

Newsletter

of the Eurythmy Association of
Great Britain and Ireland

Summer 2016



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CONTENTS

From your editors.....	1
A lover and beloved: Nana Woo.....	2
Teaching eurythmy to teenagers: The Mount.....	3
Youth Eurythmy Festival: London.....	4
Youth Eurythmy Festival: Brighton vox pop.....	6
Eurythmy Festival: Michael Hall School.....	7
Tone eurythmy therapy course: Ballytobin.....	8
soundScape eurythmy, Stroud: reactions.....	9
Eurythmy in Camphill Estonia and Russia.....	10
Impressions from the Council.....	11
Peredur Eurythmy Training.....	12
Musicians playing for eurythmy: Anthea Turner...	13
Musicians playing for eurythmy: Yukari Lyