the next step follows. The three levels shown above are condensed into a heart structure in a eurythmic dodecahedral form:

The large *A* below becomes an upwardly open small *A* close to the heart, the hands touch each other at the wrists and are opened upward from there;

The large *O* in the middle becomes a small *O* close to the heart;

The large *U* above becomes a small *U* close to the heart.

So, we condense these three levels into a eurythmic-etheric structure, the foundation stone in our heart area: love-substance from the Father, formative powers from the Son, radiance from the Holy Spirit.

The primeval Christmas Eve

And when we have done this as a reverent, profound gesture, we reflect on the fourth verse of the Foundation Stone Verse, on the primeval Christmas Eve, to bring warmth and light into the world.

At the turning point of time / Came the cosmic spirit light / Into the earthly stream of being (*In der Zeiten Wende / Trat das Welten-Geistes-Licht / In den irdischen Wesensstrom*): a big *A* from above to below.

Night darkness / Had reached its power's end / Light, bright as day / Rayed forth in human souls; (*Nacht-Dunkel / Hatte ausgewaltet; / Taghelles Licht / Erstrahlte in Menschenseelen*): a big *I* from below to above and to the centre.

Light That gives warmth / To simple hearts of shepherds; (*Licht, / Das erwärmet / Die armen Hirtenherzen*): form an *O* in the middle.

Light That enlightens / The wise heads of kings; (*Licht, / Das erleuchtet / Die weisen Königshäupter*): an *U* from the region of the heart upwards.

Light Divine / Christ-Sun; (*Göttliches Licht, / Christus-Sonne*): an *Ö* and an *O* from above to the centre.

Give warmth / to our hearts; (*Erwärme / Unsere Herzen*): *M* and *E* in reverence.

Enlighten / Our heads (*Erleuchte / Unsere Häupter*): *L* and *P* above.

That good may become / What from our hearts / We are founding (*Dass gut werde, / Was wir / Aus Herzen gründen*): an *U* from above to below becoming *Ü*.

What from our heads / We shall guide / With our purposeful willing. (*Was wir / Aus Häuptern zielvoll führen wollen*): *P* above, *I* in the middle, *Ü* downwards, *O*

I tried to create the eurythmic gestures quite simply, but in a way that could be experienced. I also tried to eurythmically include the five qualities of light and the Christ Sun, as described by W. Zeylmans in his book on the Foundation Stone^[1].

Notes:

[1] About these five qualities of light I have separately made a silent form for six Eurythmists. It was performed during our Foundation Stone Conference on October 27, 2018 in The Hague, after we had performed the fourth verse of the Foundation Stone Verse. It was introduced by Mario Matthijsen and Jaap Sijmons.

(Editor's note - The German text is included as some of the author's eurythmy gestures refer to the original German text. As a result, the vowels have been left in the German. FSM Ernst Katz translation).

The macrocosmic answers

A larger macrocosmic dodecahedron can be experienced.

Let from the heights ring forth / What in the depths finds its echo; (*Lasset aus den Höhen erklingen, / Was in den Tiefen das Echo findet*): a big A from above to below.

Let from the East be enkindled / What through the West takes on form; (*Lasset vom Osten befeuern, / Was durch den Westen sich gestaltet*): a big O left and right.

Let from the depths be entreated / What in the heights will be answered; (*Lasset aus den Tiefen erbitten, / Was in den Höhen erhöret wird*): a large U from below to above.

All three are permeated by the vowel I in one's person.

This is as far as we have got. The whole thing is a process that has been unfolding for over 18 years now. Thus, one can gradually approach the laying of the foundation stone as a real happening. In a group with other people this process is strengthened and one can pass on the experiences made here to others, although it is still very new and tender. I experience the foundation stone as so alive that every person can take it into his heart and carry it even today.

On Rediscovering a Fragment of the Foundation Stone

Inner Observations of An Artistic Process

Knut Rennert



Born in 1956. He attended a Waldorf school and played in a rock band; eurythmy and maths were his favourite subjects. He trained to be a teacher specialising in music and mathematics; his main instrument was the guitar. His independent anthroposophical studies included composition and improvisation with Pär Ahlborn and Andreas Delor, the history of music with Heiner Ruland and Andreas Delor, instrument-making with Manfred Bleffert and others and the expansion of the notation system. Knut Rennert co-founded the Ensemble für Neue Musik und Neue

The Pre-Conditions for Hearing

Ultimately, there are no words to describe the subject of the following article: it is so fine, so delicate, and ungraspable. At the same time it is addressing something extremely precise and sensitive, which requires us to deal with it with great exactitude and empathy. In me the relationship to the Foundation Stone is very clear. And yet by and large I do not wish to describe this relationship, because if I did an intellectual aspect might creep in, and this would not be appropriate to the sensitivity of the subject. And anyway, dear readers, I do not wish to tie you down too much: rather, I wish to leave you as free as possible with regard to possible interpretations.

The starting point for my practice arose from the following question: how can I manage not to play what I just want to or feel like or just what I enjoy, but how can I find and explore what is needed now by both human beings and nature, by the spiritual world? I was not particularly hopeful that I would achieve anything that would make a strong impact, but I started anyway. I developed a method of self-observation and attention in all my phenomenological and artistic practice that was focussed on my own activities but also on all the other circumstances which might possibly have an influence.^[1] It quickly became clear that this could not happen during the activities but only afterwards, and that it was going to be important to remember and describe what had happened, and this is extremely difficult, inasmuch as there is no vocabulary for this in the field of music, if we leave aside specialist language, which is inappropriate for such descriptions. And even then it is difficult to remember: to remember in such a way that one can replay something just improvised or heard needs a lot of practice, and especially when one wants to play without a safety net, which would destroy the freshness of the improvisation or of what has just been heard. The objective would then be to make what one remembers so specific that one can move within it, feel one's way through it once again, so that one can re-experience how it felt

and what the place, the weather, the architecture, the season and the people present, etc., may have contributed to it. The main aim is not to take note of supersensible or any other special perceptions but to simply observe what happened after the event. If this is achieved without any form of value judgement, if the memory becomes so specific that one's attention can move freely in what happened, then a next stage becomes possible, and that is to turn one's attention to what happens between the individual perceptions. If one succeeds in taming all the old stuff which one carries round with one and one's own desires, then it is possible to observe that one is not alone both on the edges of and between the observations. Beings are at work here who remove themselves from my own immediate perception but without whose powerful workings my own artistic activity would not be possible.

This route can only be described approximately, because its description is not more than a preparation for what I actually intend to set out. I followed this route for a while, and found myself taking a lot of detours, all of them positive and fruitful, but a form of path of schooling has in the meantime begun to emerge which has also led to the beings involved in my work becoming more recognisable. I am very grateful for these detours: they taught me to see that such a path of schooling is possible in the most varied of circumstances, even if the details of the path might look different. The result of following such a schooling path is that we develop either a new way of listening or of seeing or both – the sense perceptions are not distinct from each other in the same way as they are with the physical senses but are mainly similar to the sense of hearing – at the edge of our attention, which can be present at any time or place when I make myself available to what is around me without engaging my own will impulses and desires.

Such a way of listening is an entirely appropriate starting point for all kinds of artistic processes which do not intend to serve personal expression but aim to allow those things to express themselves that want to do so spiritually by means of the external phenomena.

In many areas such processes are similar to musical activity, for example, in the fields of composition, improvisation, the cultivation of sound, interpretation, etc., but they are not always as easy to describe. This is caused by the unique features, the inner and the outer, related to the individual activity, and are often rather complex and difficult to work with. For example, generally, one's first inspiration has to be subjected to the process described above before one can begin at all. The process is at its simplest and most archetypal when I am improvising for the Act of Consecration of Man; this is why I will begin there and attempt to describe the ideal process, which can of course change in individual cases. When I am composing, if I notice while I am working or afterwards that for some reason or other the idea I have had is no good, then I can throw the product away. But when improvising, this is not an option: I have to take what comes and even if it is of little value, make the best of it and/or resort to my hopefully well-filled box of tricks.

Normally, my preparation begins on the evening before: it is a general tuning in, when I briefly imagine the church, the people with whom I will be working, the season, the Act of Consecration of Man, the community, the scent of the incense, my instrument, etc.. Occasionally, this is when the first idea that I might play on the following day arrives. The task then is to develop and fill this out in my thoughts, to test it from every angle (see above) and then to forget it again. This forgetting of the idea is extremely important, because this is the only way to stop this idea from interfering with the process on the next day, or, as can happen, to allow the idea to develop overnight. And the question always arises: which beings are expressing themselves in the idea or inspiration? Are they ele-

Instrumente (Ensemble for New Music and New Instruments) and two ensembles, UrNeu and aus jo. FEUERBACH and has performed in various orchestras as a double bass player.

He currently designs and builds instruments which enable him to make music in the moods of the various cultural epochs and to take up elements of avant garde and rock music and develop them. He has written compositions and created improvisations, including for services in the Christian community, for festivals and celebrations in the Anthroposophical Society and in Waldorf schools, and in theatrical and concertante productions. He is active in music education, composition, improvisation, the construction and development of new instruments, hygienic work with sound, music for religious services, eurythmy accompaniment, soundscapes for sensory experiences, research into contemporary music, in the study of musical instruments and the understanding of the human being from the perspective of music. Knut Rennert lives in Leipzig.

(Translation Sarah Kane)

Notes:

[1] Significant inspiration for this research has come from working with the three anthroposophical ideals (Lecture 5, *Awakening to Community*, GA 257) and the yoga of the senses (*The Mission of Michael*, GA 194).

[2] In the so-called Leipzig version of the service, the music is not played during the lighting of the candles but only later, after the first words of the Act of Consecration of Man have been spoken. That simplifies the playing because a feeling for how the Act of Consecration of Man on that day will be celebrated is awakened as a result of a number of things having already taken place.

mental beings, and of which kind? Are they angels, archangels, even higher beings, or are they the counter forces? The latter are also important, because on the one hand no art is possible without them, but on the other we need to guide their involvement: without this, we might slide into the spheres of the personal and subjective. With some practice it can be recognised and addressed quite easily when the counter forces are participating. It is more difficult to do the same with the other beings. They often want to have their satisfaction or curiosity awakened before they are willing to cooperate beyond their usual measure of unconscious engagement.

What I have described so far of the measures undertaken and the process that I will be setting out serve to create a situation in which the spiritual and elemental beings feel invited and stimulated to take part in the process, and in which the feeling of trust is awakened in me that these beings can actively help. Active forgetting plays a particular role in this process: this is the way in which I arrive at the point where I can hand over what is happening to these beings and can at the same time place myself in the position of being able to take hold of their will and translate it into something practical.

Specific musical ideas can arise not only in the preparation but also at any point in the process; these can occasionally even be formed into complete musical compositions in the imagination. These are to be treated in the ways described above; they are also to be forgotten so that the real moment of play is liberated, so that what wants to be played can be.

Much of what has already been said can be further questioned or explained in further detail but that would go beyond the remit of this article. I have therefore limited myself to what is absolutely necessary for what is to follow, and now I have finally reached the point when I can describe the process that seems to me to have a relationship to the Foundation Stone meditation.

The Process

On the day on which I am playing, the first thing that I attempt to do is create an impression of the natural and elemental happenings around me: it includes the weather, the light, the stage of growth of the plants, the birdsong: is a kind of warm-up. When I enter the church very early, if at all possible before there are many people there, I aim to leave these impressions behind and forget them, along with everything else I have brought with me.

Once I have arrived in the room in which the Act of Consecration will be taking place, I open myself as much as possible to all the impressions and allow the light, the colours on the walls, the sounds, the smell, the shape of the room, the furniture and equipment, the flowers, the colours at the altar, etc, to stream into me without in any way evaluating them. These impressions gather to create a mood or atmosphere and I attempt to live into this for a while, without any particular intention. I can experience clearly that I am not alone in this atmosphere, even if there is no-one there; there are beings of the most diverse kinds living in this space. They are extremely active and their activities influence the atmosphere. At the same time it is possible to clearly sense great expectation, an inner openness to what is coming. Although this presence is not expressed outwardly, I attempt to listen to these beings for a short while, because they speak to me in a certain way. They tell me clearly and lovingly, but leaving me free at the same time, what I should be doing today. What they are telling me is like the tableau of a composition which I only have to play, but which I initially cannot yet read. This tableau is filled with love and is unendingly beautiful, but is not yet differentiated, so that I cannot recognise any details. In spite of this, the impression this tableau makes is in no way diffuse; rather it is specific and on each occasion has unique qualities. It is just as if the music that is to sound later has been compressed into one moment of time, one place. This tableau lasts just a moment in terms of time, too, although I am now using a lot of words to describe it. The qualities can be described in very concrete ways and clearly expressed in musical form, but this only plays a role at the next stage, because in that moment they have not yet entered my consciousness. They can only be described later. At this point all thoughts and feelings as well as everything that I have brought with me must be put aside so that this tableau can come about, so that beings can speak to me: it is an act of will given as a gift. The physical activities that need attending to – such as finding chairs and the music stands for the songs, unpacking the instruments, tuning and warming up - are not necessarily a disturbance. Rather, they can be like questions that are put out into the space and the beings present there, thus enriching what happens.

In the same way as I had to enter the space quite openly and without intention at the first stage, the second requires that I leave it again. It is certainly helpful to leave it physically but it is not absolutely necessary; it is only important to inwardly distance myself from what I have so far sensed and to raise it to consciousness. At this point everything that I have practiced in my music plays a role because the tableau - or rather the mood experienced - can be described in musical terms and these are dependent on my abilities: the qualities of the intervals, the movements of the pitch, rhythms, tempi, dynamics, articulation, themes, motifs and many more aspects can be used to consciously take hold of what I have experienced and then characterise it. This is where the musical ideas which have emerged up till now can play a role for the first time, too. When doing this I move rhythmically between the memory of the tableau and what is arising within me as a musical experience. When I breathe in and out rhythmically I am tuning into what needs to be done and connecting with the tableau given to me in the first step: it is now mine. In this moving backwards and forwards new intervals are created between me, or rather what I have brought with me, and what I have experienced in the first stage. These new intervals free me by bringing me to a place where I can act freely without losing the connection to the tableau. I can include everything that I am, have and am capable of in order to be able to give birth to what my activities today enable and allow to enter the world tomorrow. I do feel really free in this situation, i.e. unrestricted by my own personal inabilities. This occurs in dream-like feelings that are entirely devoted to the tableau and the musical elements. These feelings may be dream-like but they are not at all dull; they are bright and exact. The relationships I have sensed between myself and the beings expressing themselves and those between the musical phenomena are revealed with a mathematical clarity. All this happens in a single moment of time again and is extremely stimulating and inspiring. This leads to a sense of trust in the fact that something is really there that can and wants to be played immediately. The only thing that is often really there is this sense of trust, but the themes and motifs in the music to be played can surface, occasionally even as a finished composition, which can then be written down. When this happens, I find myself standing there as an amazed observer, looking on at what and how it is happening.

There is an intermediate stage: in the meantime the congregation has arrived. In the lobby and in part in the chapel individuals greet each other and engage in conversation. The final preparations at the altar have been completed. It is not difficult to forget what has been previously experienced in the first two stages. I take my seat both inwardly and physically, pick up my instrument, check the tuning once again and whether I have everything I need for a last time and take care of what I might have forgotten. While the congregation quiets down, I again check in with how what I experienced in the first two stages connects with the mood I am now experiencing. Then I put this and everything else I have experienced aside and calm myself down in the trust that I will be prepared and ready; I then give my attention to what is happening as best I can.

A server enters the chapel, lights the candles and leaves again. The light changes and I begin to play.^[2] The beginning is very mysterious and can take on very different forms: sometimes there is complete emptiness and I have to simply begin with a note that my fingers find by chance, trusting that it is the right one. Frequently the first single note is - or the first sequence of notes - clearly present in the space and all I have to do is play them. Occasionally the whole piece of music emerges out of the silence as a complete/finished composition and I only have to follow it. But the first note is always the decisive one: everything that follows develops from this. I can now grasp the entire piece of music and therefore play it, but not like with the tableau, where the whole thing emerged at the same time; it is more a mobile organism that spreads out and develops over time. There is nothing hidden or mysterious about this: it all takes place in the clear and bright light of a waking consciousness. Of course I might nevertheless experience a surprise of some kind every now and then, when, for example, an element appears that I have not predicted or when something arises that is entirely new to me, something that I have never heard or played before. But in retrospect it is always completely clear how everything is connected. Every note, every interval, every rhythm, every musical motif or theme has its specific place in time and its clearly understandable significance, the reason for its existence, which is also true for any sequence. But this is only revealed to my capacity for reflection in the memories/what I remember. In the moment of playing another form of separate, clear thinking dominates: the individual elements line up like the individual arguments in a mathematical proof, in which everything is related to everything else. Or, expressed in a different way: as

a totality, the music appears to me to be a very practised, very familiar piece of music, in which I can move freely backwards and forwards, in order to also playfully create and establish the relationships between the individual elements. The music appears in thought forms which I can myself think and receive for myself and also play at the same time, as if I had been familiar with it for a long time. Even it is as if I find this music as a gift, nevertheless I still remain free in how I play it.

The way the music sounds is definitely dependent on the nature or quality of the day, and so it is never equally good, but I have certain freedoms beyond this one. As already indicated, it is possible to grasp the music of a certain day in as precise a way as a mathematical proof and is in the same way as unequivocal, but there are always many ways of expressing them. This is clearly evident, for example, in the opening and closing pieces of music, which in almost every case is the same piece, but which can indeed also be different, even when the essence or character of the piece is the same and can be recognised as such.

After the last note has died away, it is important that I immerse myself again in the further events of the Act of Consecration of Man. This is when the beings present start to speak again, saying that that the first two stages need to be completed again in order to be prepared for the next piece of music. And again what is needed is a quality of attention that breathes between giving all my attention as an experience to the moment and the inner preparation of what is to happen in the Act of Consecration both before and after the coming piece of music. Which elements of the introductory piece of music that the following pieces take up and how this happens emerge from this gradually. The choral pieces sung by the congregation during the service are special moments: the individual people present express themselves in a way which informs the mood of the events in a new way. This often then leads to the music becoming more and more human in the course of the Act of Consecration of Man, without losing its connection to the spiritual beings present. To be allowed to observe this is a great gift.

When the day goes less well, but also when the impressions experienced during the first stage are very diverse or even contradictory I may need to resort to the afore-mentioned box of tricks in individual places.

But when I do manage to find such a beginning or opening, I notice in what follows that the beings present do not leave me on my own. On good days the music that I play resounds so strongly in me retrospectively that I could write it down if I wanted to. And it then no longer plays a role whether the ideas that I had in advance were present in the music I played or not. The only thing that matters is whether they have been forgotten often enough in order to make space for what is to come.

In these three stages or steps I experience a clear correspondence between the first three verses of the Foundation Stone meditation but I do not wish to explain this, in order not to weaken or limit the description given so far.

The fourth verse of the meditation does not appear as something separate in this process, but is present throughout the whole procedure. I believe that I do not need to explain in detail how far the head and the heart are involved in this. But from one perspective this process is very profoundly and essentially connected with music in general and with music for a religious service in particular: it is vital to create a healthy balance between the head and the heart, between kings and shepherds, the Apollonian and the Dionysian. That is the task which requires a lot of practice.

I was once asked who it is that tells me what to play and how, and I replied quite spontaneously, without much reflection, that it was Christ. I have reflected long and hard over this response and can offer no better one now.

This attempt to describe my experiences has become much longer than I had imagined. I have discovered while writing that more words are needed after all to express myself in a way that it can be understood. I have come to the realisation that there is one correspondence – alongside many others – between the process I have described and the Foundation Stone meditation that each begins with intuition, or rather with the will, continues on to inspiration, or feeling, and ends with imagination, or thinking. But I have the impression that I ought not to include such perspectives in order not to direct readers' attention too strongly in particular directions. It is more important to me to stimulate them to consciously observe such processes themselves.

Personal experience with the Foundation Stone Meditation

Gudrun Gundersen

Christiane Haid and Stefan Hasler issued an appeal in the 2018 edition of the Michaelmas issue to report from their own research and experience of the work on the Foundation Stone.

On December 25, 1923, this verse was set into the hearts of people who wanted to build an indestructible inner Goetheanum for themselves - after the fire of the First Goetheanum, New Year's Eve 1922/23. So, it is primarily my personal heart in which my spiritual soul has its anchor that is addressed here.

What flows out into the surrounding area and what flows cosmically into the heart is the wellspring of this verse for me, for I integrate myself into this stream for daily, sacral eurythmy - and get my strength from it.

The 10th lecture of *Eurythmy as Visible Speech* 1), which gave us eurythmists the cosmic movements of the planets and the cosmic gestures of the zodiac, took place on 7.7.1924. A first performance of the Foundation Stone Meditation, however, took place in April, Easter 1924, i.e. Rudolf Steiner had **not yet been able to give the eurythmists any cosmic indications** on the meditation. As a modern eurythmist, however, I already have the entirety of Rudolf Steiner's indications for eurythmy at my disposal, which is why - regardless of the indications given at that time for the Easter performance - I asked my heart what I myself experienced as *essential and important* when I prepared the eurythmy composition and form for myself and my lay courses. So, this article is an independent exploratory treatise of a quiet introspection - when I do the *Saturn-gesture*, for example, to express *Spirit-recalling* - because it was at the time of OLD SATURN that the foundation was laid for our earth today.

In such heart-felt *sacred eurythmy* I often use only a few, selected movements and simple forms for whole lines, because my SPIRIT-SOUL should be able to fully unite with these gestures in the moment and at the same time be able to remember the beings who manifest themselves through the word and work through me.

The *meditations of the class lessons of the Michael School* 2) are also our *necessary basis* to be able to work on such profound texts as the Foundation Stone Meditation in any adequate way. They are the *development* of the Foundation Stone Meditation in 19 areas. 7 steps lead to the THRESHOLD and another 12 steps to being at one with the highest beings of the hierarchies. Only the mantras of the 12th and 13th class lessons make a clear differentiation of the hierarchical angelic beings possible and form the esoteric deepening of our eurythmic understanding of the 7 planetary movements and the 12 zodiacal gestures. Rudolf Steiner knew that independent intensive work with them can be a basis to arrive at helpful experiences for eurythmic gestures for the Foundation Stone Meditation, and that is why he had especially asked all eurythmists to take part in every class lesson. There in the Michael School, he laid the esoteric foundation for *cosmic-spiritual eurythmy*.

The experience of the Foundation Stone Meditation is divided into a large, very differentiated threefold quality:

The Father-God is revealed to me in a triangle which extends from the upper point behind me to the lower right in the *limbs* with the vowel *I*. In the *widths of space* with an *R* lifted up in the middle zone. Walking backwards in the trian-



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(Translation Rozanne Hartmann)

gle, I feel myself directly carried into *seas of spirit-being* with the large, backwards widening *love-E gesture*, which completely opens my own spirit in my back-space. The question: "How do I get from the sensory world into this sea of spirit-being?" helped me to come to this kind of forming of the triangle.

The will of Christ all around us, on the other hand, resonates entirely in the middle space: *the beat of heart and lungs*, on a horizontal lemniscate between right and left. With the *feeling of your own soul being*, I am already in the centre again and form this feeling myself as a vertical lemniscate in front of my body with the hands by twice S and E and end in the feeling-Ü upwards. The *resting head* clearly demands the upper zone around my head in a circular form, just as the halos were experienced and painted earlier. Thus, in my experience, I could assign three fundamentally different structures to the respective verses.

Then come the three Practice tasks:

Practice spirit recalling. - The cosmic movement of the Saturn gesture came into being in me, huge and breathed through, for the Old Saturn epoch was so immense that it filled the *endless space*. *Where in the wielding/ World-creator-being (L) / Your own I/ Comes into being/ Within the I of God*. This comprehensive creative activity in the depths can be experienced with an all-embracing L, through which one looks into and down into the world creation, and from this the I rises in one's person and *comes into being* arises (with S from above down) *within the I of God*. The experience of coming from the Divine above and coming down to the earth, as the self comes into being.

And you will truly live - remembering the fiery outpourings of the thrones then during the old Saturn state of the earth, I do the *Mars-gesture*. I experience *In human cosmic being* in the position for *I Speak 3*), which activates my Mars chakra. It was given to my astral body by God the Creator and should learn to speak creatively - which I confirm by eurythmizing the Foundation Stone Meditation and to learn to do it through the cosmic connections.

Practise Spirit-meditation needs to be formed out of the 2nd hierarchy with the cosmic-eurythmic *Sun-gesture*. I create the *equanimity of soul* with the breathing up and down of the *Aquarius-gesture* and end in the resting position of *Libra 4*) in front of me, in order to then let the *surging world of deeds-becoming* arise like a lemniscate in the arms with W around my right and left side. Then: *Your own I* as the vowel I (top right/bottom left), which then moves down simultaneously to the right and to the left into the strict horizontal: *Is united / with the I of the cosmos*. In the cosmic cross I now stand there, holding my I in the upright, and join myself fully to humankind and its wellbeing with extended arms. To *truly feel* is CHRIST as the sun and the *human weaving of souls* can be experienced as an opening *Love-gesture* into the big E as the most important of all human soul impulses.

The invitation of the third verse: **Practise Spirit-envisioning** can really only be realized with the wonderful big *Jupiter-gesture*, which very effectively indeed stimulates the third eye to behold, as the invitation rises from the heart. (In order to grasp the true nature of the breathing Jupiter movement, one needs the 13th class lesson, 2nd verse.) The *stillness of thought* in the Foundation Stone Meditation becomes very tangible in the *Capricorn-gesture*, which keeps away all external restlessness and indicates a condensing in the thinking zone. The following lines are an imploring appeal of the 3rd Hierarchy to humans, to use the gift of thinking from cosmic thoughts, which send their light around the whole earth and in us humans, out of free will. If from the *free willing* with L below then the *Mercury-gesture* appears above right, the insight gained from the class lessons can become visible, where it is described how the will can ascend and become creative world thoughts (4th and 8th lesson of the Michael School). This is the area of the 3rd Hierarchy, which can be active as the Holy Spirit - which is why I chose the *Mercury-gesture*. And the *human-spirit-grounds* I find again in the position: *I search for myself in the spirit 5*).

I have developed this simple and yet very profound form of composition for my lay classes as a way of connecting deeper and deeper with this verse each time. I found inspiration for this in Robert Powell's *Eurythmy as Prayer 6*), which I further develop in my own way as Sacred Eurythmy.

For the second part of the three verses: I have consciously chosen the complete original version of the Foundation Stone Meditation - which contains the invocations of the Hierarchies by name; in addition, the Rosicrucian words sound in Latin and the elemental spirits are called. These three

characteristics receive their true meaning and significance through the Michael School. We know the connection of the Seraphim with the Saturn sphere, the Cherubim with the Jupiter sphere and the Thrones with the Mars sphere from Rudolf Steiner.

It is also well-known that the Sun Hierarchy is three-fold with: Kyriotetes, Dynamis and Exusiai. This posed the question to me: How can I differentiate the eurythmic *Sun-gesture* three times? The Sun is our star, which itself is luminous, and all the planets and beings of the Earth descend from it. - With the bees I found an answer: they are also sun beings and dance out the directions on the flight platform to reach the next flower. They dance either straight ahead - or a curve to the right or a curve to the left - and this is the shape I chose for the basic form. Then I looked at the double wings of the bees and came up with the idea that we could also turn our arms above at the front and below at the back - as we know it from the *Mercury* and *Venus* gestures. It developed then in such a way that for the *Kyriotetes* I make the *Sun-gesture* known to us with right above and left below with the curve to the right; for the *Dynamis* I make the *Sun-gesture* with left above and right below on the curve to the left and for the *Exusiai*, the spirits of the form, first let both arms circle in front above and following both arms behind below with a simple straight forward movement and back again. It's unusual at first - but once you've practiced it, you'll experience the vastness and the breathing cosmic peripheral feeling-experience that characterizes our Sun hierarchies.

The connection of the Angeloi with the Moon-sphere of the heavens, the Archangeloi with the Mercury-sphere, as well as the Archai with the Venus-sphere is also known to us through Rudolf Steiner and accordingly I use the corresponding planetary movements at the sound of their names.

The three sentences of the hierarchies spoken to the human soul in connection with the Rosicrucian words still deserve special attention, because I experience them over decades as protection, which every anthroposophist can give himself and which I naturally practice with my course participants and recommend to them.

In the preparatory *This Speaks* I raise my arms to the A above, for from there the A now flows down to the words *From the divine mankind takes being* and leads into the gesture of *EX DEO NASCIMUR* (E.D.N.), in which the strictly straight forearms and hands form a triangle with its point down in front of the lower abdomen.

This connection between the Foundation Stone Meditation and the Rosicrucian words becomes particularly obvious when one studies the class lessons. There the signs of the seal are used from the 8th lesson onwards and are called the *Michael Seal*. One seals oneself thereby against the attacks from below (Ahriman) and from above (Lucifer) and is protected. In English these first words mean: *From God we are born*. The grammatical *we-form* of Latin is transformed in the Foundation Stone Meditation into a form that appeals to all human beings.

For there reigns the will of Christ all around us / In cosmic rhythms bestowing grace onto souls. It occupied me for many years that the *will of Christ* is named here. Then I came across Rudolf Steiner's report on the Spirits of time periods of nature rhythms and seasons that serve Christ. They cause the air and sea currents over the whole earth and create the weather and the seasons for us. They also cause the rotation of the earth. His will literally blows through us, that is why I composed this will of Christ as a large curve in front of me from right to left in the middle zone, whereupon the W surges.

Let from the East be enkindled / What through the West takes on form. Here I have used the following principles: One's own inner East is the left side, which is also open to the fiery Luciferian. On the other hand, the right side of the human being is accessible to the destructive Ahriman. So, I turn fully sideways to the left with the O and F at *East be enkindled* and accordingly I turn far to the right with the E and O at the *West takes on form* and then consciously shape the centre through CHRIST.

In preparation, I spread both arms far to the right and to the left, while I myself stand facing forwards at the words: *This speaks thus* and slowly and consciously bring these opposites together at heart level up to *E-veneration* in front of my chest, for the words: *In Christ death becomes life*. Also, the following gesture to the Rosicrucian words *IN CHRISTO MORIMUR* (I.C.M.) contain this final position of the crossed arms and hands in front of the chest and thus form a unity, an imprinting of word and gesture into our heart region. Through the conscious joining together of the recognized and controlled Luciferian forces of the left side with the recognized and controlled Ahrimanic forces of

Notes:

[1] Rudolf Steiner: CW 279

[2] The Michael School Meditative Path in Nineteen Steps, Steiner Books/Perseus Basel, 2017

[3] From the eurythmy exercise: I think speech, 2nd position

[4] Zodiac sign: Libra

[5] From the exercise: I Think Speech

[6] Robert Powell, eurythmist and author – wrote books on the dance of the planets and of the zodiac, also Cultivating Inner Radiance and the Body of Immortality, and many more

[7] More aspects can be found in the article in German: Studie zu den inneren und äußeren Raumesrichtungen (Study on the inner and the outer four directions) Gudrun D. Gundersen Easter Newsletter 2016

(Editor's notes: Translation of FSM – Ernst Katz

The vowels, still in the original German, and the consonants by the author are appropriate for the original German version of the FSM, leaving it open for the English reader's own English versions. For considerations of space, the German text has not been printed. See German text: <https://anthrowiki.at/Grundsteinspruch>)

the right side, a new medium is formed, the *Christ in me*, a crossing of the otherwise free arms, in order to experience the spiritual in the resulting *point of self*.

The third hierarchy, the beings of the *Holy Spirit* around and within us, they *implore from us human light*, spiritual light in our human thinking. By thinking world thoughts, like e.g. following this meditation, we bring light into ourselves and into the world around us - and thus also into all people and into the earth. A single large all-embracing *L* gesture fits this, ending in the soul gesture of Question.

In *This speaks thus* of the third verse, the preparation is again made for a comprehensive gesture, in which an *A* now rises as a current of force from the lower triangle point upwards - thereby widening - at the same time: *In the Spirit's cosmic thoughts*. And then one can feel the approach of the spirit in the *CH* above, which brings the just stretched forearms and hands into a triangular form above the head, which is at the same time the gesture of the third Rosicrucian word: *PER SPIRITUM SANCTUM REVIVISCIMUS* (P.S.S.R.). In English: Through the Holy Spirit we shall rise again. While the words are still ringing, one remains calmly standing in this third position, with the upper tip remaining slightly open to allow the Holy Spirit to flow in, whereas the first Rosicrucian gesture is completely closed to the lower forces of the Ahriman, who tries to penetrate from below on the right - as we may learn from the statue of the Representative of Humanity.

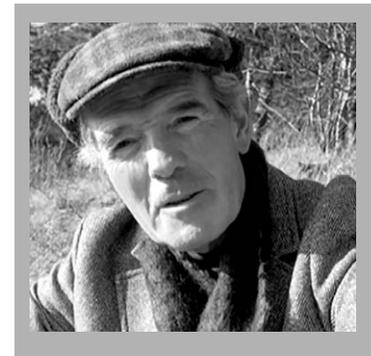
Rudolf Steiner's composition in calling upon the heavenly directions of the elemental spirits three times brings another important message to all anthroposophists - after the fire of the First Goetheanum. These directions no longer correspond to physical space, but to the elemental world in which the risen temple of the First Goetheanum can be found since the fire 7). In the etheric realm, no power in the world can destroy it any more. - This eurythmically formed Foundation Stone Meditation leads us directly there and we continue to build on the power of his work for Jupiter's existence as the future of the earth and mankind.

One should also keep in mind that on stage every form is turned upside down so that the audience has the right experience in simple direct perception. That means for me and the lay people I do: *O* for east - to the left, *E* for west - to the right, *O* for north - to the back and *Ü* for south - to the front. And *May human beings hear it* as a call to people with *M, M, Ö* with a powerful stamp of the foot.

Finally, a large *C* or *TS* is made ascending like smoke - which presents the eurythmic Foundation Stone Meditation as nourishment for the hierarchies. Rescinding from this, I arrive healthy in my body with the *E*-veneration.

Mental Picture or Living Image

Martin Georg
Martens



Most creative speech artists are probably aware that the crisis in the art of speech is connected with gesture, with what Rudolf Steiner said about gesture in the Speech and Drama course. Gesture is what raises language to a level of imaginative vividness in a way that can be compared to Imagination. That there is a good will to work on this is tangible everywhere, but when I listen to recitations I can still hear that either the speech has been made intellectual or over-accentuated, and then the most of the sounds have little or no life although they may be well articulated - articulation and sounds given life in speech are two separate things - and the images have no power, or the recitation is unnatural. Then the sounds become stereotypes or the vowels proliferate, but then gesture is missing.

We come to the real task of creative speech as soon as we address the imaginative power of language and speech. Gesture is the path to this. There may be a number of such paths but the following is certainly one that has been tried and tested:

The preparation for any work with gesture can be found in the wrestling described in the speech and drama course as one of the five Greek gymnastic disciplines. Wrestling requires on the one hand both a sturdiness and flexibility in the legs as they connect with the ground and on the other a sensitivity in the arms and hands - ultimately in the whole body - in order to wrestle with one's partner. When I give my attention to sensing my arms and hands I lose my awareness of my head. It disappears entirely into the limbs and becomes an instrument of perception of my partner. Any inner picture in my head of how I can overcome my partner distracts me from what is important. The limbs, ultimately the whole body, decide what is to be done. This sensing of the limbs is the foundation of how the gesture that belongs to speech wants to be experienced.

The main problem with the gesture is that any mental picture of the contents of a text - or even of the gesture itself - prevents the person working on the gesture from perceiving with the limbs. For contemporary humanity this may be quite incomprehensible, but it is the case. If I succeed in entering into the gesture without a mental picture, what arises is a surprising, quite differently constituted world of images to the one with pictures. When creating a mental picture which represents one side of thinking, we need to learn to distinguish between the content of the thought or thinking, the mental pictures themselves and our waking consciousness that carries the thoughts. If I can be awake and conscious without content, i.e. if I have emptied my consciousness, then I have reached the state which is the prerequisite for any artistic activity and in this instance for the finding of the gesture in a proper way. The only thing that I need from my head is my waking consciousness, not the contents: I take this waking consciousness into the stream of activity of the gesture.

The way to dive into the arms, hands and fingers is actually a simple one, but in my experience one blocked by the mental pictures. Language itself can help us on this path: we just have to take it at face value. In Christian Morgenstern's poem *Der Herbstwald raschelt um mich her...* (*The autumn woods are rustling all around me ...*) the first little word is *der* (*the*). If I try to find a gesture for this

Born in 1941, Martin Georg Martens studied creative speech in Dornach and was a member of the Goetheanum stage ensemble there for some years. In 1975 he founded the training in creative speech, drama and speech therapy at the Alanus Hochschule (Alanus University), Germany, of which he remained director until 1999. He has been living in Weimar as a freelance artist since 2000, where he has also been working in the field of therapeutic education. He has always been particularly interested in directing Rudolf Steiner's mystery dramas and in ancient Greek poetic rhythms.

(Translation Sarah Kane)

syllable – *feeling forwards with sympathy*, for example, – the new, as yet unpictured image begins to emerge. While the speaking of this syllable happens very quickly, I have an endless amount of time for the gesture. I can search for it until I know that I have found the one. Now I continue to the word *autumn*: the palms of my hands turn of themselves outwards. They angle themselves gently as they sense the chill. I sense the elbows, too, for the short syllable. The arms continue to move outwards at the same time. At the word *-wald (woods)* I turn the palms of my hands downwards, keeping the shortness... And so it goes on, from syllable to syllable. I need to feel my arms in the same strong way as I do when wrestling. Every syllable wants to confide something to me. This is why I have adopted the term *syllable gestures* (It is difficult to describe something in words that has come purely out of the practical work, but nevertheless it might well be a possible way of working for some people.)

As I was developing this way of working with gesture it took a long time to get to the end of the poem. One might think that one will never arrive at being able to give an evening of recitation, but because this kind of gesture is both healthy and natural, I gradually learned to work with them more quickly. Ultimately, the need arose in me to work in this way with every text. Every hint of unnaturalness in my speech disappeared without me needing to make compromises to contemporary taste, and I have received full acknowledgement for my work in public speech performances I have given, including from the press.

We are all familiar with Rudolf Steiner's statement that the presence of the spirit only reaches as far as the syllable; it does not get as far as the word. This is also true of gestures: it is precisely the small and invisible syllables that create the connection to the bigger syllables carrying the meaning. If the gesture is accompanied by a general mental picture, then this does not happen, because it ignores this; in fact, it becomes pretentious. And even the small end syllables have a delightful activity within them to be discovered.

There is a major qualitative difference between a mental picture and a true living image. The mental picture is fixed, specific, can also be abstract and consists often of memories, but for a gesture it is useless. But a real gesture begins to searchingly enter an uncertain, mist-like something, which then brightens in every imaginable way from suddenly, like lightning, to slowly and gradually, always bringing surprises. One cannot know what will happen. The surroundings of the image remain mostly unclear to me personally. The images that appear can be either specific, as determined by the theme or motif; they can be even clearer than any mental picture. It develops with flow – it can even flood –; this depends on how the text itself progresses. This way of moving corresponds with the nature and essence of Imagination.

The joy of finding gestures in the way described above is that it creates a way of speaking in which no sound is like another. The sounds become individualised. When spoken in the word *birch*, a *b* has a gentle movement to it; it acquires a full-toned and strong quality in the word *beech*. This leads to an enrichment of the life of the sounds.

The stream that leads me into the arms, hands and ultimately into the whole body when making gestures is a stream of feeling originating in the heart; it is attempting to realise itself in the gestures. It is the same stream to which we give ourselves in speaking, when we simply give ourselves to the dynamic in language, in the breath and in the sounds and rhythms. Only this time it goes into the arms: that means that it goes deeper into the body. I can also say that searching for a gesture means learning to love one's arms, one's hands, one's whole body. If we learn this, then we might discover in ourselves gratitude for the fact that the gods have put at our disposal this wonderful, living instrument, a whole body with limbs.

Performing Philia: Speaking the Soul Forces in Rudolf Steiner's Mystery Dramas

The fact that the soul forces in Rudolf Steiner's mystery dramas are *forces* has fascinated me since I started to perform the role of *Philia*.

What qualities, what force do the sounds in the name *Philia* express? The spoken *f* is at the root of the *ph*. The strength to take up the mood or atmosphere from the surroundings and to connect with this with enthusiasm is released again in the *f*. The power of the *l*, its quality of loving devotion, is evident in the two *is* with the gently flowing *l* between them; this devotion opens again to its surroundings and to other people in the *a...*

This is the way in which *Philia* looks sympathetically at her friend *Maria* in the first scene of *The Portal of Initiation*. (*Maria* has been engaged in a deep and disturbing conversation with *Johannes*.) She makes her aware of the fact that those who have attended *Benedictus'* lecture are about to enter the room. *Philia* has sensed the atmosphere in the lecture hall and gives a form of musical overview of it. She is entirely filled by this impression and shares it with *Maria* with a strong sense of empathy.

*It was as if a symphony of
Feelings and opinions
Had sounded in the circle
Uniting us just now.
Harmonious tones were there,
But also many a harsher dissonance.*

When she says this, *Philia* opens the broad range of conversations and exchanges that are at the heart of the first scene. The *harmonious tones* and the *dissonances* of the overture to the four mystery dramas are contained here as if in a nutshell. *Maria* receives what her friend has to say with gratitude. She then welcomes *Professor Capesius*, *Dr. Strader*, *Philia*, *Astrid* and *Luna* with the image of the light, which is revealed in the many colours of the rainbow.

I personally experience this *light* as *Philia's* strength. At her next appearance, in the spiritual realm of the *Devachan* (1,7), *Philia's* goal is to fill herself with the *clearest essence of the light*, so that she can help *Maria*. It is *the light of the heart*, gathered from *world-wide spaces* so that she can give it to *Maria*, not keep it for herself, and in this way give strength to *Johannes'* soul. Thus the character of *Philia* is full of the goodness of the heart and of devotion. She asks for light and sound from the divine cosmos. As a soul force, *Philia* is the loving mediator between the harmony of the universe and the human soul.

In the first scene of *The Portal of Initiation*, the three soul forces appear as *Maria's* friends. In the realm of the spirit, in the *Devachan*, they are revealed as the *spirits of Maria's* archetypal soul forces.

How can these *spirits* be characterised, how can their words be spoken? In the second lecture of Rudolf Steiner's *Speech and Drama* course, he gives suggestions as to how this can be done: *Philia* still lives entirely in the musical element of the vowels. The forces of pure sympathy live in her and she feels her way into the light-filled periphery.

*I will imbue myself
With clearest essence of the light
From worldwide spaces.*

Claudia Abrecht
Werner



Claudia was born in Schaffhausen, Switzerland, studied German and English language and literature in Basel and then trained to become a creative speech artist and actor in Dornach. She has performed a variety of roles on the Goetheanum stage. Claudia has taught speech and acting, spoken for eurythmy and created and performed programmes of poetry and music.

She has continued to develop her speech by participating in regular choral speech work with the Sprechchorinitiative Dornach (Speech Chorus Initiative Dornach). Claudia Abrecht performs the role of *Philia* in the *Mysteriendramen-Projekt-Ensemble* (Mystery Drama Ensemble).

(Translation Sarah Kane)

The mystery drama quotations have been translated by Hans and Ruth Pusch.

The vowels and consonants are in balance in *Astrid's* speech. She is able to connect, to *weave together* the cosmic musical elements in *Philia's* speech with the more earthly, sculptured elements in *Luna's* words:

*And I will weave
Into the radiant light
The clouding darkness...*

The consonants in *Luna's* speech give it fullness, warmth and shape. A shift in consciousness takes place: it starts with *Philia's* pure experience of herself in her periphery, continues with *Astrid's* heart-warming powers which create a mood of consecration and blessing and concludes with the more earth-bound, specific words spoken by *Luna*.

*I will enwarm soul substance
And will make firm life ether...*

These three steps, from the musical to the sculptured, offer a wonderful opportunity to speakers, actors and eurythmists alike for exploration and research! Ever since I started to explore *Philia*, I have been discovering new aspects, new layers, to these mysterious characters, whose intentions are finely characterised in three ways.

Philia opens the dance of the soul forces in the first scene of *The Portal*. She is the one who speaks the first words. A soul force appears for the last time in the thirteenth scene in *The Souls' Awakening*: it is *Philia*, and in her role as mediator she shows *Capesius* the way to the Guardian of the threshold.

*Then I myself shall lead you to the Guardian,
Who at the spirit threshold keeps his watch.*

From this perspective, this is how the *soul force* of loving, selfless devotion begins and ends the four mystery dramas.

Opening the Portal to the World

Human Breathing and Classical Greek Gymnastics

If we open what today are the predominantly closed portals of birth and death, if we trust the indications given by Rudolf Steiner on how an individual will impulse carries the human soul into an incarnation on earth, but which that same soul forgets when it is born, we can acquire a new perspective on the needs of human souls, on their search for the purpose and meaning of their existence on earth.

Never forget that art has its origins in the spiritual world.^[1]

In my case, this is where one of the facts expressed by Rudolf Steiner can become an initiator, stir my own will forces. What has touched me is how the spiritual element in art can become a sense-perceptible experience. My field of work is creative speech and the art of the stage.

Sounds are divine beings.^[2]

But how do we approach such beings?

Rudolf Steiner gave 19 lectures about both the art of speech and the art of theatre. Right at the beginning of this cycle of lectures we can learn something about the mystery of art and about the five exercises in classical Greek gymnastics.

Running, jumping, wrestling, throwing the discus and javelin: these are the five exercises in the original Greek pentathlon.

What is the purpose of these exercises?

Their goal on the one hand is to prepare the stage actor in such a way that everything that happens on the stage serves the spoken word, characterises it. On the other, they reveal their esoteric potential when an actor spends a long time practising them, practising in such a way that the exercise itself is able to tell the actor how it needs to be practised at any given time.

The one thing that the five exercises have in common is that they each begin calmly, with participants standing still. The sheaths can therefore gather themselves before beginning. I breathe out. When I breathe in again, I open myself to the individual exercise.

I begin with running. How? I stand quietly; feel the earth beneath my feet and the sky above my head. I begin to walk, first as an inner activity, then physically. I give my attention to the soles of my feet, and to how they touch the ground. My head is free. I gradually increase my tempo until I begin to run. I give my attention to the transitions: how do they change the way I breathe? What is my soul experiencing? Then I reduce my tempo again, come back to fast walking, then to my usual walk and I finally slow down so much that I come to a standstill. The movement continues as an inner experience – as movement in stillness. I have arrived at my feet and can experience heaviness, gravity.

When I run, I always have one foot connected to the earth; when I jump, I need inner strength to liberate myself from gravity, find lightness and to let go of any connection with the ground for a moment. Working with people with special needs can give one the experience of how difficult it is to lift both feet off the ground even for a second.

When I wrestle, then it is not I alone who is moving in space but I have a partner. I am connected to this partner by means of two rods. The impulse to move is an external one. A conversation in movement is created in space, in which the

Nora Vockerodt



Born in Stralsund in 1949. She studied theatre and musicology at the Humboldt University in Berlin between 1969 and 1974, trained in Werbeck's singing methods with Juergen Schriefer from 1974 to 1984, and between 1974 and 1983 was directing and performing at a number of theatres in the GDR.

In 1978 she began her studies in creative speech with Silvia Baur, Christa Schneider, Michael Blume and Johannes Händler, concluding these in 1982; she then began working in theatre with children and young people in the GDR and teaching speech in Houteroda to people with special needs.

In 1990 Nora began to study speech, acting and Greek gymnastics with Gerhard Mundorff and Ivan Raeymakers in Stuttgart and Hepsisau, Germany, concluding this work in 1996; she became head of the Persephone Ensemble in Brunswick and Eckwaelden, Germany from 1993, remaining there until 2009; she spent ten years (1999-2009) teaching speech in the Waldorf kindergarten in Brunswick.

She became lecturer in Prague for Greek gymnastics, creative speech and acting at the Tabor Academy for the Social Arts in September 2009; she has also been working with children in the school for speech and language therapy there since 2012 and from 2010 to 2018 worked with adults with special needs in the same city.

Nora Vockerodt was appointed lecturer for speech and movement at the Waldorf kindergarten training centre in Hannover, Germany in January 2019.



one who moves forward is speaking and the one moving backwards is listening.

The breathing now divides into two: on the one hand I have my own physical breathing, on the other I have my soul-spiritual breathing, and this leads me into another space with the help of my own movement. My partner's pressure guides me, I myself offer no counter-pressure. My arms open, my upper body lets go and I release the sense of pressure into the space behind me. I receive the answer from this space and the movement forwards that I make returns it to my partner. A major breath moves through my heart. I receive from the space in front of me and

release into the space behind; I receive from the space behind and release into the space in front.

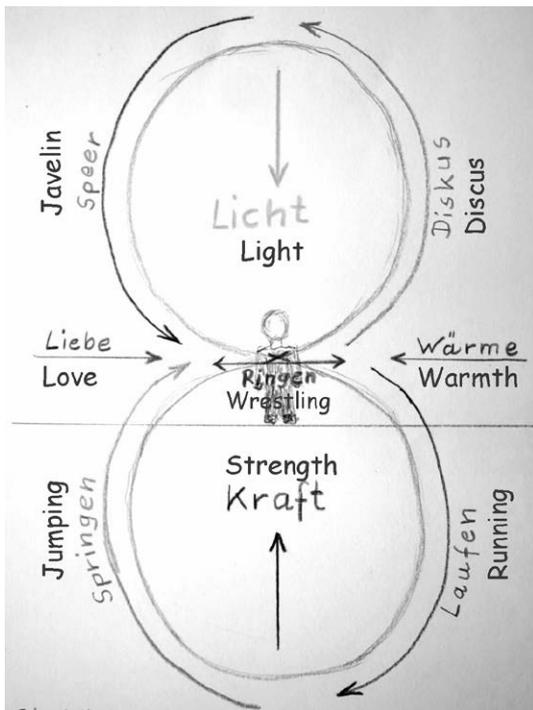
The impact of this third, middle exercise is the following: the periphery enters my consciousness. I can sense two levels or layers of space, one that is visible between me and my partner, and one that is invisible behind and above me. I can experience this as an expanded breathing.

Now I turn to the discus. Again, I gather my resources and breathe out. When I breathe in, I open myself, draw back the discus via the periphery into the space below and behind me like a spiral drawing in on itself. This is where breathing out turns into breathing in and I move the discus via the periphery into the space above and in front of me like a spiral unwinding, and release it. It is important that the whole body, including the head, joins in the movement. The discus is then thrown by means of the turning movement and not only by using the physical strength of the arms. The gaze follows the discus until it lands and lies still.

The last exercise of the five is the javelin throw. I now have a specific goal. I do not lift the javelin but rather the goal or aim draws the tip of the javelin upwards and my gaze follows it. I am

breathing in. I open myself to a space in which I can later meet speaking. I encountered this space as an experience for the first time when I was wrestling. The arm holding the javelin draws a circle backwards in the air until it reaches gravity, touches the ground, in the space behind. I turn my body 90 degrees. The gaze and the tip of the javelin remain facing the goal. The in-breath turns into an out-breath and the goal draws the javelin into the space in front, and I follow with a further 90 degree turn. The javelin is released; it is important to release it rather than hurl it with physical strength. The aim is not to hit the target or goal. The javelin is placed on the air and this becomes visible. Now I can immediately grasp why the air is the sounding board for speech in creative speech. I do not only know it as an idea, I have experienced it.

I can look for my goal in three different directions: below and in front of me; on the horizontal plane in front of me and in the sky. Three different dynamics can then be experienced, one informed by the will, another by thought and the third by feeling. The way in which I lift a javelin modifies my breathing and opens my soul to an invisible space. This demonstrates that there is a clear path of training and creates a new understanding of the lyric, epic and dramatic styles.



The Effects of the Five Greek Gymnastics Disciplines on Human Beings
(Nora Vockerodt)

Notes:

[1] Cf. Rudolf Steiner, The Speech and Drama Course, Lecture 15

[2] Cf. Rudolf Steiner, The Speech and Drama Course, Lecture 18

(Translation Sarah Kane)

The Sister Arts: Eurythmy and Creative Speech*

Speaking for Eurythmy: Questions & Perspectives

Marie Steiner's Indications on How Eurythmists and Speech Artists can Work Together

But eurythmy and creative speech cannot be separated; they are the essential components in any renewal... of the arts of the stage.

Marie Steiner^[1]

In all the years in which I have been speaking for eurythmy, three main questions have always accompanied me:

1. What kind of recitation does eurythmy need?
2. How can eurythmists and speech artists collaborate?
3. What ultimately brings eurythmists and speech artists together to collaborate?

Marie Steiner wrote in her article, *On the Art of Recitation*^[2]:

After I had experimented with speaking for the presentation of a poem in eurythmy for the first time, I said that no-one who loves recitation for itself will make themselves available to do it.

This makes it supremely clear that Marie Steiner experienced a huge difference between pure reciting and speaking for eurythmy. It initially appears as if a sacrifice is necessary here: Marie Steiner spoke in this context of a *stirb und werde* (*die and be reborn*, a Goethe quotation) experience, of a process of transformation.

What really brings eurythmists and speech artists to work together artistically? They will certainly not collaborate when a speaker is simply used to speak for a piece on which the creative exploratory work has already been completed. And when a professional speech artist is not part of the picture at all, but a eurythmist speaks for the eurythmy, and the speech therefore serves the needs of the choreography and not the linguistic and poetic requirements, then of course there is as good as no chance of speech and eurythmy entering a collaborative process and therefore developing the relationship further.

If eurythmists and speech artists engage in a working dialogue, then there are great opportunities awaiting both arts, from which both the development of eurythmy and artistic speech will surely profit. Many treasures have not yet been uncovered, essential aspects not yet explored! A joint artistic process is the only thing that will lead to true collaboration. That is the ideal, at least. However, I am not saying that everything else is reprehensible: our everyday life does not always allow us to create ideal working circumstances, this is unfortunately the case. However, when eurythmy and creative speech truly engage in that dialogue and work together, that is where, to my mind, the greatest potential for the development of both our arts resides.

This seems to make the following question all the more important: What ultimately brings eurythmists and speech artists together to collaborate?

After writing of the *die and be reborn* experience when speaking for eurythmy,

Sabine Eberleh



Born in Hannover in 1959, Sabine Eberleh trained for the book trade, then studied creative speech and drama at the Alanus Hochschule (Alanus University) Germany, graduating in 1985. She studied speech in education and therapy and then trained in theatre in education in 2002. She obtained her Master of Education at RSUC in Oslo, Norway, in 2009.

From 1986 to 2006 Ms. Eberleh taught creative speech at the Alanus Hochschule (Alanus University), initially for six years in the eurythmy department, then for fifteen years in the speech and drama training; she ran the speech and drama department until 2006, during which time she directed literary productions for the stage.

In 2008 she became a lecturer in the Waldorf teacher training programme at the Freie Hochschule (Free University) and in the eurythmy training the Eurythmeum in Stuttgart and in 2009 began freelance work for the Else Klink Ensemble.

(Translation Sarah Kane)

Marie Steiner continued:

The gift the speaker receives in return is an insight into fundamental principles and the response of his or her own feelings to what the poem itself wants; the poem conveys to the speaker what it is and what it wants...

Marie Steiner^[2], p. 20

This appears to me to be the moment to begin with the piece itself:

The poem itself says what it is and what it wants...

Before anyone begins to recite or move the piece in eurythmy, the work of art in question must be perceived, observed, in a detailed and differentiated way: what does it want? What does it really want?

...Our main focus needs to be on the form; the proper treatment of the contents will fall into place as a consequence...

Marie Steiner, *ibid.*

In her article entitled *Goetheanistische Bühnenkunst, Eurythmie und Sprachgestaltung (The Goetheanistic Art of the Stage: Creative Speech and Eurythmy)*, Marie Steiner explained this in even more detail when she spoke of *inner eurythmy*, which is at the foundations of language and of poetry. And she wrote of how this *inner eurythmy* is the source of what she called *creative speech in eurythmy* and *eurythmy in movement*. Initially, therefore, this is not about a meeting between or an approach to the artistic disciplines of movement and speech, but about this *inner eurythmy*. We need to perceive the *inner eurythmy* of a poem, recognise and sense the laws living in the form. So, the familiar experience of the language and of the work of art themselves are mentioned as the foundation for and the source of any activity in either art. This appears to me to be what connects speech artists and eurythmists in reality, what enables them to find their place in the process from their perspective (with its individual insights). This is what creates the foundation for a genuine collaboration.

A digression: in the many years in which I have spoken for eurythmy, I have repeatedly had the impression that poems were often perceived too strongly from the perspective of the contents and the images. So that the images and the sounds were often in the foreground when the piece was being formed and shaped. I was sometimes almost jealous of music, which is allowed to be simply music and manages without contents and almost without images, though not of course without expressing something. Now I am certainly not someone who does not take the contents of a poem seriously, or who thinks that it is not necessary to know exactly what the poem is saying. On the contrary, I consider a very thorough understanding of the content of a poem to be a decisive prerequisite for any appropriate artistic work. But the contents are not the be all and end all, nor are the images and the alphabet! Poems are also musical compositions, with crescendos, decrescendos, climaxes, with dynamic. They consist of rhythmical and linguistic structures, of sounds, repetitions, pauses and many more unusual features. In the pure forming and shaping of the images and sounds there is no way to express whether a poem has a line with two words or ten, whether there are subsidiary clauses, *enjambements* or grammatical ellipses that will all need artistic attention. But from the point of view of the musicality of the piece, there is a difference! There lives in every piece a musical and a sculptural form that is perceptible in the language, the sounds have a structure, the passing of time is structured, the piece has a dynamic movement form, and all these aspects need to be perceptible both in the speaking and in the movement as a totality.

When Marie Steiner wrote about the *inner eurythmy* of a poem, then what she meant was the artistic form of the whole that incorporates both the musical and

Notes:

[1] Marie Steiner, *Goetheanistische Bühnenkunst, Sprachgestaltung und Eurythmie (The Goethean Art of the Stage: Creative Speech and Eurythmy)* in: Marie Steiner, *Gesammelte Schriften, Band 2 (Collected Works, vol. 2)*, Rudolf Steiner und die Redenden Künste (Rudolf Steiner and the Arts of Speech), Rudolf Steiner Verlag (Rudolf Steiner Publications) Dornach, Switzerland, 1974, p.201.

[2] Marie Steiner *Aphoristisches zur Rezitationskunst (On the Art of Recitation)* in: Marie Steiner, *Gesammelte Schriften, Band 2 (Collected Works, vol. 2)*, Rudolf Steiner und die Redenden Künste (Rudolf Steiner and the Arts of Speech), Rudolf Steiner Verlag (Rudolf Steiner Publications) Dornach, Switzerland, 1974, p.20

*This is the shortened version of the article as it was previously published.

sculptural elements in the language. Both eurythmists and speech artists equally need to listen to this at the outset. This *inner eurythmy* is both the starting point of both arts and the place where they can genuinely meet when they collaborate artistically. We might call this a triad, consisting of the *inner eurythmy* of the piece, *creative speech in eurythmy* and *eurythmy in movement*, as Marie Steiner set out below:

If an experience of language leads to the discovery of its inner eurythmy and enables the expression of its musically flowing and dynamic sculptural qualities in the spoken word, then this can retrospectively lead all the more strongly to an experience of the enormous significance of gesture, which recreates the speech, taking hold of and working through the whole body...

Marie Steiner

Eurythmy for Actor Training

Mioara Tarzioru



Born in 1957 in Romania. 1977-81 studied French and English languages and literatures at the University of Bucharest. Consistent acting experience in a student theatre group, for which translated from French the first seven chapters of Michael Chekhov's *To the Actor*. In mid-twenties was introduced to esoteric literature, banned at that time by the communist regime. Rudolf Steiner's work drew her attention through *Man as a Symphony of the Creative Word*. Translated from French *The Four Temperaments* for being circulated in private. For several years worked as an actress and literary manager in Romanian theatres. 1995-2000 taught English in Waldorf schools in Bucharest. In 2000 came to the UK to study Waldorf Education at Emerson College in Forest Row. In 2007 obtained a diploma in Eurythmy at the Peredur Art Centre in East Grinstead. Taught Eurythmy in three Waldorf schools in the UK. In 2018 obtained an MRes diploma from the University of Birmingham and began a Research through Practice PhD (PT) at the University of Huddersfield, with the title: 'Is the Michael Chekhov technique incomplete without the addition of classes in eurythmy?' which is a quote from an article by Franc Chamberlain. Currently lives and works in Stourbridge (UK).

If you really deeply pay attention to what is given you in Eurythmy, you will see that you have a golden key to the inspiration.^[1]

The following is a summary of my MRes project: *Eurythmy: A Path to Develop Creative Imagination and Stage Presence through Movement*, which has aimed to explore the benefits that eurythmy exercises would bring to the twenty-first century actor when integrated into existing models of acting training.

As we can see from the quote above, the idea of using eurythmy exercises for actor training is not new; it played an essential part in Michael Chekhov's career. For him, knowing the eurythmy gestures for speech sounds would help actors with artistic refinement, creativity, sensitivity and expressiveness. Nephew of the famous playwright Anton Chekhov and a 'brilliant' pupil of Konstantin Stanislavsky, he fully embraced Anthroposophy from the age of twenty-seven until the end of his life:

Stanislavsky was the beginning, then I passed on to Dr. Steiner's ideas, and the mixture of Dr. Steiner and Stanislavski has given me certain grounds for my Method.^[2]

Legacies of the past

Body training was not a discovery of the twentieth century. In ancient Greece, the training of the actor was *intense, long and arduous, involving special diet, exercise and disciplined practice*.^[3] In ancient Rome, the physical training became somehow codified. Actors were not only expected to *speak, dance and sing*, but they had to know the meaning of every movement, *their training placed special emphasis on the angle of the head, the placement of the feet, the use of hands (...)* *Movements, for which there were strict codes, were exaggerated*^[4].

With the *Commedia dell'Arte*, in the sixteenth century Italy, actors were forced to wear masks; therefore, they had to project their characters' emotions through the body in free movement and improvisation. Another influential movement was initiated in nineteenth century France, by François Delsarte and his *Science of Applied Aesthetics* as a set of exercises that would help performers. These exercises had the purpose of freeing the *channels of expression* so that *the current of nervous force can thus rush through them as a stream of water rushes through a channel unclogged by obstacles*.^[5] It was a spiritual approach, which saw the human being as bearing, in his body and substance, *the sacred stamp of the ...trinity*.^[6] Delsartism became very popular and eventually distorted in America.

A new type of actor

A major reaction against naturalism and realism took place in all arts at the dawn of the twentieth century. Theatre practitioners, such as Jacques Copeau in France and Vsevolod Meyerhold in Russia, saw the need of a great reform. Inspired as they were by *commedia dell'arte*, both Copeau and Meyerhold began to think of physical exercises as separate preparation for stage work and opened acting schools. Copeau experimented with Dalcroze eurythmics as well as gymnastics in open air, and developed the concept of neutrality, that state of deep calm and as a starting point for actors^[7]. Meyerhold based his actor training, which he called *biomechanics*, on the principle of the whole body *being involved in every gesture: if the tip of the nose works, so does the entire body*^[8].

Biomechanics was to later influence Jerzy Grotowski, the legendary Polish theatre director whose vision and consistent actor training through movement exercises was to change theatre practice for good. Meanwhile, since the late

1940s, Rudolf Laban's approach gradually became very popular for training actors, as they began to realize that the *expressiveness* of movement can help with creating dramatic characters or situations: *Movements of the body [...] are indispensable to presentation on the stage.*^[9] In France, on the other hand, a famous training school was established, in the 1950s, by Jacques Lecoq who built upon Copeau's concepts of *neutrality* and *noble mask* and developed the *neutral mask* which would open the actors to the space around them. *Every movement is revealed as powerfully expressive.*^[10]

There has been also a therapeutic approach to movement that would influence the performing arts: the Alexander technique, and later the Feldenkrais method, both working with gentle ways of aligning the body. Nowadays, Laban, Alexander and Lecoq are the three important movement programmes dominating in both British and American theatre schools, with yoga, tai chi and other Asian martial arts also being offered to aspiring drama students.

Eurythmy for actor training

The practical aspect of my research consisted in conducting weekly eurythmy sessions with drama students during the academic year 2014-15. Out of seven who showed initial interest, two students stayed in the project till the final twenty-minute presentation. These students took part in at least twelve eurythmy classes spread over a whole academic year. Their feedback was collected through both writing and recording after each class, followed, at the end, by a final questionnaire. The classes were structured around introductory exercises for the first year of the eurythmy training: contraction-expansion, three-fold and nine-fold walking, moving geometrical forms in space and rod exercises. Both students enjoyed learning the eurythmy gestures for vowels and consonants.

My aim was to demonstrate that Eurythmy is a discipline that could have a cumulative effect in terms of benefits offered by the methods mentioned above. With regards to aspects of the stage presence that would be developed through eurythmy, I classified the benefits of eurythmy exercises under three headings: imagination, awareness and what I called *integrity*.

Use of imagination

Eurythmy exercises, destined as they are to prepare performing artists, respond, by their very nature, to what Anne Dennis calls *an actor's specific needs.*^[11] In her view, an actor should first have the capacity of controlling *his instrument in the performance space* and to *respond to the dramatic moment*, and second, *he must be physically imaginative and articulate.* For Michel Saint-Denis, the famous theatre director and drama teacher, cultivating the actor's imagination, his *creative spirit*, was paramount during the training. From the start, all exercises should have a *dramatic justification*^[12].

As a performing art, Eurythmy is the closest to the acting profession, especially through exploring in depth the qualities of sounds in poetry and dramatic texts, while always making use of imagination.

Awareness

Body and spatial awareness can be achieved through the methods and techniques already mentioned. Social or group awareness is sometimes achieved through games. Through eurythmy exercises, however, body, spatial and social awareness are three aspects which are continuously and



Alastair Park and Catherine Butler doing the gestures of CH und P (2015, Foto Jana Neumeister)



Relationship to one another in movement (2015, Foto: Jana Neumeister)

Notes:

- 1) Michael Chekhov, Lesson on 16 Jan. 1938 in *The Actor Is the Theatre*, Deirdre Hurst Du Prey (ed.) (Chekhov Archives, 1977, Vol.4).
- 2) *Ibid.* Vol.5, 8 June 1938.
- 3) Daniel Meyer-Dinkgräfe, *Approaches to Acting: Past and Present* (London & New York: Continuum 2001) p.9.
- 4) *Ibid.*, p.11.
- 5) Genevieve Stebbins, *Delsarte System of Dramatic Expression* (New York: Forgotten Books, 2012) p. 11.
- 6) Ted Shawn, *Every Little Movement* (New York: Dance Horizons, 1968) p. 26.
- 7) John Rudlin, Jacques Copeau, *The quest for sincerity in*, Alison Hodge (ed.) *Twentieth-Century Actor Training* (London, New York: Routledge, 2000) p.70.
- 8) Quoted by Rose Whyman in *The Stanislavsky System of Acting*, 3rd ed. (Cambridge: Cambridge University Press, 2011) p. 217 and respectively p. 227.
- 9) Rudolf Laban, *The Mastery of Movement*, Rpt. (Alton: Dance Books, 2011) p. 2.
- 10) Jacques Lecoq, *The Moving Body (Le Corps Poétique)*, Rpt. Trans. by David Bradby (London: Bloomsbury, 2016) p. 39.
- 11) Anne Denis, *The Articulate Body* (London: Nick Hern Books, 2002) pp. 50-51. Dennis trained with the mime artist Etienne Decroux, an ex-pupil of Jacques Copeau.
- 12) Michel Saint-Denis, *Training for Theatre* (New York: Theatre Art Books, 1982) pp. 100-101. Saint-Denis was Jacques Copeau's nephew and worked in England at the same time as Michael Chekhov.
- 13) Alastair Park's Final Questionnaire.
- 14) Catherine Butler's Final Questionnaire.
- 15) Robert Wilson and Fred Newman (2003) *A Dialogue on Politics and Therapy, Stillness and Vaudeville in The Drama Review* (2003, Vol. 47, Issue 3) p. 125.
- 16) *The dilated body in Eugenio Barba and Nicola Savarese* (eds.) *A Dictionary of Theatre Anthropology*, Rpt. (London, New York: Routledge, 1999) p. 54.

simultaneously achieved, thus demonstrating real effectiveness. They increase dexterity, alertness, and coordination and lead to developing a neutral, articulate and expressive body. It is in this area that the Drama students I worked with experienced the benefits. Both agreed that eurythmy exercises had improved their peripheral vision and spatial awareness as well as dexterity and coordination:

My balance and coordination definitely improved a lot during the sessions.^[13]

Eurythmy has contributed toward an increased awareness of my body, particularly my stage presence, awareness of the space and awareness of other performers.^[14]

In addition, eurythmy can help with developing the so-called *backspace*, which refers to the permanent awareness of the space behind. Stage director Robert Wilson calls this quality having *eyes in the back of the head* because this is more important for him than the space in front since *as soon as you have this space here in the back of your head, there is a tension between you and the public...*^[15] It is this awareness of the space behind that not only confers dignity and magnificence, but also affects the whole bodily expression to the extent that the performer's body appears bigger, in Eugenio Barba's terms, *dilated*^[16]. The actress Mala Powers spoke about Michael Chekhov's extraordinary capacity to transform himself and *literally* grow on stage, before his students' eyes^[17].

Regarding group awareness or the *ensemble technique*, eurythmy exercises can be invaluable. Contemporary theatre practitioner John Britton calls it *Self-With-Others*. An ensemble, says Britton, cannot be created from outside, or by imposing one's will. It is born from the *relationship of each individual to each other individual* and it requires *openness. It is in the meeting of these two elements – self and others – that ensemble emerges.*^[18]

Integrity

Integrity refers to the fact that Eurythmy would never attempt to violate what Grotowski calls *the innermost core of our personality – in order to sacrifice it, expose it.*^[19] For him, we can only experience an archetypal truth through violating *the living organism, through exposure carried to outrageous excess.*^[20] Michael Chekhov, inspired as he was by Eurythmy, asked his students to move *from the imaginary centre within their chest and let the impulse precede the movement, with the streaming power also following the movement into the space...*^[21] However, he also urged them: *Never touch the heart itself.*^[22]

While moving from the heart can make us more sensitive, it also facilitates expressiveness and radiance of the essence of the human being on stage. By focussing on the *backspace*, eurythmy exercises can grant confidence and a heightened stage presence. Drama student Catherine Butler felt that Eurythmy had benefitted her most in this aspect and she appreciated the gentle approach:

Eurythmy has been a pleasant project over the past year. It is quite unlike anything I have ever come across before. The meditative quality of Eurythmy has made it an hourly class to gently expand awareness of my mental and physical qualities as an actor and an individual. It has increased my awareness of my use of space, my creativity and use of language.^[23]

Conclusions

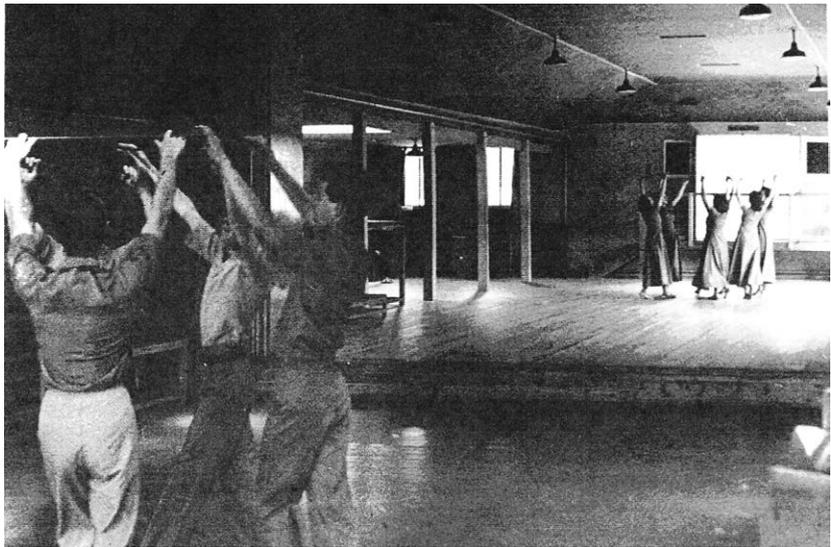
Michael Chekhov was the first theatre practitioner who saw the benefits of eurythmy exercises for actor training. Eurythmy directly influenced Chekhov's approach. First, it was a discipline taught in his Studios, both in England and America, between 1936 and 1942. Archive documents show that, in their first year, drama students would start the day with a forty-minute eurythmy session,

six days a week:

Second, Eurythmy inspired Michael Chekhov with his psychophysical exercises and Psychological Gesture, which has become the unmistakable signature of his technique. My dissertation discussed the important aspects of his technique that had been inspired by Eurythmy. The quote below demonstrates how highly Chekhov valued this art:

To search for himself, to find himself, is the reason why the actor must leave the beaten track. What does it mean for the actor to find himself? It means one thing: to find contact with his own Creative Individuality. The Psychological Gesture and Eurythmy are the paths for the actor to fulfil this great task.^[25]

Unfortunately, global events and cultural preferences prevented his ideas and insights from being disseminated among actors and stage directors. For their part, eurythmists have worked in isolation, without knowing how to find a vocabulary that would bridge between the two disciplines. A dialogue between the two stage arts could be very fruitful for both of them and lead to the birth of a new branch of Eurythmy: eurythmy for actor training.



Eurythmy class in the Chekhov Theatre Studio, Dartington Hall, 1937-8^[24]

Notes:

17) The Importance of the Michael Chekhov Technique for the Modern Actor, in the booklet accompanying the audio book *Michael Chekhov, On Theatre and the Art of Acting* (US: Applause), p. 22.

18) "Self-With-Other": A psychophysical approach to training the individual in ensemble in Britton, J. (ed.) *Encountering Ensemble* (London, New York: Bloomsbury) p. 318.

19) Jerzy Grotowski, *Towards a Poor Theatre*, Eugenio Barba, (ed.). Rpt. (London: Methuen, 1982) p. 37.

20) *Ibid.* p. 23.

21) M. Chekhov, *To the Actor*, Rpt. (London & New York: Routledge, 2002) pp. 7-8.

22) Lesson on 12 July 1937 in *The Actor is the Theatre*, Deirdre Hurst Du Prey (ed.) (Chekhov Archives, 1977, Vol.3).

23) Catherine Butler's Final Questionnaire.

24) Jerri Daboo, *Michael Chekhov and the Studio in Dartington* in Jonathan Pitches (ed.) *Russians in Britain* (London, New York: Routledge, 2012) p. 72.

25) M. Chekhov, *On the Technique of Acting* (New York, London: Harper, 1991) p.77.

Elisabeth Reymann von Sivers^[1]

Notes on Russian Eurythmy

Olga Gerasimova



Born in 1970, studied Russian language and literature at the State Pedagogical University of St. Petersburg and eurythmy at the Academy of Art of Eurythmy in Moscow.

She is the director of the St. Petersburg Eurythmy Theatre Studio. Since 1999 she has worked as a teacher and lecturer for Russian eurythmy.

Olga Gerasimova has worked with Lisa Reymann from Sivers as part of a research project on the origins of Russian eurythmy. In 2012 she did research on this topic in the Rudolf Steiner Archive in the estate of T. Kisseleff.

Working indications which she gave during master classes and in personal conversations with the author, in the period 2001-2016.

About working with space - пространство

The Russian language is still in a process of development; therefore, it is very flexible, it is still searching for its true essence. Eurythmy lives in Russian people and can be experienced in its quality of movement in the Russian word пространство (prostranstvo) - space. The word пространство resembles the word странствовать, странствие, путь (stranstvovat', stransvie, put'), which means *wander, pilgrimage, hike, path*. We wander through space and at the same time find ourselves in ourselves. The Russian ether body is a completely different instrument than the German ether body.

The German word *Raum* (space) is translated into Russian as пространство, but it refers to a limited space, something held by walls. The Russian word пространство has no borders, the Russians have to go through the borders, through the space.

How can one go through space by doing Russian eurythmy?

You have to have a very good sense of space, and the stronger your centre is, the further it is possible to penetrate. We have the power to explore these spaces. One should remain resting and strong in oneself and keep a sense of the centre.

About polarity and centre

The German and Russian languages have a completely different way of expressing the centre. In the German language there is also a right and left, but one always experiences oneself as "I am I". The essentials in Russian eurythmy are polarities, but it is also important to look for the middle. If the polarities are there, but there is no centre, then one finds oneself in a state of schizophrenia, in destabilization of the self.

In order for Russian eurythmy to work more easily in practice, a lot of work should be done with the middle, e.g. one should practice in the middle, then with the left and then the right side; for this it is important to experience the I in the middle.

The middle should be as lively as the breath, but this does not mean that it moves freely to the left and to the right. It may sometimes go inside the body and sometimes outside, be exhaled. It becomes more flowing, more flexible and does not remain fixed only to the physical-spatial centre of the body.

About the execution of the sounds

In the forming of one or the other Russian consonant it is inevitable to experience the current that begins in the centre, which is located behind, *between the shoulder blades in the heart area*, then divides and flows over the shoulders simultaneously in the right and in the left arm.

But the leading arm (the right one for the hard consonants and the left one for the soft consonants) *takes* the sound current completely with it, in the accompanying arm the movement is slowed down and sounds like an echo.

In contrast to German eurythmy, the *space in the middle of the body* must not be covered by the arms in Russian eurythmy. This space must always remain *free* and *therefore* also be *musical*.

The soft sign **б** resembles in its movement an **L**: it is left free; it flows like a small river. The word that ends with a **б** has no closed form. It is to be executed with the fingers as if they were made of water: very, very delicate and light, and the movement is to be as if one were splashing water droplets. In eurythmy **б** was not always made, only when it stood at the end of the word, as a counterweight to a hard sign **б** at the end of the other words.

The sound **Ч** Tsch shows a certain resistance, it is executed like a beginning spiral whose movement runs from the centre upwards. It is executed quickly, like an intended direction. The sound in the first half consists of a **T**, whose gathering initial impulse does not pass into the following short **ш** sh, which is attached to the **T** like the tail of a puppy.

Ш-Ш *T-Strike*, i.e. with a small blow, there is little air here, one can hear much more water. Should the sound **Ш** be performed as a triad **ШТШ**?

One should follow one's own inner feelings with these questions. If the pronunciation of the sound has changed, then it should be formed according to the new and not the old quality.

R. Steiner recommended to openly form the Russian vowels **О** and **Э** (Ä) but this only concerns the unstressed vowels. The emphasized vowels are performed in the classical way, although, for example, with the emphasized **О** it is unnecessary to always close it completely in the gesture - but it is important to feel the closedness of the *O-stream*. Altogether one should be careful with the execution of the **О**, so that it does not become unintentionally similar to the consonant **Б** (**B**), **О** should be carried out above the shoulders.

About the character of the movement

Each sound begins with an inner impulse followed by the sound gesture.

When forming the sounds, the consciousness always goes over the shoulders. The character of the movement *to the right* expresses: I want. But something hinders me, something that comes from outside. In the representation of the hard sounds on the right, the left side follows the right. The movement *to the left* is easy and flying away.

In the vowels lives the musical, the spiritual. The vowels need time, they should be born. For this we have the middle. When Russian eurythmy is carried out, one needs more consciousness in the hands, in the fingers, one should try to create the vowels with the fingers.

The sound movements should penetrate the whole person right down to the legs. When the legs are included, the character is created, i.e. the tension. Especially in the words with many hard consonants it is good to feel the legs: In different words the steps should also have a different quality, e.g. in the step in the words **север** north, **юг** south, **мрак** darkness a density should be tangible.

In Russian eurythmy, the space behind the shoulders and behind the head should be felt more strongly, the head is also included in the movement. The head and the neck go to the right into heaviness together with the right arm, to the left into lightness together with the left arm. The bending of the head at the declension of the cases frees the neck.



Elisabeth Reymann von Sivers

Notes:

[1] Lisa Reymann von Sivers (* 19.03.1922 - † 04.04.2018) - Eurythmist, niece of Marie Steiner, born von Sivers. At the age of 14 she began to be interested in eurythmy. Her teacher was Tatjana Kisseleff, the first Russian eurythmist. She devotes a lot of time to the research and development of Russian eurythmy.

(Editor's note: The vowels have been left in the German translation)

(Translation from Russian into German by Natalia Scheidies, née Povarova, resident in Freiburg, DE)

(Translation Rozanne Hartmann)

In the Russian language the soul gesture is already included in the forming of the sound. This helps to bring the soul together with the movement and to find the centre.

About the stream

In Russian eurythmy, the flow of movement in every line of poetry is experienced from bottom to top, it *flies away*. This can be experienced in a large diapason, in a small diapason or in the heart area, one starts from the respective poem. This composition was created for the eurythmic interpretation of Solovjov's poem.

Can this element also be transferred to other poems? You have to be careful with these indications, stay agile and examine in which nuances they fit the individuality of the poem in question. The existing indications should really be re-founded again and again. This interval and this polarity should be sought in Russian eurythmy.

Tatjana Kisseleff on eurythmy

For Russian eurythmy, T. Kisseleff recommended practicing the texts several times in a row, first with one arm and then with the other. If you can't distinguish the polarity, then you should first **arrive in yourself** more clearly and only then move **out into space**. She tried to execute all the sounds in the word and was able to eurythmize the sequence of sounds in the word by *gradually "moving" through her arm*: the first consonant with her shoulder, the next with her elbow, the others with her hand and fingers.

Every eurythmic sound, even if it is very small and executed with the hand or fingertips, has its initial impulse exactly where the large speech forms have it, in the eurythmic centre.

On stage, the speech sounds can be made with the veil by holding it with the fingertips. This method can be used well for lyrical poems and legends, but not in classical music and not in meditative verses

Leading or guiding of forms should also have its significance in Russian eurythmy. The transition from the hard to the soft consonant or vice versa should not be made very active, so that one is not even outside, or sometimes inside the form. The transition should take place across one's own centre, but quietly (delicately), then the main principle of shaping of forms is upheld.

T. Kisseleff played in an interesting way with the possibilities of shaping and guiding of forms. Usually a form is executed with a tendency towards enlargement in space, but it is also possible to work with it in such a way that in horizontal waves, for example, the convex curve is enlarged and the concave curve reduced. This is a good eurythmy exercise, and this approach can also be used in stage eurythmy.

Do Rudolf Steiner's Forms still have a relevance?

I grew up eurythmically in Dornach, in the 50s, 60s, 70s of the 20th century. At that time many *Dr.-forms* were performed - that was a matter of course. Among them were many meditative verses and texts with music for the *Vortakts*, *Nachtakts*, & so-called *Zwischentakts* (The Twelve Moods, Olaf Asteson, meditations, The Sorrowful Coronation, Tricky Elves, Mercury-Prelude, Spring and many Shakespeare Songs - in the publications on the lighting indications it is noted whether there are *Dr.-forms* and music for the respective pieces.)

It is often said that from 1914 onwards around 100 people lived around the Goetheanum and participated in the building of the Goetheanum and in the development of the new art, eurythmy. I have the idea that the musicians in particular were very interested in it and wanted to participate in some way.

But I never found out whether the eurythmists went to the musicians and asked for a composition for a *Vortakt* or a *Nachtakt*. Unfortunately, I don't know how it came about that these compositions came into being - but the number of compositions for rod exercises, *Auftakts* etc. proves the close cooperation. When tone eurythmy was more strongly cultivated from 1919 onwards, these special compositions seem to have become fewer.

Nowadays *Dr.-forms* are very rarely performed - are the texts no longer appealing? Does the music not seem to match the chosen texts? I don't want to judge, but I find it a very, very great loss for the eurythmists themselves - one learns so much from the forms, from engaging with them - all the solos and above all the pieces for large groups: the forms for the *Urtriebe* (Archetypal Forces) by Fercher von Steinwand, the *Metamorphosis of the Plants, Nature, Meditative words* by Goethe. At least the *Calendar of the Soul* verses are still cultivated in the training courses, as can be seen from the fact that there is a performance annually at the International Eurythmy Graduates Meeting dedicated to these verses.

If one were to believe that today's public has little interest in the pieces of the last century, it would certainly be important that these treasures be preserved and remain accessible to those who wish to study them.

Who knows - perhaps a wave will come again, with which these *old* things will become *modern* again? We bear the responsibility that the treasures are not lost until then.

So, I am pleased that the Section is willing to collect and archive these compositions for *Vortakts* and *Nachtakts* within the framework of the research for which Stefan Hasler and Martina Maria Sam have already achieved so much - so that they can be found there. Johannes Greiner will assume responsibility for this.

Dorothea Mier



was born in England. She studied piano at the Birmingham School of Music before doing the eurythmy training in Dornach in the Lea v.d. Pals School where she then taught for 17 years. She performed in the Goetheanum Stage group under Marie Savitch. 1980-2005 she served as director of the School of Eurythmy and Stage Group in Spring Valley N.Y. She is still active teaching workshops at home and abroad.

(Translation Rozanne Hartmann)

(Editor's note:

Auftakt & *Nachtakt*, *Zwischentakt* appear not to have a satisfactory English translation, so have been left in the original German. English possibilities: prelude & postlude, interlude; opening & closing measure, intermediate measure; preparatory & subsequent measure; incidental music; prologue & epilogue, interlogue; pre- and posthumous events – Any comments on common usage are welcome, please)

Thoughts on the Multi-Dimensional Nature of Movement

Göran Krantz



Born 1952. Eurythmy training Järna, Sweden 1979. Teacher and director of Eurythmy Training and Eurythmy M.A. course in Järna. Artistic director of many eurythmy projects with the Järna Eurythmy Stage and other groups. Founder of the Research Institute for Eurythmy: Music, Language and Movement. Masters and PhD at Plymouth University, UK. Various research projects and publications. From 2015 at the Uddannelsescenter Marjatta in Denmark.

Göran Krantz, Ph.D.

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The nature of everyday expressive movement is multi-dimensional: for example, let us say that we are invited to a meal and are waiting outside the door to the dining room. The hostess arrives, everybody is attentive to her, and, without saying a word, her warm, welcoming gesture is enough to invite us in. In that situation, there is emotional as well as intentional content in such a movement. The gesture is meaningful; we experience and react to its emotional color. We experience at least three different dimensions to that single movement – a physical, emotional and meaningful one. This is typical of human movement when it is communicative.

At the very end of *Eurythmy as Visible Speech* and in his review of the course of lectures, Steiner highlights that eurythmy makes visible what lives in the human organism as soul and spirit. Expressive body movement is a physical reality happening in time and space that includes and makes visible non-physical dimensions. Recent research in other fields has made the same argument: one example is from studies in the development of human consciousness in early childhood. Expressive movements in body and voice are core elements in human communication in early childhood and enable children to experience and understand other human beings as well give them an experience of the self. These movements constitute interpersonal communication, and carry emotion and meaning. They are dynamic, and Daniel Stern, a central researcher in this area, uses the phrase *vitality forms* to characterize them. *Vitality forms* can develop into emotions; these can be refined to become specific feelings that then provide the basis for creating meaning and understanding.

Another recent example of making the inner life of the human being visible by means of body movement is the research conducted into empathy. Here empathy is not only understood as a value-based way of relating to other human beings, but as an ability to capture, experience and understand other people's expressive body movements and tone of voice. Emotions and intentions are revealed in them; movement reactions in one's own body make this manifest. One's own body is an instrument by means of which dynamic experiences of other people's states of mind can be perceived; how this happens is complex.

One factor is the reaction of the brain. The mirror neurons enable us to experience movement in other people's bodies and voices as our own movement. This shows that movement is a fundamental part of our perception, transcending the divide between outer and inner reality.

Another factor is the reaction both of and to breath and heart rhythms. The heart is where the muscle and nerve systems meet and research shows that we react very sensitively and very fast in this area. My own research has shown that listening to different musical intervals strongly affects the heart rate. The changes - in distance, in time – in the onset of heartbeats are described as heart rate variability. Reactions are so fast (measured in milliseconds) that they are below the range of normal consciousness, and they have a structure in time and dynamics that are specific to different intervals. These movements of the heart are dynamic and have a clear start and a clear end – like a gesture. The words which the participants in my studies use to express their experience of an interval correspond to the quality of the gesture of the heart's movement.

A third factor is the muscles in the body. They are responsive both to sense-perceptions and to the instrument for performing expressions and actions. Paul

Ekman has explored expressions in the face, where there are many sensitive muscles. His and others' work has shown how different moods and emotions have their typical movement or gesture in the face. In fact, the muscle system of the whole body interacts and performs typical movement gestures both as responses to perceptions and as expression of emotions. These movements – that carry expression and meaning - can be very fast and difficult to capture. Their perception is thus mainly half-conscious or unconscious; they might only leave a vague feeling in the body. To raise this to fully embodied consciousness is the task of empathy.

Each person's way of moving is typical (of the individual). It is possible to detect friends on a crowded street even when they are only seen from behind. When perceiving the friend, a feeling arises in us that enables us to recognize him or her. Any body movements as well as movements in others' voices resonate in our body. This resonance is multi-dimensional – it is physical, vital, emotional and meaningful. How this happens is complex but movements in the brain, the breath and heart and muscles are part of this perception.

Steiner repeatedly argued that eurythmy has arisen from forms and processes found in the human organism. This can be understood in different ways, but he points out that to explore the embodied reactions to music and speech in myself is essential for eurythmy.

What about our own expressive movements? How can we perceive vitality, emotion and meaningfulness in our own way of moving, our own ways of expression? When we move expressively, the focus is on the performance or on the intended aim but not on ourselves, so it is difficult to see one's self. This is a basic question in phenomenological tradition. Soul and spirit become visible in a creative act, however, being in the act makes it difficult to experience the different dimensions of the activity. How can I perceive myself in this act? A creative act, such as speaking, singing or dancing, needs movement of some kind to become visible/audible and experiencing this movement can open me to an understanding of soul and spirit within myself.

I have developed a phenomenological method of research which aims to deepen the experience of individual creative movement. I have named it *The Phenomenology of Artistic Practice* for when different artistic activities are part of the investigation. It starts when participants express something of importance in a free body movement, a gesture. The next step is to express the feeling of performing this movement/gesture in poetic words and in a picture. In an interview that builds on the artistic creations, participants describe their experiences. This narrative process reveals unconscious perspectives on the inner meaning of the movement expressed. The results show that this process can expand self-knowledge, and in some cases can be of very high importance for the participant, such as can have an impact on the choice of profession or give new insights into what is important in life. It is not possible here to discuss the results of this research in depth, however, I want to draw attention to some of the very basic findings in a study I carried out with 18 year old students in Waldorf schools (with dance as main focus) on why eurythmy/dance is important for them and in their lives.

The main themes of their answers as to why dance/eurythmy is important were that eurythmy/dance helped them

- *to feel secure and be able to rest in oneself*
- *to feel strong, complete and authentic*
- *to feel well*
- *to become calm and less stressed in life*
- *to experience freedom, relaxation, happiness, and hope*
- *to develop as a person*

The following list gives answers to the question of whether their experiences of eurythmy/dance were important in their lives: it helped them

- *to have a secure center, a home in life*
- *to open up to new horizons in life and think new thoughts*
- *to strengthen their endurance and concentration*
- *to find a wider understanding of what one can do in life and to find one's own way through it*

Books:

Krantz, G. (2016) Using the phenomenology of artistic practice to explore and compare teaching. *Research in Comparative & International Education*, 11(4), 406-421

Krantz, G. (2015) Students' Experiences of Dance: A Hermeneutic Phenomenological Study

Krantz et al. (2011) Bodily movements influence heart rate variability (HRV) responses to isolated melodic intervals. *Music and Medicine* 3 (2), 108-113

Krantz, G. Doctoral thesis available at: <http://hdl.handle.net/10026.1/3189>

Stern, D. (2010) *Forms of Vitality*. Oxford: Oxford University Press

- to work on oneself and solve problems or questions in real life
- to learn how to handle situations and feelings in a way that can be useful in life

These results demonstrate that there are dimensions in my own expressive movement that are connected to deep layers within my own way of being. If I can explore the expressive movement and look for myself in it, it can help me to see these dimensions of myself. It can widen my understanding of why something is important in my life and how to deal with it. There is a tacit knowledge of oneself in one's own movements and there are many dimensions to explore in my own expressive movements. I can experience myself, seek knowledge about myself, rest in myself and get help to find my way in life. Students argued that to experience the movement as a home, a secure place, where they can feel free and find out about themselves is a most important experience in a world filled with insecurity, strong demands made by school, society and the virtual worlds.

To conclude: recent research has demonstrated that there is a need to revise our understanding of the importance of movement in human life. Movement is essential to our perception of the world, to human communication as well as to our understanding of ourselves and of others. It is multi-dimensional: it has a physical, a vital, an emotional and a spiritual level. Without the perception of multi-dimensional movement, experience, understanding and thinking simply do not happen.

Tone Eurythmy-Interval-Head Gestures in Major and Minor

It is nothing new that the faces in eurythmy sometimes seem alienating to the viewer. Even R. Steiner had to draw attention to the fact that the facial expression had to be adapted to what was to be expressed in visible speech or visible singing. (Eurythmy as Visible Singing, 8th Lecture GA 278 and Eurythmy as Visible Speech, 26th August 1923 GA 279)

Unfortunately, I also miss expressive faces. I often see a minor prime head through a whole piece. But not even a funeral march moves only in the minor prime. Of course, R. Steiner's demands for the head expressions are very high: no facial expressions, no grimaces, only movement and character. He drew the eurythmy figure heads all very differently, often repeating them on a small scale, which happens in the whole figure.

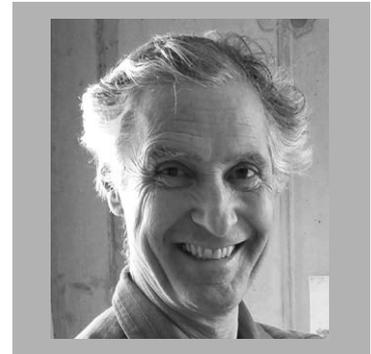
I took the liberty of making an attempt to draw interval heads. Their form comes from the (tone) angles and my understanding of intervals.

Since the figures rarely have a veil over their heads, I have limited myself to movement (melos) and character (beat). In the major sixth, for example, the head expands, which of course has an effect on the corners of the mouth. What happens to the eyebrows in the seventh? I also drew some character in the mouth area of the major sixth that should not be there, but it has manifested itself through the many attempts at flight over the generations.

If this helps to focus more on facial expressions, the suggestion has been successful.

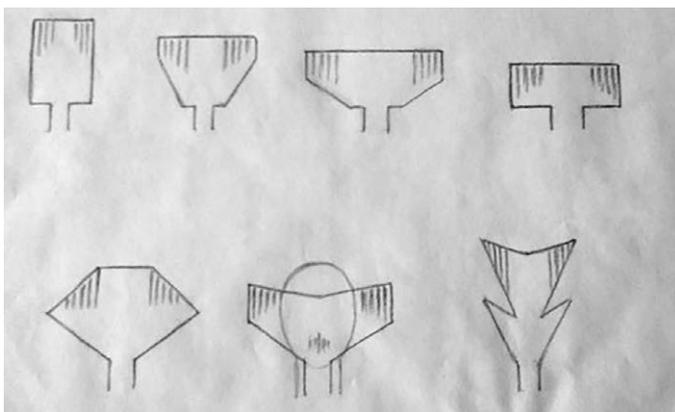
Wishing you a lot of fun practicing!

Marc Büche

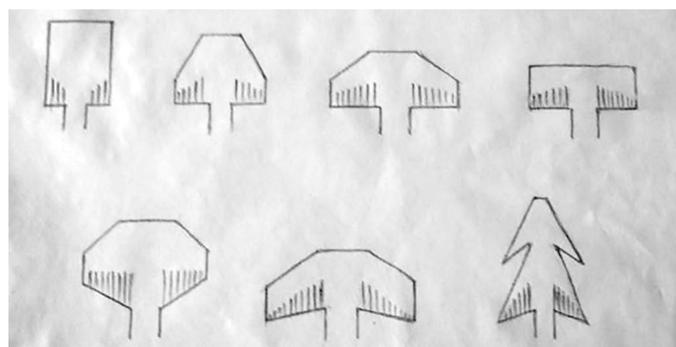


Stage experience; over 20 years of teaching of all ages and hundreds of workshops. Last 4 years: development work in China.

(Translation: Rozanne Hartmann)



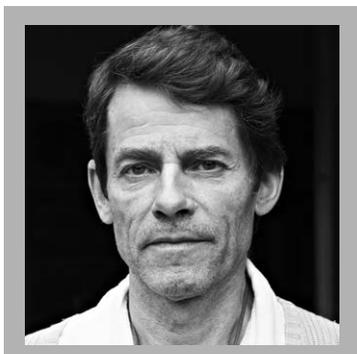
Major Head-Gestures



Minor Head-Gestures

A Eurythmy ‘Primer’?

Jonathan Reid



Born 1957 in Westmoreland, England. Camphill Co-worker since 1980. Eurythmy training 1982-1984; taught eurythmy in many Camphill Communities also in the Waldorf School and Eurythmy School in Botton Village. Till 2014 co-director of the Botton Eurythmy Ensemble. Currently offers eurythmy courses to students and graduates, specialising in colour studies and the English language.

One of the highlights of my teaching week is Thursday’s lay class. It has a faithful core of a dozen people, rising to 16 or 18 on occasion; the age range is 20 to 70 years. These folk are coming to round off a working day spent on the land, in the kitchen, at the computer, in meetings, by doing eurythmy together. Some will have come from busy, intense social situations, others from quieter, more solitary activities; all have been, to a greater or lesser extent, shaped by these situations. Posture, gait and gesture may reveal the influence of a working day (or a working life), as may psychological predispositions or behavioural traits. Eurythmy acts as a complement, sometimes a corrective to these task-specific ‘shapings’ by re-emphasizing or re-awakening the archetypal human image – the original ‘shape’ – in body, soul and spirit.

I’ve always tried to use imaginative or, in the case of music, inspirational stimulus in my lay classes so that it is the soul that impels the body into movement (rather than vice versa) and eurythmy then arises as a shaping from within: outer, bodily movement configures itself to the movement of the soul. Whilst I continue to believe in this approach I’ve also, in recent years, found it increasingly important, indeed necessary, to introduce more physical warm-ups as a kind of ‘priming’ of the body in readiness for the inner directives of eurythmy. Initially, I began to develop these for my own benefit (the capabilities of the flesh slipping ever further behind the willingness of the spirit as the years trundle by), but soon perceived the benefits for others too. I’m now going to just describe the usual ‘primer’ for my Thursday lay class, with a modicum of explanation as I go. It is important to note this is not a formal beginning to the lesson. I start the primer at five o’clock, whether or not everyone has arrived, and make a distinct beginning to the eurythmy lesson afterwards.

1. We form a rough circle and begin to swing our arms, quite loosely, in the sagittal plane – there should be no over-stretching or straining, the movement should be quite relaxed. After half-a-dozen swings, we repeat in the horizontal plane and then the vertical plane. Pause. I check in with the class and ask if there are any discomforts, pulls, strains etc and, if so, I help the person concerned to adjust their efforts accordingly. The process can be repeated or we proceed to the next stage.
2. Everyone stands on one leg. We gently exercise and attend to the joints in the ‘free’ leg: hip, knee, ankle, toes. (Ankles can be very tight at the end of the working day). Then we shift attention to the standing leg and gently flex it with a slight squatting and straightening movement. Here it is the muscles that ask for attention: quadriceps, calves, hamstrings, gluteus maximus. Then we change legs, paying close attention to the transfer of weight, and repeat the exercise: free leg/joints, standing leg/muscles. Another pause and again I check in with the class.
3. Now we choose a leg to stand on and repeat the arm-swinging sequence: sagittal/horizontal/vertical. Then transfer the weight carefully to the other leg and repeat.

So, what was all that about? The class have been asked to wake up in their lower senses, ie those that make us aware of the environment of our own body. The arm-swinging has mimicked the form of the three semi-circular canals in the inner ear, the organ of our sense of balance; the sense of self-movement is active in the exercise and flexing of joints and muscles; the sense of life has been called on by me asking the class to check for any signs of strain or discomfort and indeed by the exertion of swinging and flexion. Particularly in

the third phase, these three senses are engaged in a kind of three-part invention that calls for a high level of concentration, and it is concentration or awareness that is the important thing, not how vigorously the exercise is done. (Older members of the class may well need to keep one toe of their free leg touching the floor, whilst the younger members can 'work out' a bit.) Only the sense of touch has not been addressed, except through the soles of our feet. But as the lesson hasn't yet started, we're allowed to touch!

4. The members of the class pair up, still in a circle, with one partner behind the other. The person behind cups their hands over their partner's shoulder blades, who can even lean back just a little, and who then begins to swing their arms as before through sagittal, horizontal and vertical planes. Through their sense of touch, the person in front perceives how their shoulder blades move differently in relation to the three different swings. Touch also opens the door for the senses of life and self-movement to access this area – the person wakes up to having a back. They then return the favour to their partner.

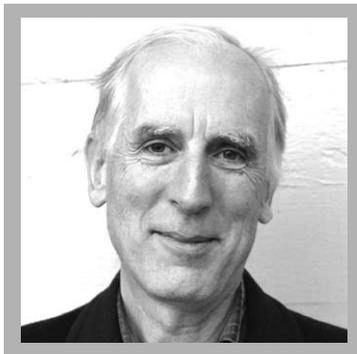
By his time the stragglers have arrived and the lesson can begin. How do these exercises bear fruit in, enhance or support what now follows? Their effect is evident to me in many aspects of the lesson: working with IAO, or with beat, rhythm and melody, but I shall here focus just on threefold walking.

We all know how hard it is to introduce that extra element of 'carry' into steps that have spent all day in a shallow, mechanical alternation of lifting and placing. Neither leg gets the opportunity to experience being really free from the earth, nor the full obligation of providing support upon the earth. One of the psychological impediments to threefold walking is that I don't quite trust the leg I'm standing on – neither has been given that full responsibility before! Nor have I been able to ever fully relax either leg in the activity of walking – this often shows in threefold walking when the foot is 'carried' horizontally because the ankle is tight. The second phase of the priming exercise has given the legs (Rudolf Steiner would probably say 'feet') a concentrated rehearsal of their role in the threefold step. The sense of balance has also been challenged and thereby primed the whole bodily frame within its surroundings to adjust to the threefold step, and the shoulder blades are now alive in a wakeful back and can establish a connection with the 'winged' heel as it rises in a forward 'lift' or rolls down in a backward 'place'.

However, I try not to draw attention to this in the course of the lesson, unless absolutely necessary, but trust that it is 'bedded in'. Why? Because over-attention to the technicalities of threefold walking, or any bodily-technical aspect of eurythmy, can cultivate a kind of narcissism in which the attentive soul folds itself into the operation of the body and begins to exult in what is beneath it, rather than in what is above it. You see, the lesson has now started and Bach's Minuet in G major is playing. If I am only attending to the technicalities of threefold walking, the minuet is simply accompaniment. What should be the case is that I have already paid sufficient attention to those technicalities and can now express, extol, proclaim the minuet through them. The soul exults in something higher than itself – what is spirit-inspired as poetry or music or geometry – and places the body in its service. When this alchemy happens (and threefold walking, in my experience, creates the optimum conditions for it), suddenly the farmer, the cook, the office worker may fleetingly reveal the human archetype in all its fullness. I'm ever more convinced that these priming exercises (and I'm sure more could be developed) have a supportive part to play in helping eurythmy bring people into more intimate connection with their divine-human image.

Music for Rudolf Steiner's Mystery Dramas

Christian Ginat



*1955 in Cherbourg (France)

Studied viola in Paris and Basel (soloist diploma 1977) and worked for the Goetheanum stage in Dornach for many years.

C. Ginat is involved in the performance of mostly new compositions in various projects, also in connection with newly developed string instruments - string septet Heiligenberg and others - and with expanded tonality - Heiner Ruland, Johann Sonnleitner, Rudi Spring and others. He lives with his wife in Dornach, is the father of two adult sons and teaches violin and viola.

(Translation Peter Stevens)

The conference „Rudolf Steiner's Mystery Dramas Around the World“ in July 2018 gave us the opportunity in a working group to become aware of the musical tasks that arise from a production. What compositions already exist for these dramas, and what new sounds could be heard in the diverse contributions of the conference?

To devote oneself to the creation of such music is always a significant undertaking for a musician. This cannot be a minor matter because the dramas themselves inevitably touch the centre of the human soul.

Already the first composer, Adolf Arenson (1855–1936), who wrote the music for the world premieres of the dramas (1910–13), made it clear to Marie Steiner that this music was only a provisional one, which he made available until a more qualified musician was found. But it was not until the late fifties of the twentieth century that his compositions were replaced by the music of the Dornach composer Josef Gunzinger (1920–1989) at the Goetheanum. That these compositions represent something important can also be noted by the fact that, in historical retrospect, both Arenson and Gunzinger are remembered above all as creators of their mystery drama music.

These works share the fortune of being played on the Goetheanum stage over a decade with the current „Dornach“ music created by the Hamburg composer Elmar Lampson (* 1952). By the way, the music of the three composers named above was recorded on CD.

From the 1980s various composers were asked to devote themselves to this task and wrote music for single dramas: Christoph Peter (1927–1983), Raimund Schwedeler (1925–2011), Rüdiger Kühmstedt. Because of changes in the stage direction they only remained a few years on the programme.

In the meantime, groups arose outside of Dornach to perform the Mystery Dramas. Thus, for the Novalis stage in Stuttgart the music of Jürgen Schriefer (1929–2014), which was also later played at the Goetheanum for several years, and elsewhere some other compositions arose. During the last year's conference, seven groups were accompanied by their own music.

What developments can we find therein, what 'trends'?

The first drama begins with a song. If we compare the song of Arenson with the song of Lampson, then much of the development that has taken place in the past almost one hundred years is heard: with Arenson a clear 6/8 beat and a clear harmony with active anacrusis intervals in the melody indicate an awake morning mood; In Lampson there is only a single accompaniment tone – which is not experienced as a tonic – held quietly by the strings, with a floating melodic rhythm above it, always slightly varied, an almost dreamy melodic gait which lingers on a sharp halftone tension to the accompaniment tone and only leads to a clear climax towards the end. Here the accompaniment also changes to a major triad, which is also not experienced in the classical sense as a prime.

While in the early version the clear placement of the tones predominates, the

openness of form prevails in the newer one. While the clear placement enables one to fully immerse oneself in the composition, the openness enables one to become orientated towards something that will follow.

One can become aware of the difference in the following way: Listen to a single tone carefully. Thereby we can experience that this single tone even in retrospect continues to 'tune' us and accompanies us on our way without creating a dissonance in us. If we listen instead to the beginning of Beethoven's Fifth Symphony, the tremendous statement of the composition will then further inwardly 'tune' us, which in its 'compactness' will easily become discrepant with what we do and experience afterwards.

So contrasting can compositions to the mystery dramas be: Josef Gunzinger's introduction to the „World Midnight“ in „The Soul's Awakening“ is a full-fledged symphonic movement with an expressive, though transparent texture. Claudio Gregorat (1923–2014) writes a piano movement of 10 bars to the same scene, consisting of a total of 23 long tones, with an astonishingly penetrating and deep effect.

This indicates that the size of the ensemble has declined in recent decades. That is also financially conditioned. Only for special occasions can one afford an orchestra for the performances. Unfortunately, the Goetheanum stage – also during the conference last July – often appears without music. On the other hand, a small ensemble is also effective, as shown for example by the Hebrew group with their very extensive musical offerings for piano, clarinet and cello (composer Yonathan Peretz), or by the Dutch group with some partly virtuosic music for violin and piano/viola by Peter and Christine Visser. The musician of the Saint Petersburg Ensemble brought it to a peak: with the dance of the Luciferic and Ahrimanic beings in „The Guardian of the Threshold“ she accompanied the Luciferic beings with the right hand through the sounds of metal instruments and Ahrimanic beings with the left hand through deep piano or lyre sounds. Admirable but at the same time significantly reduced!

This music was, like that of the Basel group, improvised. In free play, the musicians can connect intensively with the immediate moment. Of course, even the interpreter of a written score can identify more and more with the composition, so he or she lets it re-emerge in the moment of performance. But the intensity of the improvisation can be different, not only for the player, but also for the audience. The expectation, the search, the open and intense response to one another are impressively conveyed to the listeners of such music. Improvised pieces of music do not have to be formless; a creative agreement is always required. Musicians have addressed the connection between free play and compositional design in many approaches since the outset of the Avant-Garde. It owes its foundation to the „modern“ composer (since Debussy 1862-1918!), who has firstly given us the freedom to combine tones and sounds without preconceived rules. No longer common harmony theory, only the clarity of the approach of the musicians determines the coherence of the music. And so I think that a music that incorporates improvisation may be appropriate for the mystery dramas.

There are reports that Rudolf Steiner, having met Kathleen Schlesinger and the ancient Greek Aulos scales she had rediscovered, wanted to appoint her to head the music department in Dornach. This would have created music in those scales for the Mystery Dramas, if his early Death had not prevented these impulses. Three tones of these scales are new to us and enable us to connect an inner search with new interval qualities. Heiner Ruland (1934–2017), who succeeded in combining these scales with the achievements of classical occidental music through an expansion of tonality, set the beginning song in this way without a specific staging in mind. Lampson used this novel and at the same time extraordinary musical language in passages of his music.

In the months of January and February 2019 this topic provided the basis for the first three „Archive Concerts“ at the Goetheanum. The compositions, which so strongly influenced the history of the Dornach stage, were received with great warmth. One can sense how important it is to approach the sphere of the deceased by playing their works. In the first concert on 19 January, compositions by six, some deceased and some contemporary, different composers were performed orchestally: A. Arenson, J. Gunzinger, C. Peter, J. Schriefer, Claudio Gregorat and Elmar Lampson.

In every composition, the impulse of the composer, which belongs to the past – even in a premiere – is brought into the present time through the performance. This revival from the past does not apply

to improvisation, which lends itself to immediacy and being unburdened. This comparison between composed and improvised musical works was the subject of the second concert on February 1, and culminated in the music for „The Guardian of the Threshold“ by J. Gunzinger for choir and orchestra juxtaposed with an improvisation for double choir and piano.

Some musicians have begun to include new intervals in their music making. This requires that both musicians and listeners must overcome the significant hurdle that tones are automatically corrected when they sound ‘false’. If one has brought this psychic mechanism to rest, the soul can learn to unfold into the intimate urgency of the three „new“ tones of the Schlesinger scale. These tones in their relation to the generating tone are actually old acquaintances: the natural fourth, the natural sixth and the natural seventh.

In the third concert on February 22, after an orchestral introduction with a world premiere of Jan Stuten (1890–1948), songs by Elsie Hamilton (1880–1964), Heiner Ruland, and Johann Sonnleitner (* 1941), a melody by C. Ginat (* 1955) as well as a Quintet by Gotthard Killian (* 1961) were performed in this new tonality. Not all of these works were directly related to the dramas, but were added as an outlook to the future, with world premieres by Killian and Sonnleitner. There were two main directions in the compositional treatment. In Hamilton and Killian the possibilities of the Schlesinger scales are explored for themselves, with Ruland and Sonnleitner they are inserted into the normal sound system, so that an extended tonality with possibilities for modulation arises, which also requires a novel tempering in a quarter-tone system using a quartertone harpsichord from the workshop of Florian Sonnleitner.

An open ear to the future lives in the wake of this course and these concerts.

Dörfler's Tuning Forks for the Schlesinger Scales and Possibilities of Different Ways of Tuning the Schlesinger Scales

The most widely accepted method of tuning the Schlesinger scales with Sun on C = 128 Hz has been passed down from Elsie Hamilton. Indeed it has been reported by Hamilton that Steiner recommended that the Scales should only be tuned in this way. This limitation has been of great value for getting to know the scales. However it stands in contradiction to Steiner's indication on expanding the tonal system in connection to these scales. And actually, as we see from the following discoveries, many methods were talked about and even practiced.

Recently I realised that a letter between Wilhelm Dörfler and Miss Nanda Knauer, which I found in original in Maria Renold's bequest entrusted to my care, contained a second method for tuning these scales originating from Schlesinger herself. Here is an excerpt of the pertinent section:

"Dear Miss Knauer!

... As far as I remember K. Schlesinger, during my two-day visit with her in London 1927, confirmed the correctness of the indications [for modal eurythmy]... - K. Schlesinger gave me at that time, in thanks for my strong interest, two exactly pitched tuning forks for the "Saturn tone" and the "Sun tone" (256 and 372.3 Hz), which I was able to complete bit by bit to a full scale.

Cordial greetings,
Your Wilhelm Dörfler

Richtigkeit dieser Angaben bestätigt. Eine Vertauschung der Arme für zwei der Wandelsterne erschiene mir widersinnig. - K. Schlesinger hat mir damals als Dank für meine starke Anteilnahme zwei reingestimmte Stimmgabeln für den "Saturnton" und den "Sonnenton" geschenkt (256 und 372,3 Schwingungen), die ich nach und nach zur vollen Skala ergänzen konnte.

*Freundlich grüßt
Ihr Wilhelm Dörfler*

*Auch freundliche Grüße
an Bräulein Beyran bitte!*

Reverse side of Letter between W. Dörfler and Nanda Knauer

Fortunately these tuning forks still exist! They are in the possession of W. Dörfler's son Rudolf in Switzerland. The tuning forks have a thread with which they are screwed into a resonance box. The range is almost 2 octaves, whereby the lowest c is missing, due to the fact that Wilhelm Dörfler used it on a daily basis for his music courses.

Each tuning fork has the tone and frequency inscribed on it and the resonance box is marked with the planet and proportion. The frequencies: 256 und 372.3 Hz are for Saturn on C and Sun on Geo (a high G-flat).

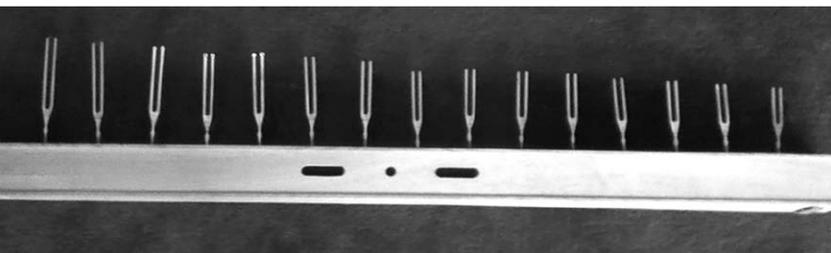
Tuning the scales according to Saturn is also found in a lecture 1) given by Kathleen Schlesinger on 29 August 1923, where she shows how the scales progress

Peter Stevens



I grew up in New Zealand, where my first profession was a toy maker after which I studied violin and composition at University. Later I completed the eurythmy training at the Eurythmeum Elena Zucconi after which I worked professionally in several eurythmy ensembles, touring internationally. My meeting with Maria Renold awakened an interest in microtonal differentiation in music. I began to research the effects that tuning and concert pitch had on the listener and the eurythmist and searched for means to represent microtonal music in eurythmy. After a serious accident I began to combine all three areas of expertise, instrument building, composition and eurythmy to research microtonal music, especially as can be found in the Schlesinger scales. Some of my compositions can be heard on my youtube channel: www.youtube.com/user/buzzlebaz.

Contact: stevens@eurythmy.co.nz
+49 7556 2081221



Tuning forks from Kathleen Schlesinger for Saturn harmonia



Detail showing the tuning fork C 512 clearly marked as Saturn 16

from Saturn through the tetrachords according to the planetary evolution of the world as given by Steiner (p. 14-15). 2) Dörfler also uses Saturn on C as the starting point for his work with the Schlesinger scales as found in Volume 3 of his far reaching work on Music. 3)

Schlesinger herself was very free and undogmatic in her use of the scales. For example, in the above-mentioned lecture she presents the scales in various ways, beginning on various tones. For example she begins all scales on C, allowing a great variation in the pitch of each tone which, through her method of presenting the scales here, gives rise to 45 tones in the octave (p. 7). But then she also gives an example of the Jupiter scale arising out of the generating tone G, where the tone C is Venus. Her example of the Pythian Ode is also given in this scale. For her piano tuning (p. 25) she places the Sun on C.

There has been much discussion and even controversy surround how the scales should be tuned. Most notable is Maria Renold who insists Sun on C is wrong as the scales have an adverse affect on our consciousness when tuned this way. She prefers Saturn on C, saying that all scales become balanced and leave one free as a modern human being. As far as I understand Ruland, also had very strong experiences with the scales tuned to Sun on C and this was the reason why he transferred them to the overtone row and 'tempered' them to make them gentler.

Indeed the effect of the scales with Sun on C is very strong and alive, and a wonderful serenity sounds from the scales with Saturn on C. But my experience however shows more and more that there is no 'correct' way to tune the scales which must be used. All tones are good! When I have uncomfortable reactions to a method of tuning it is because I am listening in the wrong way and from a false point of view! The reason lies with me, not the music. Saying that one way of tuning is better can be likened to saying one type of tree is better than another. The correct way needs to be discovered through very open listening, free of all preconceptions. Applying this method to many variations of tuning has led me to discover that there is an incredible diversity of feeling between different ways of tuning the scales, each working in a different area of human being and in very different ways. A more detailed report on these differences will follow at a later date. But in short the range of feeling is as manifold as the different feelings one can receive from all the different plants and trees, as the methods of people like Dorian Schmidt and Karsten Massei are showing us, and seems to be limitless!

In writing about the discovery of Dörfler's tuning forks, my aim is to encourage a more open approach to tuning the scales and to open the field for further research along these lines. Happy free creating and researching!

Notes:

[1] The lecture can be downloaded in German here: <http://www.eurythmy.co.nz/Files/Research/Schlesinger-Vortrag.pdf>. An English translation is in preparation.

[2] e.g. GA13

[3] Wilhelm Dörfler, Das Lebensgefüge der Musik Philosophisch-Anthroposophischer Verlag am Goetheanum, Dornach / Schweiz, 1996

Musical Scales in the Number of the Platonic World Year

Rudolf Steiner often emphasised the importance of the correspondence between the daily rhythm which is moved in the human breath with its 25920 inhalations and exhalations and between the human life with its average span of 71-72 years containing 25920 days, and the complete rotation of the astronomical spring point through the zodiac in 25920 years. He spoke about this to members, teachers, workers at the Goetheanum, pastoral physicians, and priests.^{[1],[2]}

While this correspondence strongly speaks for itself, offering an experience of the cosmic harmony in day, life and aeon down into concrete, daily processes, it was Georg Glöckler who in an article published in the year 1995 in the Goetheanum weekly pointed to a further property of the Platonic world number^[3].

He showed how in the proportions of the factors of the number of the Platonic world year one can find the proportions of the frequencies of the major as well as the minor scale (see diagram to the right).

This mathematical-astronomical harmony is worthy of further consideration. We have an ascending major scale, which is the result of the proportions of the frequencies: Starting from

24 : 27 : 30 : 32 : 36 : 40 : 45 : 48 (Hertz)

we hear the tones g a b c d e f# g

Conversely we get the ascending minor scale by making the following factors audible:

360 : 405 : 432 : 480 : 540 : 576 : 648 : 720 (Hertz)

f# g# a h c# d e f#

At the time of the 70th memorial-day of Rudolf Steiner's passing in the year 1995, Georg Glöckler wrote an article for the Goetheanum weekly, where he described the 70 factors of the number 25'920, the number of the Platonic Worldyear. And he was the first to point out the presence of full major and minor scales. Louis Locher-Ernst already had pointed in a more general way to the musical potential of the factors of the number 25920.^[4] Herewith I refer to the Goetheanum article mentioned, where Glöckler was developing his observation. (See diagrams 1 and 2).

Now, it had struck me that the observed scales not only appeared once in these proportions, but six times for the mentioned major scale and three times for the minor scale. Encouraged by this, I tallied all numerical proportions according to their interval sizes, triads and scale possibilities, and familiarised myself with the reciprocal values of the factors amongst themselves as they are presented here (see the double row on the left).

This is a key to the Mesopotamian art of arithmetic, which manages without zero, tracing the proportions in the inverse values, and which was always able to express the numerical number in whole number relationships, as was apparently also practiced by Pythagoras.

I found that this material contained a totality of 30 octave scales (9 of which are repeated), each with 21 different modal keys. The entire tone occurrence contains 9 tones, as well as a doubling up of tones with a slight difference of pitch at 80/81 (also called syntonic comma, equally also 160/162 and 320/324). This is the same difference as found between the major third 64/81 arising from

Gotthard Killian



Cello, flute, composition, and 2 yrs eurythmy, since 34 years ago various contributions to the Goetheanum. Regularly composes for the Christian community. Reading Kathleen Schlesinger's writings, and composing in the pre-Aristotelian Planetary Harmoniai. He published „Die Monochord Schule des Pythagoras“. He explores the musical development of the human biography as harmony between the present perception and the great cosmos. Committed to the renewal of the string instruments as aimed for by the violinmakers Thomastik, Weidler and Bay.

major – minor

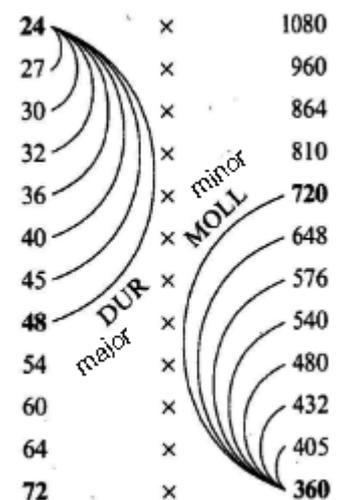


Diagram 1

4 consecutive fifths (i.e. form C-E over G, D and A) and the pure third 64/80 (5/4).

Now the whole thing is arranged in such a way that the proportional ratios are to be found on a real or imagined monochord which shows us a curtailment of length units of our choice), That is: between the ten octave scales we have a string length of 24 - 48 and 60 - 120 length units. (This is the Dominant scale material). These proportions are repeated by increasing all number ratios by factor 3, i.e. in our example everything sounds a fifth and an octave lower with three times the string length and we begin at 72 (octave scale 72 - 144) and end with the scale 180 - 360. This is the Tonica scale material. The whole is multiplied again by three starting with the number 216 (octave scale 216 - 432) and ending with the scale 540 - 1080 of length units on our monochord used. This is the Subdominant scale material.

Of course numbers alone cannot inspire us if we are not able to perceive what is depicted in this way musically.

Musical example:

10x7 numeric divisions of the Platonic World Year

1	x	25920
2	x	12960
3	x	8640
4	x	6480
5	x	5184
6	x	4320
8	x	3240
9	x	2880
10	x	2592
12	x	2160
15	x	1728
16	x	1620
18	x	1440
20	x	1296
24	x	1080
27	x	960
30	x	864
32	x	810
36	x	720
40	x	648
45	x	576
48	x	540
54	x	480
60	x	432
64	x	405
72	x	360
80	x	324
81	x	320
90	x	288
96	x	270
108	x	240
120	x	216
135	x	192
144	x	180
160	x	162

35 divisions 35 divisions

The 7 (or 10) x 3 Modal Octave-Scales, Contained in the Number of the Platonic World Year 25,920 as Proportions of its Factors

(Using the names of the medieval church modes, which are known to most musicians)

Gotthard Killian, 2019

7 modal scales on the Dominant (G Major) and 3 modes are repeated

(The numbers are those of proportions of string lengths on a monochord)

Phrygian Dorian Ionian Locrian

24 27 30 32 36 40 45 48 27 30 32 36 40 45 48 54 30 32 36 40 45 48 54 60 32 36 40 45 48 54 60 64

Aeolian Mixolydian Lydian Phrygian

36 40 45 48 54 60 64 72 40 45 48 54 60 64 72 80 45 48 54 60 64 72 80 90 48 54 60 64 72 80 90 96

Dorian Ionian Transitional 7 tone-scale without octave /
f# changes into f

54 60 64 72 80 90 96 108 60 64 72 80 90 96 108 120 64 72 80 90 96 108 120 135

7 modal scales on the Tonica (C Major), (and so on, see above, Dorian to Ionian one octave lower, till c).

Phrygian Ionian

24x3 27x3 30x3 32x3 36x3 40x3 45x3 48x3 60x3 64x3 72x3 80x3 90x3 96x3 108x3 120x3
=72 =81 =90 =96 =108=120=135 =144 =180 =192 =216 =240 =270 =288 =324 =360

7 modal scales on the Subdominant (F Major), and 3 modes are repeated

Transitional 7 tone-scale without octave /
b changes into bflat Phrygian

64x3 72x3 80x3 90x3 96x3 108x3 120x3 135x3 72x3 80x3 90x3 96x3
=192 =216 =240 =270 =288 =324 =360 =405 =216 =240* =270 =288

*(and so on, see above, Dorian to Ionian one octave lower, till f) *exceptionally not:243!*

Ionian

108x3 120x3 135x3 144x3 180x3 192x3 216x3 240x3 270x3 288x3 320x3 360x3
=324 =360 =405 =432 =540 =576 =648 =720 =810 =864 =960 =1080

Diagram 2

In this example, once more, we commence from the top pitch and proceed downwards, in keeping with thinking in numbers according to the ratios given by the monochord's string length. This also corresponds to the approach of antiquity, but the direction of the scales changed eventually during the Middle Ages.

My aim was to obtain as comprehensive a picture as possible of the musical qualities of the number 25920 and its factors. I hoped thereby to find out to what extent one can say that in major and minor and all other modal scales, there is a predisposition to the nature of numbers and that it was not founded on the speculative methods as later found amongst Greek music theoreticians of the classical era, above all by Aristoxenus, the student of Aristotle. For this would mean that whoever understands the nature of these numbers, would hold the key for the modal, and major and minor keys as well. This seems to point to the mysteries of the Mesopotamians long before the flourishing of Greek philosophy.

With the monochord, we can always prove with our ear what lives qualitatively in the numerical proportions. The monochord therefore is simply of advantage.

If it is so that we find all the modal scales, and further more, the alignment of the tonic, dominant and subdominant in the mathematical nature of this cosmic number, then this would provide for an exciting re-evaluation of music theory. For then we are entitled to assume that the perception of the musical elements were drawn from this lawful musical foundation and consequently follow the cosmic breathing rhythm that Rudolf Steiner considered so important 'but if you retain from it a sense of infinite reverence for what is mysteriously expressed in every human being, this sense will deepen within you to form the necessary inspiration for teaching and education.'^[5]

When did people begin to step away from the interval laws organised in this way, and which had emerged out of a direct perception of the tonal system?

A music that goes beyond this regularity will therefore only with difficulty be able to dissolve the organised bonds of its aural conventions, which proved to be so strong in the modal scales. How far back in time does 'music humana' go in the mathematically archetypal structure found in the modal scales? Is it possible for it to be founded on a first instrumental tuning of seven different strings as found on the ancient Mesopotamian lyre of Ur from around 2550 BC?^[6] Instructions for tuning the modal scales for these or similar instruments do exist and have been found in the collections of Mesopotamian cuneiform tablets.^[7]

Notes:

[1] Steiner, R. GA 318. Broken Vessels : The Spiritual Structure of Human Frailty: Anthro-po-sophic Press.(Lecture from 18th September, 1924).

[2] Regarding the Platonic World Year see Steiner, R. GA 174 Man's Position in the Cosmic Whole, the Platonic World-Year, use link: <https://wn.rsarchive.org/Lectures/19170128p01.html>.

[3] Glöckler, Michaela und Georg., „Die Zahl 70 und ein musikalisches Geheimnis des Platonischen Weltjahres. In: Die Wochenschrift Das Goetheanum, Dornach 1995, Jahrgang 65, Seite 729. Diagrams 1 and 2 were taken from this article

[4] Locher-Ernst, L. Mathematik als Vorschule zur Geisterkenntnis, Zurich, 1944, pp. 64

[5] Steiner, R., GA 294, Practical Advice to Teachers, 2nd lecture.

[6] Lowings, Andy. Gold Lyre of Ur. www.lyre-of-ur.com.

[7] Crickmore, L., New Light on the Babylonian Tonal System

A publication on this topic is in preparation with the title "**The musically complete structure of the number of the Platonic world year and its importance for history of music and present time education.**" c. 80 pages. Orders can now be placed at gjk@posteo.de, price approx. SFr 15.-; expected publication date for the English translation is November 2019).

Julius Knierim and Norbert Visser – Traces of an Encounter

Gerhard Beilharz



About the author: Gerhard Beilharz works as a music lecturer at the Rudolf Steiner Seminar in Bad Boll and as part of the „Freie Musik Schule. Art – Pedagogy – Therapy“. International course activities; publications on music, (curative) pedagogical topics and on newly developed instruments. 2004 Founding of Edition Zwischentöne. His Knierim biography “Julius Knierim” was published there in September 2019. „Julius Knierim – Quellort muss immer die Kunst bleiben [Julius Knierim – The source must remain art].

(Translation Peter Stevens)

Notes

[1] Much of what can only be briefly outlined here is described in more detail in the biography published to mark Julius Knierim’s 100th birthday. [Gerhard Beilharz: Julius Knierim – The Source must remain art]. Edition Zwischentöne, Weilheim/Teck 2019.

[2] See Norbert Visser: Dagboek van de nacht. [‘daybook’ (diary) of the night] Schoorl 1998.

[3] This forerunner of the children’s harp was only built in very few numbers and has remained largely unknown.

[4] Compare the biographical articles about Anny von Lange and Franz Thomastik in: B. von Plato (Ed.): Anthroposophy in the 20th Century. Dornach 2003.

Commemorating the 100th birthday of Julius Knierim (3.9.1919 – 1.1.1999) and Norbert Visser (9.5.1919 – 16.11.2003)

In 1954 the two musicians met for the first time. From here on – bridging a significant geographical distance – a long-lasting collaboration developed. Their traces as well as some remarkable biographical parallels will be explored in this article.^[1]

Two Childhoods

Julius Knierim grew up in a suburb of Kassel, in a merchant family, the first of six siblings. The father played the violin, was a passionate hobby musician, and when people regularly met in the Knierim house to play string quartet together, little Julius would sit on the stairs in his nightgown and listen. He was very talented, his beautiful singing voice attracted attention at school, but with his delicate constitution he was somewhat out of place among his classmates. In high school he met Bruno Lehmann, a gifted music teacher. In his choir he had formative experiences and was allowed to sing the first Spirit Boy in the Magic Flute in the Kassel State Theatre. So that his talent could be specifically cultivated, he went to live with relatives in Hanau for the last few school years, where his uncle was a grammar school teacher and pursued musicological studies and his aunt was a singer.

Norbert Visser spent his childhood in Haarlem, near Amsterdam. His father had a carpenter’s workshop. When the men worked there, Norbert listened to the sawing, planing and hammering. It is said that he was a dreamer. For hours he played the harmonica, preferably in the stairwell, where it echoed so nicely. At the age of 9 he received his first violin lessons, at 12 he secretly wrote his first composition at night. Since he had no music paper, he drew the lines himself, 20 systems per page, because after all he wanted to write for double choir and orchestra including solo singers and organ! After 20 to 30 pages he realises that the whole thing doesn’t sound as he wants it to. He starts from the beginning, again and again, for months ...^[2]

Two igniting sparks, two different life circumstances

1940, age 21:

In the meantime, both young men have become acquainted with anthroposophy and have begun university. Visser studies violin at the conservatory in The Hague, Knierim musicology and practical music subjects in Berlin. Looking back, Visser described that during this year he was beginning to ask himself new questions: What is behind tone? What is behind light? Knierim hears for the first time in the ‘anthroposophical underground’ a lyre being played. This experience strikes him like lightning. That is his ‘sound of light’!

1947, 28th year of life:

Knierim begins to establish the musical activities at Michaelshof in Hepsisau, a curative home at the foot of the Swabian Alb. For the next 50 years, he and his wife Maja, also a musician, will find a centre for their lives and work here. – Visser passed his solo exam in 1947. In the meantime he has also married a musician: Carolien is also a violinist. They have pupils and give concerts together in various chamber music ensembles.

1952, 33rd year:

Knierim intensively works with questions of the mood of the fifth suggested by Steiner for pedagogy and develops a pentatonic stringed instrument without an inner resonance body with the support of a talented young man. He calls it Quintele.^[3] – Norbert and Carolien Visser get to know the work of Anny von Lange and through her the violin maker Karl Weidler in Nuremberg. Weidler was a pupil of Franz Thomastik and imparts Visser with his ideas for the further development of the violin family.^[4] Together with the Czech violin maker Josef Musil, Visser made his own experiments with a new interior construction.

The first encounter

1954, 35 years old:

Norbert and Carolien Visser heard about the work in Hepsisau and visit Julius and Maja Knierim. „It turned out that we had completely wrong ideas about each other. Julius thought we were playing electric violins filled with foam rubber. This was because Franz Thomastik’s son had made such violins. And we thought Julius was a doctor. Martin^[5] had said that he treated sick children with music and in my imagination I saw a doctor in a white coat and children in white beds.“^[6] The two married couples discover that they have many common concerns, and above all the two men must have talked each other’s heads off about the future of music, new hearing and new instruments still to be developed.

The respective streams of tradition, into which each of them has put himself, are closely related and both go back to Rudolf Steiner. For Norbert Visser, the first impulse is to develop new string instruments. This is a continuation of Franz Thomastik, who received suggestions for further developments from Rudolf Steiner. For Knierim, the lyre is at the heart of the future. He is closely associated with the work of Edmund Pracht. And Pracht and Lothar Gärtner, the first lyre maker, feel committed to Steiner’s call for the world to be rebuilt from its foundations.^[7] As members of the so-called Watchman Group after the fire of the first Goetheanum, they were active in Steiner’s closest circle during his last years. Their participation in the tone eurythmy course in 1924 was for both an essential source of inspiration for the creation of a new „original instrument“ progressing beyond the piano.^[8]

The creation of the Choro instruments

An eventful decade, 40 to 50 years of age:^[9]

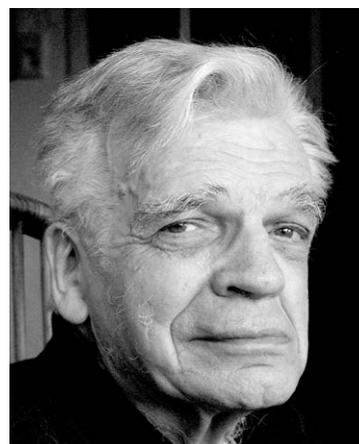
1959: Carolin Visser begins to work as a music therapist. For the work with younger children she would like to have smaller lyres than those available so far. Lothar Gärtner decisively rejects this request. Visser then designs his own model. Knierim, on the one hand committed to the work of Gärtner and Pracht, on the other hand devoted to Visser’s development ideas, is temporarily caught between the wheels. There are mediation talks, pages of correspondence. Finally, Pracht states resignedly: „Then we have two lyres now! But it remains a wound, especially for Gärtner. The condition of Pracht and Gärtner is that the round form of the lyre created by Gärtner remains unaltered. Visser’s lyres become, also because of a different conception of sound, angular.

1960: Maja Knierim is invited to the curative education institution Mora Park in Järna (Sweden) to give courses there.^[10]

1961: Julius Knierim accompanies her on the second visit to Järna. A kind of summer conference for anthroposophically active musicians and (curative) educators is formed. There are several curative education institutions in Järna. The musician and eurythmist Elly Berner, sister of Julius Knierim, is also active here.



Julius Knierim



Norbert Visser

[5] Martin van Bemmelen, doctor and musician.

[6] Carolien Visser: *Wij bouwden eens een dorp*. [once we built a village] Zeist 2002, p. 202 f. (translated from the English. [English title could not be sourced by the translator])

[7] *Drei Ansprachen an die Jugend* [Three lectures addressed to the youth]. Dornach 2006, S. 80.

[8] In the appendix to the new edition of the *Toneurythmy Course in German* (GA 278, 6th ed. 2015, p. 359 f.), Lothar Gärtner is listed as a participant, but Edmund Pracht, who was active as a eurythmy accompanist at the time, was forgotten.

[9] The description of these years only touches on the aspect of the concrete cooperation between the two men. The whole range of other initiatives and events had to be omitted here.

1963: The young composer Pär Ahlbom moves with his family to Järna and joins the annual summer conferences. He plays an important role in the subsequent developments.

1964: Geert Mulder, who had previously led social workshops in Holland, moves to Sweden with the plan to set up workshops for people with disabilities in Järna. In the summer of 1964, Julius Knierim also brought Norbert Visser with him. Now bold visions are developed and plans forged: „Thus Norbert Visser and I met at Mora Park in the company of musicians and curative teachers. This summer course is still alive in the memories of all those who took part. Everything was full of enthusiasm, every thing was possible, we were full of plans and none of the plans had taken shape“.^[10] This summer conference is not just about new music and new instruments, but about how work itself can be made musical. Or more concretely: How can a production process in a workshop for people with disabilities be designed according to musical criteria?

In the same year, Norbert Visser, together with the energetic help of the physician and curative teacher Bernard Lievegoed, he founded the trust „Child and Instrument“. The aim is to produce instruments according to new sound ideas in social therapy workshops. The term „Choroi“ is deliberately chosen for the instruments, derived from the ancient Greek choros, the circle dance or choir of singers and dancers. The guiding principle is the musical, moving human being.

1965: Visser brings the prototype of a pentatonic flute to Järna. The sound of this flute is configured in such a way that it corresponds to the peripheral musical life of the younger child.

1966/67: Inspired by a question from Elly Berner, Visser develops the bordun lyre, a instrument that truly incorporates sound and movement.

1968: Helmut Hofstetter, Julius Knierim and Norbert Visser work together to create the first children's harps at the Waldorf School in Engelberg (near Stuttgart).^[12]

1969: After several years of intensive preparatory work by Geert Mulder, the Choroi workshop Telleby is opened in Järna. Here the pentatonic and gradually the other types of Choroi flutes are produced in a sophisticated division of labour process.

In the following years, a Europe-wide network of various Choroi workshops grew. Julius and Maja Knierim energetically support the spread of the newly developed wind, string and percussion instruments in Waldorf schools and kindergartens and in anthroposophical curative education.

Two life's works

The 1960s were a particularly fruitful phase in the convergence of Knierim and Visser's intentions.^[13] Furthermore, if one looks at their entire life's work, something in common becomes clear - despite all their diversity: starting from music, they both become architects of society. (This is true despite some disparities they had themselves in their own social lives).

Norbert Visser's work is above all the basis for tangible forms: Instruments, institutions. He founded the Scorlewald social therapy institution in 1966 and managed it for many years. With the establishment of a European network of Choroi workshops, he has added a strong colour to anthroposophical social therapy. The instruments he designed can be heard all over the world today. They serve a new listening culture and a lively, creative approach to music. Norbert Visser's lifelong work on the questions of a new instrumental sound, which wants to let matter express itself in a singing manner, has inspired many younger instrument makers to conduct their own research.^[14]

Notes:

[10] In Järna there has been anthroposophically oriented curative education work since 1935. In the 1950s and 1960s Järna increasingly developed into the Swedish centre of anthroposophical cultural impulses, not least through the founding of the Rudolf Steiner Seminar in 1961.

[11] Geert Mulder: How the Choroi Flute Building in Järna was built. In: Choros. Mitteilungen aus der Arbeit mit neuen Instrumenten, 2/1983 [Communications from the work with new instruments, 2/1983].

[12] After the pentatonic flute, the children's harp is today the most widely used choroi instrument. See also Beilharz/Giersch/Tobiassen: Kinderharfe unterrichten [teaching the children's harp]. Weilheim/Teck 2014.

[13] The significant part that a whole circle of people played in the development described above cannot be further explained in this article. For the development of musical work in pedagogy, curative education and therapy to this day, essential seeds have been laid down through the encounter of these people. – Interestingly, at exactly the same time in Holland a different group of people formed around the physician Hans Heinrich Engel and the musicologist Hermann Pfrogner, which became the source of a somewhat different musical-therapeutic stream that has also strongly influenced anthroposophical music therapy. Cf. Beilharz: Acht Jahrzehnte Musik in der anthroposophischen Heilpädagogik. In: Beilharz, G. (Hg.): Musik in Pädagogik und Therapie, Stuttgart 2004. [Eight decades of music in anthroposophical curative education. In: Beilharz, G. (Ed.): Music in Pedagogy and Therapy, Stuttgart 2004].

Julius Knierim's effectiveness lies more in the constantly changing process that takes place between people listening and playing. In his exemplary work at the Michaelshof Hepsisau, he showed how music when understood as a triad of art, pedagogy and therapy can become the „food“ of a community. In the “Freie MusikSchule: Art – Pedagogy – Therapy”,^[15] a journeyman study for music which he co-founded and strongly influenced, he passed this culture on to the next generation and encouraged them to further their own developments. Much of what is creative today worldwide in lyre playing, in dealing with mood of the fifth, in musical improvisation and in many other areas „between listening and moving“^[16] can be traced back in its genesis to the seeds laid down by Julius Knierim.

[14] Just think of the „open“ lyre by Andreas Lehmann or the sound instruments developed by Manfred Bleffert.

[15] In the 1980s, Norbert and Carolien Visser also taught as part of this journeyman study programme.

[16] A differentiated understanding of this polarity, which is eminently important for every musical process, was Knierim's lifelong concern. So it is not surprising that he gave this title to his collection of various contributions published in 1988. J. Knierim: Zwischen Hören und Bewegen [Between hearing and moving]. Wuppertal 1988

The Characters of Intervals

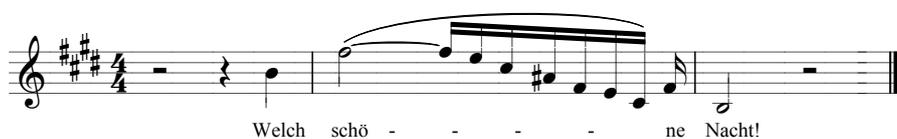
In order to understand the character of the intervals, songs and arias etc. can be used. When setting texts to music, the music is „somaticized“, i.e. the intervals are given a „meaning“ by the text. One can assume that our great composers display a high degree of sensitivity, i.e. that it is possible to characterise the intervals with the help of the text in their compositions.

The Perfect Fifth

Introduction (see sheet music)

„The finest example of a happy connection to nature and the surroundings in romantic literature“ (Pfrogner^[1]) is found in No. 8 of the Freischütz: Agathe, expecting her Max, asks: „whether the moon is laughing on its path?“ Opening the balcony door, she gazes into a starlit night, the sight of which overwhelms her:

„Welch (h1) ↑ schön (f#2) --- ne (f#1) ↓ Nacht (h)!“ [What a ↑ beautiful night!]^[2]



The ascending pure fifth b – f# expresses this delightful connection. Then the passage ends with a pure fifth: the same tones, but descending f# – b. This „ending-fifth“ does not repeat the „happy connection to nature“, but it is instead a „closing“ of the connection, leading into the evening prayer.

A third fifth - not mentioned by Pfrogner, as like with the „closing-fifth“ mentioned above - is found in the scene, beginning with a descending pure fifth:

„Wie (c#2) ↓ nahte mir (f#1) der Schlummer, bevor ich ihn gesehn?“
[How did (c#) ↓ sleep come to me (f#), before I noticed him?]



Rudolf Gunst



Born 1939, studied school music in Munich (Thesis under Pfrogner), doctorate in biology in Tübingen (with Bünning, the doyen of endogenous rhythm), internships with Bockemühl (Dornach) and Pelikan (Weleda), marriage, six children, high school teacher in music, public engagement (pharmaceutical law) for homeopathy etc., furthermore for biodynamic agriculture as well as active in Tübingen's Ludwig-Uhland-Branch.

(Translation Peter Stevens)

This descending „beginning fifth“ introduces Agathas reflection that portrays the situation in which she finds herself. - Three fifths in different contexts. Now only the ascending pure fifth at the end of a passage is still wanting.

Haydn offers an example in the song „Ein kleines Haus“ [a Little House]. He desires an ideal life:

„Und zu der Arbeit fro-her --- (e1) ↑ Mut (h1)“ [And to go to work with a happy (e) dispo- ↑ sition (b)“]:



This fifth opens up the prospect that the work will be energetic, which is what can be heard in the following piano interlude.

Of course there are pure fifths which not only appear in „exposed“ places like at the beginning and at the end of songs or passages, but in course of every melody: But I believe that the „exposed“ intervals are easy to „interpret“. Accordingly, the pure fifth will now be studied in four sections. (The number of examples – here 40 – is greatly reduced compared to the findings).

I. The pure fifth ascending at the start of a song or passage.

One characteristic will be illustrated:

Wie ↑ schön leucht't uns der Morgenstern (Kirchenlied). [How ↑ splendidly doth shine the morning star], (Hymn).



Zer- ↑ knirscht, zertreten suchst du mich auf [Con- ↑ trite, crushed, you seek me out] (Venus to Tannhäuser, Act 1, Scene 2).

Salutation in positive affection:

O ↑ Ma-ria, Deu maire [Mother of God] (Pfrogner p. 547)

O ↑ du, mein holder Abendstern... [o ↑ thou, my lovely evening star] (Tannhäuser, Act 3, Scene II - Wolfram alone)



‘Viewing’ inner and outer things:

Ein ↑ Veil-chen auf der Wiese stand [a ↑ violet stood in the meadow] (Mozart, The Violet)

Der ↑ Maien, der ↑ Maien, der bringt uns Blümlein [the ↑ May, the ↑ May, she brings us flowers] (in Pfrogner, p. 547)

Soll das Ver- ↑ -der-ben mich erfassen (Frei No. 3) [let per- ↑ dition seize me] (Freischütz No. 3)

Verbs presenting events to us:

Wir ↑ schlafen si-cher bis zum Morgen [we ↑ sleep safe until morning] (Schubert, Ave Maria)



Lobe ↑ den Herren, ... (Kirchenlied) [praise ↑ the Lord] (Hymn)

So ↑ macht mich doch sein Testament erfreut [So his testament ↑ makes me happy.] (Bach – St. Mathew Passion, No. 18)

Notes:

[1] Hermann Pfrogner: Lebendige Tonwelt, Munich/Vienna 1976, p. 559. (Pfrogner, 1911 - 88, born in Graz. Lived in various places, from 1917 in Innsbruck, piano studies and high school; 1934 Vienna, doctorate in jurisprudence and diploma in music theory; Worked as a financial lawyer; 1940 military service as a radio operator; 1945 short Soviet imprisonment, then 2 years study of musicology in Vienna, freelance work; 1950 acquaintance with anthroposophy through Anny von Lange; 1953 book „Die Zwölf-ordnung der Töne“; 1958 appointment to the Munich University of Music in the subject „New Music“; 1970 professor; 1974 retirement due to health reasons; research on music therapy and anthropology.)

[2] Translators note: The connection between the German word and the interval is so often very specific and cannot always be repeated in an English that makes sense. So I decided to keep the German in all cases adding the English in in brackets

[3] Hermann Melchert: Die melodischen Grundmuster des Rezitativs der Bachschen Matthäuspassion, [the melodic patterns of Recitative in Bachs St. Mathew Passion], Wilhelmshaven 1991.

In situations, which are associated with moods that continue to have an effect:

Freudvoll ..., gedankenvoll sein, langen und bängen in schweben-der ↑ Pein.
 (Beeth. aus Egmont op. 84) (ritardando -----, a tempo)
 [[To be] Joyful., thoughtful, striving and longing, in hovering ↑ torment]



Still ist die Nacht, es ruhen die ↑ Gassen, ... mein Schatz hat schon längst die Stadt ver --- ↑ lassen,
 [Quiet is the night, the ↑ alleys rest, my sweetheart has long since ↑ left the city] (Schubert, „Der Doppelgänger“)

... still war's rings in der Runde und über den Wassern weht's ↑ kalt -----. [All around was still and over ↑ cold wafted over the waters] (Schumann, Op. 45/2).

The final fifths gain importance when: the last tone is long (words in a box), a ritardando etc. is indicated

III. The perfect descending perfect fifth at the beginning of a song or passage

In the texts associated with this fifth, one experiences a „return to oneself“ from one's environment (Pfrogner p. 549), and what happened or is happening is called into one's consciousness for consideration and reflection. We find the following aspects:

Dubious or even questionable situations:

(„False“ witnesses in the trial of Jesus:)

„Er ↓ hat gesagt, ---- ich kann den Tempel Gottes abbrechen ...“...“[he ↓ said,... I can destroy the temple of God] (Bach - St Mathew Passion, No. 39)

Mut- ↓ ter, Mutter! Durch dich leide ich ... [Moth- ↓ er, mother! I suffer because of you] (Bach - St Mathew Passion, No. 21)

Was ↓ sucht denn der Jäger am Mühlbach hier? [What ↓ then, does the hunter seek at the mill-brook here?] (Schubert - die Schöne Müllerin, No. 14)



... Kein Wort von dir, kein Gruß, Als ↓ ob mein Fragen keine Antwort wüsste ... [no word from you, no greetings, as ↓ if my question new no answer...] (Tschaikovsky, op. 28/5)

In quietening, harmonising moments:

O schöne Zeit! ---- o ↓ A- bendstunde! [O happy time! O ↓ evening hour] (Bach - St Mathew Passion. No. 74)

Horch, ↓ von fern ein leiser Harfenton... [Hark, ↓ in the distance the quite sound of a harp...] (Hugo Wolf: „Er ist's“)



Giving an impulse, or a surprise:

... Leiber der Heiligen ... gingen ... in die Heilige Stadt, und ↓ er-schienen Vielen [... The bodies of the saints... entered... the holy city, and there ↓ appeared many...] (Bach - St Mathew Passion, No. 73)

In ↓ meine Saiten greif ich ein, sie müssen alle hinterdrein. [I ↓ touch my strings, and they all must follow] (Wolf, Der Rattenfänger)

IV. The descending perfect fifth at the end of a song or passage

Many of the texts end with an exclamation mark, which may be associated with invocation, exclamation, reproach, demand, decision, threat, intention, dramatic situation, etc. (see examples). They are almost always „concluding“, confirming statements („That's how it is, was, should be, will be“).

Special features: In the „Schönen Müllerin“ I found only four, in the St. Mathew Passion only two

such final fifths, whereas Wagner does not skimp on them: in the first movement of Parsifal there is as good as 12 times as much as in the Magic Flute (Parsifal: about 58 of an estimated 530 bars of singing; Magic Flute: about 20 of an estimated 2300 bars of solo singing):

Papagena and Papageno face each other. (She:) „... papapapapa Papa- ↓ geno!“ (No.21)

Before the trial Tamino und Pamina are finally allowed to see each other:

„Tamino mein! O welch ein ↓ Glück!“ „Pamina mein! O Welch ein ↓ Glück!“ [Tamino mine! Oh what ↓ joy! Tamino mine! Oh what ↓ joy!] (No. 21)



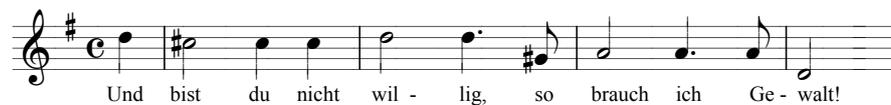
... denn er hat gesagt: ich bin Gottes ↓ Sohn. [as he hath said: I am God's ↓ son] (St. Mathew Passion, No. 67)



... tretet in den Tempel ↓ ein, kommt, tretet in den Tempel ↓ ein! [... enter the ↓ temple, come, enter the ↓ temple!] (Magic Flute No. 21)

... kein Gott auf Erden ... sind wir selber Göt- ↓ -ter! [no god on earth... we ourselves are ↓ gods] (Winterreise No. 22)

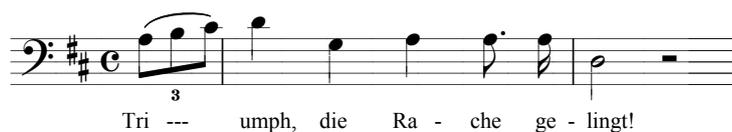
(Schubert - Erlkönig:) ... und bist du nicht willig, so brauch ich Ge- ↓ -walt! [and if you are not wil-ling, then I will use ↓ force]



Mein Kind soll deine Gattin ↓ sein, (die Königin der Nacht zu Monostatos) (Zau No. 21)

(Kaspar:) Triumph, die Rache ge- ↓ lingt! [my child shall be your spouse] (the Queen of the night to Monostatos, the Magic Flute, No. 21)

(Kaspar:) Triumph, die Rache ge- ↓ lingt! [Triumph, the revenge suc- ↓ ceeds] (Freischütz. No. 5. End of the Arie)



„Papageno, frisch hin- ↓ -auf! Ende deinen Lebenslauf ... [Papageno, as ↓ cend refreshed! End your path...] (Magic flute, No. 21)

„Erlkönig hat mir ein Leid's ge- ↓ -tan!“ [Erlkönig has ↓ pained me]



Ihm hilft ... nur der Ei-- ↓ -ne! [He can only be helped by ↓ one] (Parsival, Scene 1)

So breche keiner mir den Frie- ↓ den! [Nobody shall disturb my ↓ peace] (Parsival, Scene 1)

It was a surprise in the research (with hundreds of examples in total) to find that the fifths can be experienced in at least these four qualities. For the abundance of the fifths that otherwise appear, a proposal is herewith made as to how the musician can become sensitive to this and actively engaged.

Martina Maria Sam and Stefan Hasler

New German Edition of Eurythmy as Visible Speech

At last the German version of the new edition is complete and will be available in Autumn!

This has been an exciting research journey, that brought many things to a new light. Some interesting finds: the note books of Maria Schuster-Jenny and Ilse Kändler-Roloff with sketches and also drawings by Marie Steiner and Tatiana Kiseleff and others. These helped to cross-check problematic areas and rethink certain gestures. More eurythmy figures have come to light bringing new aspects. Some of Steiner's notebook entries have been included.

Vor vier Jahren haben wir im Zuge der damals abgeschlossenen Arbeit am Toneurythmiekurs überlegt, ob es sich auch für den Lauteurythmiekurs lohne, ihn vollständig zu überarbeiten. Wir waren uns nicht sicher – und suchten so zunächst das vorhandene Material zusammen. Wir waren bald sehr überrascht, was sich da alles auftat! Und so wurde die Neuedition dieser Vorträge zu einer spannenden Forschungsarbeit. Es gab vieles zu entdecken, was ein ganz neues Licht auf einige im Kurs vorgestellte Zusammenhänge werfen kann.

Im Einzelnen:

- Das Stenogramm wurde von Michaelis Messmer vollständig neu übertragen. Diese «Wortlaut-Übertragung» haben wir im Wesentlichen der Ausgabe zugrunde gelegt. Es stellte sich dabei u. a. heraus, dass im zwölften Vortrag ca. ein Fünftel des Textes bisher gar nicht übertragen worden war.
- In privaten Nachlässen tauchten zwei Mitschriften des Kurses auf – von Maria Schuster-Jenny und Ilse Kändler-Roloff. Diese gaben uns die Möglichkeit, einige schwer verständliche Stellen zu korrigieren und Stenogrammlücken zu füllen.
- Damals aktuell entstandene, in den Text oder in den Anhang aufgenommene Zeichnungen von sieben Menschen (Marie Steiner, Maria Schuster, Ilse Kändler, Tatiana Kiseleff und Notizen von drei unbekanntem Teilnehmern), geben viele Bewegungsinformationen, die der Text nicht liefern kann.
- An gewissen Stellen – für Seelengebärden und bestimmte Laute – zeigte Rudolf Steiner die Eurythmiefiguren. Zum Teil wissen wir genau, welche das waren. Weitere Originalfiguren aus jener Zeit tauchten in den letzten Jahren auf, die nun an den entsprechenden Stellen abgebildet werden.
- Dank der Stenogramme konnte zum Teil genau nachvollzogen werden, wie die Wandtafelzeichnungen Rudolf Steiners nach und nach entstanden sind. Sie wurden so in den Text integriert, dass der Entstehungsprozess verfolgt werden kann.
- Sämtliche Notizbucheintragungen Rudolf Steiners zum Lauteurythmiekurs werden faksimiliert und transkribiert wiedergegeben. Neben dem teilweise schon bekannten Notizbuch 238 wurde das bislang nicht publizierte Notizbuch 615 aufgenommen, das sich im Ita Wegman Archiv in Arlesheim befindet.
- Im Anhang werden die Entstehungsgeschichte und das Umfeld des Kurses beschrieben, die Hinweise deutlich erweitert.
- Insgesamt enthält die Neuausgabe so ca. 650 Abbildungen.

So wird diese deutlich erweiterte Neuausgabe wohl etwas über 500 Seiten umfassen!

Wir freuen uns, dieses Material allen Kolleginnen und Kollegen noch diesen Herbst zur Verfügung stellen zu können.

Eurythmie als sichtbare Sprache

Laut-Eurythmie-Kurs
Rudolf Steiner

Herausgeber: Martina Maria Sam
und Stefan Hasler

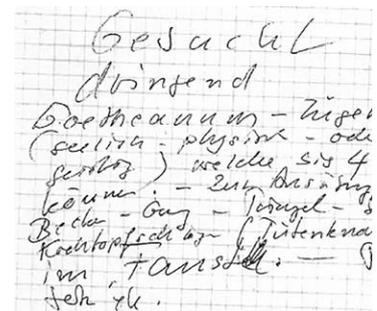
Rudolf Steiner Verlag, Herbst 2019
GA 279, ISBN: 978-3-7274-2791-6

Amusing Surprises while Seeking and Searching

Felix Lindenmaier and I have begun to look through the many legacies and other collections of sheet music in the Goetheanum, some of which have been sleeping the sleep of Sleeping Beauty in the more hidden corners of the building for decades. Some surprising things have come out of the woodwork, of which there will be more news at a later date...

Other funny and entertaining things have also surfaced, which tell of the more human, all-too-human aspects of the musical life at the Goetheanum in the past.. For example, in the estate of musician Joachim von Frankenberg we found a scrap of paper in an unknown handwriting with the following words on it:

Urgently
Required:
Goetheanum members
(soul, physical or even spiritual)
who can count to 4.
To play cymbals, gong, triangle
or saucepan (paper bag, etc.)
in the production of Faust



I can see the despairing conductor, who cannot understand that counting is so difficult: after all, musicians mostly only need to be able to count to 3 or 4 at best, in the worst case scenario to 6. Nevertheless, the players are repeatedly missing their entries and rhythmical pieces simply played wrongly. That is why anyone who can truly count to 4 will be warmly welcomed as a musician in the orchestra that is playing for the performances of Goethe's Faust at the Goetheanum. But beware: anyone engaged to play either the cymbals or the gong or the triangle will probably have to count more than actually play. After 500 bars have been played and counted with feeling, the player is allowed to perform either a ping or a boom. And of course it is all about doing it in the right moment, so the ability to count is vital! But to truly play in harmony with the drama - only possible if one is a member of the Goetheanum, at a soul, physical or even spiritual level...

15. 7. 83
Lieber Herr Köhler,
Hier noch einige "Fahänderungen" für Nr. VII Solowjew.
Nr. VIII als (besser kopierter Duo) mit u. ohne Apollonius - Tema (Cello) -
Versuche während der Ferien noch über diese Sache nachzusinnen. -
Wie ich vermehmt seit er - soll es setzen, würde es setzen, könnte es gesessen haben - beleidigte Feen - weil sie nicht eingeladen, nicht informiert wurden u. nicht auf die Liste der Dottenfelder Konferenz kamen. - Da solcher krank macht wie Ihnen (als potentieller Vorprägungssäule besondere Behutsamkeit für Ihre Gesundheit zu rufen. - Dies von mir aus langjähriger Erfahrung.
Bin immer mal wieder ein paar Tage in Dornach - sonst auf Kontakt-Tournee. Mit G. v. Frankenberg.
Dornach - Dornbach - Dornkrach - Dornschwach - Dorndach - Dornsach - Dornlach
↑
beste Wortschöpfung Dornwach?

We discovered in letter written by Joachim von Frankenberg to a Mr. Koehler on July 15 1983 that there were also some spiteful fairies who had not been invited to the christening and who had then become a threat to Sleeping Beauty:

I have been told that there are - would be, might have been, allegedly, - spiteful fairies who had not been invited to or informed of or were not on the list of attendees at/to the conference on the Dottenfeld farm. This sort of thing is unhealthy and I would like to warmly advise you - as a potential visitor to the stocks - to take particular care of your health. I write this out of many years' experience... I regularly spend a few days in Dornach, otherwise I am away on tour, networking.

Yours sincerely Joachim von Frankenberg

Dornach (Thornah) – Dornbach (Thornstream) – Dornkrach (Thornrocket) – Dornschwach (Thornweak) – Dorndach (Thornroof) – Dornsach (Thornthing) – Dornlach (Thornpuddle). [Dornlach (Thornpuddle) is the best word creation] Dornwach (Thornwake)?

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New vitality to promote eurhythmie

The German trust: Der Verein zur Förderung der Eurhythmie e.V. is looking for committed supporters and members to promote eurhythmie!

The future of eurhythmie needs funding institutions and supporters, that will secure funding for this work. All eurhythmists know the financial struggles in their training and in their work. The above German non-profit association supports eurhythmie and eurhythmists, including speakers for eurhythmie, in training, projects and performances.

The association is non-profit and has statutes that make it possible to support individuals or groups abroad and act as a mediator and transfer funds for students and eurhythmie projects.

There are 3 new members helping to carry responsibility and set new goals. The project wants to widen its audience to all eurhythmists, students and speakers. The association urgently needs new members and donors if projects worthy of support are to be supported more strongly from its own resources in the future or if events are to be held on its own initiative.

So today you, dear reader, are asked to ask yourself whether you can support the Verein zur Förderung der Eurhythmie e. V. - be it through a membership or a one-time donation. Maybe you would like to take advantage of a grant yourself? You can request our membership application without obligation. You may be pleasantly surprised to learn that not only the statutes of the association allow great flexibility, but also the structure of the membership fee.

Frank Buchner, (council member),
Reinachweg 4, DE-73760 Ostfildern
+49 711 300 20 317
v.z.f.d.eurhythmie@gmail.com

This article has been shortened, and is included in the English edition among other things, as an inspiration to others to create similar trusts.

News from the Work of the Section

This summer the meeting of the graduating classes from eurythmy trainings all over the world were joined for a second time by those in **creative speech**. The speech graduates came from Switzerland, Finland, Israel and South America; those graduating in eurythmy from China, Germany, Hungary, Romania, Spain and Switzerland. During the teachers' conference, artists teaching both subjects also presented their work in performance.

A colloquium took place at the Goetheanum in July 2019 on the subject of interpreting and directing the mystery dramas. The request for such a colloquium arose at last year's summer conference: it had as its main feature performances of individual scenes from the plays, in which actors from fifteen different places participated.

The mystery dramas are currently being rehearsed and performed in the following places: Goetheanum, Basel, Bern, Harduf Israel, Helsinki, Japan, Järna, Drempeltheater Netherlands, Prague, Rome, St. Petersburg, Stuttgart, Thüringen, Vancouver and Vienna.

A group of performing artists under the name *Spielraum* have been performing at the Goetheanum every Tuesday evening this last year. In their first season, which began last October, they gave 40 performances, which included readings, dramatic performances and cabaret evenings. These performances will be continuing.

A new initiative offering training in creative speech has started in Stuttgart. Speech artists teaching at the *Freie Hochschule (Free University)* and the *Eurythmeum* are offering

a broad range of options, from a part-time training to short courses.

There will be a new, shortened production of Goethe's *Faust*, lasting approximately ten hours, at the Goetheanum in the summer of 2020. Andrea Pfaeler has been appointed director of the project, while Eduardo Torres will be responsible for the eurythmy. A new feature of the production will be that it will have a speech chorus in which speech enthusiasts will be able to participate alongside professional speech artists.

The first participants from Taiwan were able to attend the meeting of the graduating classes of the **eurythmy trainings** last year; this year the first two groups from mainland China were able to attend. Worldwide, there are currently 709 participants in forty eurythmy trainings.

On September 24, World Eurythmy Day was celebrated for the third time this year in different parts of the world and in different ways.

The archive concerts in the realm of **music** will be continuing. Concerts comparing the music composed for the mystery dramas, concerts with special instruments, as well as events devoted to deepening the understanding of a particular composer are assisting in awakening our awareness of those individual composers active in the early days of anthroposophy.

There will be a memorial concert will be given at the Goetheanum on Saturday, 2 November 2019 to celebrate the 25th anniversary of the death of Robert Blum (1900-1994). Robert Blum is one of the few anthroposophical composers whose work is known and has been recognised beyond the anthroposophical world.

The third Performing Arts Section festival in speech, acting, eurythmy and puppetry will be a festival **for children and adolescents**, and take place from the 22nd to the 24th November 2019. Seven different groups will be exploring the question of how to work with the realm of the imagination in the Grimm's fairy tales.

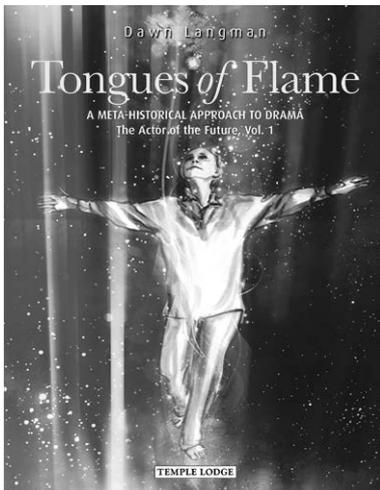
The fourth festival, in 2020, will be devoted to the compositions for the lyre written by György Kurtág und Jitka Kožehulová. How does eurythmy work with the sounds of this special instrument?

The circle of individuals carrying the **puppetry** initiative are preparing a working conference for the spring of 2020: the theme will address the ways in which puppeteers are challenged by the age of digitalisation, and how the challenge can assist them in developing and strengthening their awareness of their work.

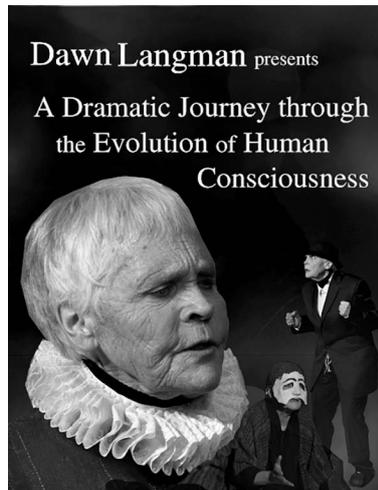
We are looking for individuals who have conducted practical research into the musical indications in the lecture cycle *True And False Paths of Spiritual Investigation (GA 243)*.

In the last lecture of the course Rudolf Steiner gave indications as to how in the future music will enable us to experience the Christ in the future. What has been researched on this subject? What has been composed? What compositions already exist? Please send your compositions or information regarding compositions you may know of to the Section for the Performing Arts.

Johannes Greiner and Stefan Hasler
Section for the Performing Arts
Postfach, CH-4143 Dornach
srmk@goetheanum.ch
+41 61 706 43 59



Tongues of Flame
Dawn Langman
Temple Lodge Publishing
ISBN: 978 1 912230 30 3



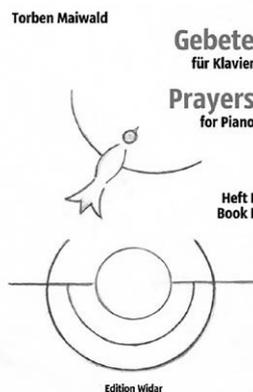
A Dramatic Journey through the Evolution of Human Consciousness
Dawn Langman
These DVD presentations complement *The Actor of the Future*, demonstrating in a living way, many of the themes and moments it explores. It must be understood that the etheric dimension of the speech technique and Chekhov methodology cannot be recorded by a physical machine. Available online at www.rudolfsteinerbookcentre.com.au



Das Tonerlebnis im Menschen von Rudolf Steiner
Reinhild Brass, Stefan Hasler
Goetheanum-Verlag, Herbst 2019
ISBN: 978-3-7235-1621-



Handbuch Oberstufenunterricht an Waldorfschulen
Stephan Sigler, Wilfried Sommer, Michael Zech (Hrsg.)
Juventa Verlag GmbH
ISBN: 978-3-7799-3135-5

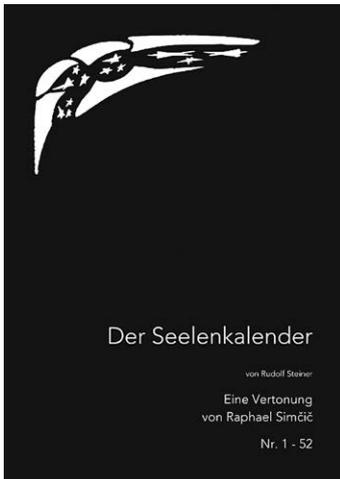


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Gesamtlaufzeit: 3 Stunden 42 Minuten

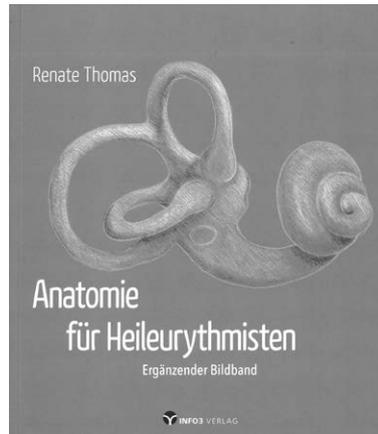
ANNOUNCEMENTS



The Soul Calendar by Rudolf Steiner – Eine Vertonung
 Raphael Simčič
 Musicnotes and CD
<http://projektseelenklang.net/hörproben>



Eurythmie als sichtbare Sprache
 Laut-Eurythmie-Kurs
 Rudolf Steiner
 Herausgeber: Martina Maria Sam
 und Stefan Hasler
 Rudolf Steiner Verlag, Herbst 2019
 GA 279
 ISBN: 978-3-7274-2791-6



Anatomie für Heileurythmisten
 Ergänzender Bildband
 Renate Thomas
 Info3 Verlag 2019
 ISBN 978-3-95779-059-0



All Compositions to Tone Eurythmy Forms by Rudolf Steiner:
 Compositions VI:
 Schuman – Veracini
 Parzifal Verlag 2019
 ISBN 978-3-9520080-5-8
www.parzifal.ch

22nd–24th November
Youth Festival for Eurythmy and Puppetry

22nd–25th June, 2020
International Eurythmy Graduate's Meeting

16th–18th October, 2020
Eurythmy Festival
 Compositions by György Kurtág for lyre with flute, violin and speaker:
 „Herdecker Eurythmien“

5th-9th April, 2021
Sound and Speech – the Wonder of Movement – Dimensions of Transformation

International Conference for Eurythmists, Speech Artists, Eurythmy Therapists and those interested

Courses, workshops, further training

Most of the courses are in German. Please ask if possible in English

Eurythmy

5th–6th October, 2019
Eurythmy to Motives of the Class Lessons. For members of the School.

With Ursula Zimmermann

9th–10th November, 2019
Educational Eurythmy The elemental beings in eurythmy for children

With Dorothea Scheidegger

2nd–3rd January, 2020
Tone Eurythmy Course
 Elements in Tone Eurythmy
 With Dorothea Mier
 For eurythmists and eurythmy students in their graduating year

25th–26th January, 2020
Eurythmy to Motives of the Class Lessons. For members of the School.

With Ursula Zimmermann

1st–2nd February, 2020

The Lemniscate

With Annemarie Ehrlich

29th February – 1st March 2020

Tone Eurythmy and the Zodiac

With Christoph Graf

Friday, 6th March, 2020, 20.00

"... die Seele füllt Azur!"

About the destiny of Wladimir Solowjow and his relation to "Sofia"

Lecture by Barbara Mraz

7th–8th March, 2020

"... sah im All Dich glänzen..."

Eurythmy course with Barbara Mraz

The eurythmy indications given by Rudolf Steiner for the poems by Wladimir Solowjow. What is their secret?

21st–22nd March, 2020

Educational Eurythmy

Course with Claire Wyss

25th–26th April

Eurythmy Meditation

Eurythmy course with Carina Schmid and Benedikt Zweifel

in Planning:

Colour Eurythmy

With Annemarie Bäsclin

19th–20th September

Eurythmy course – About Vocalisation

With Werner Barfod

10th–11th October

Eurythmy to Motives of the Class Lessons. For members of the School.

With Ursula Zimmermann

11th–15th October or 12th–16th October

Eurythmy Course

With Edith Peter

31st October – 1st November

Tone Eurythmy and the Planets

With Christoph Graf

srmk.goetheanum.org/veranstaltungen/kurse-der-sektion

Registration for the courses at the Section for the Performing Arts, P.O. Box, Goetheanum, CH-4143 Dornach. srmk@goetheanum.ch

Formative Speech

Workshops for all those interested. Further Workshops in Speech and Drama will be announced for 2020.

28th September

Four keys

Workshop with Jens Bodo Meier

12th October

Lead and follow

With Isabelle Fortagne

23rd November

The Rainbow of Expression

Workshop with Angelina Gazquez

14th December

„In breathing, Grace may two fold be...“

Workshop with Angelina Gazquez

srmk.goetheanum.org/veranstaltungen/kurse-der-sektion

Registration for the courses at the

Section for the Performing Arts, P.O. Box, Goetheanum, CH-4143 Dornach

srmk@goetheanum.ch

23rd–26th October, 2019

International Conference on Therapeutic and Educational Formative Speech

Through Formative Speech to Earthly Maturity

How formative speech promotes the incarnation process in children and adolescents

21st–22nd March, 2020

Formative Speech Forum

22nd–23rd March, 2020

Formative Speech Teachers' Meeting (by invitation)

Music

Regular monthly event at the Goetheanum

Working group on Wilhelm Dörfler: Living Fabric of Music
Otfried Doerfler:
odoerfler@bluewin.ch

26th September, 2019

Archive Concert IV

Josef Mathias Hauer and Eurythmy
Johannes Greiner, Piano

10th October, 2019

Archive Concert V

Compositions by Josef Matthias Hauer, Hermann Picht, Christoph Peter, Cees van As and others

With Gotthard Killian, Christian Ginat, Katharina Schamböck, Hermann Geugis, Joachim Pfeffinger and others

13th October 2019, 11.00

A Moment with Viktor Ullmann

Introduction by Marcus Gerhardtts, songs, a Melodrama „Cornet Christoph Rilke“ and 2nd Piano Sonata by Viktor Ullmann

21st November, 2019

Archive Concert VI

Compositions by Jan Stuten, Max Schuurman, Herman Beckh, Josef Matthias Hauer, Wilhelm Leverenz, Georg von Albrecht, Raimund Schwedeler, Christoph Peter
With Gotthard Killian, Dolf Zinsstag, Christian Ginat, Katharina Schamböck, Hermann Geugis, Joachim Pfeffinger and others

23rd January, 2020

Archive Concert VII

Compositions by Hermann Klug, Emil Himmelsbach, Hermann Picht, Christoph Peter, Joachim Pfeffinger, Christian Ginat, Gotthard Killian

With Gotthard Killian, Dolf Zinsstag, Christian Ginat, Katharina Schamböck, Hermann Geugis, Joachim Pfeffinger and others

15th March, 2020

Archive Concert VIII

Three, Seven and Twelve in Music
With Johannes Greiner, Steffen Hartmann and Torben Maiwald

13th–15th March, 2020

Music Colloquium

16th April, 2020

Archive Concert IX

With „Quartett Seelenklang“

Puppetry

22nd–24th November, 2019

Youth Festival for Eurythmy and Puppetry

21st–23rd February, 2020

Puppetry Workshop

15th–17th May, 2020

Conversation with the nature beings

Workshop with Karsten Massei

22nd–24th May, 2020

Workshop about constructing figures

With Christoph and Silvia Bosshard

Further Courses

Jan Ranck

Van der Pals/Kirchner-Bockholt

Tone Eurythmy Therapy

USA: October 2019

Israel: Dec. 20th–29th (+ celebrate Hannuka and Christmas in Jerusalem)

Further places and dates in USA: to be announced

Information:

tone.eurythmy.therapy@gmail.com

+972 2 534 46 39

Annemarie Bäschlin

Eurythmy Courses 2020

6th–15th July in Ringoldingen (Bernese Oberland) CH

Annemarie Bäschlin:

Colour Eurythmy

Alois Winter: Speech Formation
planned: Dorothea Mier: Tone eurythmy

Tone Eurythmy Therapy Course 2020

29th July – 2nd August in Ringoldingen (Bernese Oberland) CH

For eurythmy therapists, eurythmy therapy students, medical students, doctors, music therapists

With Annemarie Bäschlin

Medical contributions by Dr. Eva Streit

Exercises, which Lea van der Pals developed and elaborated in cooperation with Dr. Margarethe

Kirchner-Bockholt.

See also *Tone Eurythmy Therapy* by Lea van der Pals / Annemarie Bäschlin; Persephone

Information and registration:

Annemarie Bäschlin

Ringoldingen

CH-3762 Erlenbach

+41 (0)33 681 16 18 (please leave a clearly spoken message on the answer phone)

Courses with Annemarie Ehrlich 2019:

20th–21st September; Hannover

The vowels with their planetary activity

Ulrike Wallis,

tanzkunst@ulrikewallis.de

27th–29th September; Ljubljana

Those who have died

Primož Kočar, kocar.pr@gmail.com

8th–9th October; Moscow

Open Business Course

Oxana, oksalekhina@yandex.ru

18th–20th October; Pisa

Educational exercises

Elisa Martinuzzi,

elisamartinuzzi@hotmail.com

25th–26th October; Hamburg

The Lemniscate

Iris Bettinger,

iris.bettinger@olionostro.de

9th–10th November; Witten

The question as a gateway

Emile Cnoops, +49 2302 184999, cnoops@wittenannen.net

21st–24th November; Madrid

Educational exercises

Raphaela Fritzs, raphaela.

fritzs@gmail.com

2020:

11th–12th January; Bern

How do I stay healthy?

Heidi Müri, heidi.mueri@sunrise.ch

Tel.: +41 34 4453976

18th–19th January; Bern

How do I stay healthy?

Heidi Müri, heidi.mueri@sunrise.ch

Tel.: +41 34 4453976

27th–31st January; Eurythmeum CH, Duggingen by Dornach

Eurythmy in working life

Anmelden: info@eurythmeum.ch

14th–15th February; Stuttgart

Theorie U – The Process: Movement to Eurythmy

info@eurythmeumstuttgart.de

9th–13th March; Göttingen

The Planets

Martina Fischer, Martinafischer2006@web.de

13th–14th March; Hannover

Zodiac and Consonants

Ulrike Wallis,

tanzkunst@ulrikewallis.de

3rd–4th April; Copenhagen

Life: form, movement, relation

Elisabeth Halkier, Tel. 0045-40156940

4th–6th April; Copenhagen

Theorie U – The Process: Movement to Eurythmy

Elisabeth Halkier, Phone 0045-40156940

14th–15th April; Moscow

Open business course

Oxana, oksalekhina@yandex.ru

20th–23th May

17th International Eurythmy Festival Forum for Young People

Witten Annen

www.forumeurythmie.de

For various courses in German, please see websites eg

www.alanus.edu

www.freie-hochschule-stuttgart.de

www.eurythmeumstuttgart.de

www.eurythmeum.ch

www.eurythmie-verband.ch

www.srmk.goetheanum.org

www.eurythmie.net

FINAL MESSAGES

Petition

T. Kisseleff mentions the Humorous Introduction that they always did at the beginning of the lighter part of the program, with music by Jan Stuten. 4x each form there and back. Does anyone have any experience or knowledge about this form and / or music? Dorothea Mier.

Answers please to:
srmk@goetheanum.ch
+41 61 706 43 59

This is the Thomastik violin no. 62 from 1924.



Dr. Franz Thomastik from Vienna built more than 100 violins, violas and cellos based on his research in acoustics, physics and aesthetics. He sought to liberate (purify) the sound from any interferences, beats and noises and to bring it closer to the human voice. Of more than 100 instruments built today, only 9 are still known. The Weidler Orchestra Dornach founded by the Emil Himmelsbach Foundation and myself are searching for lost instruments of this violin maker. All possible information is welcome.

Adolf Zinsstag, Hirzbodenweg 88
CH-4052 Basel, Switzerland
zinsstag@hotmail.com
+41795200491

The newsletter is addressed to all trained eurythmists, speakers/actors, musicians, puppeteers and other individuals interested in the work of the Section for the Performing Arts founded in anthroposophy.

Each author is responsible for his/her own contribution.

The editor reserves the right to decide to publish articles and announcements and to make cuts to submitted contributions.

The newsletter is published bi-annually.

Next Publication Deadlines

Easter 2020 edition: 15.12.2019 (publication date: 10th April 2020)

Michaelmas 2019 edition: 01.06.2020

Editors: Stefan Hasler, stefan.hasler@goetheanum.ch

Translation: Sarah Kane, Rozanne Hartmann and Peter Stevens

Final Proof: Rozanne Hartmann

Layout: Marcel Sorge, rundbriefsrmk@goetheanum.ch

Print: deVega Eitzenberger, Augsburg

Goetheanum, Rundbrief der SRMK, Rütliweg 45, CH-4143 Dornach

Subscriptions

This bi-annual Newsletter is obtainable only by subscription:

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No. 71 • Michaelmas 2019

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Leader: Stefan Hasler

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Newsletter No. 71

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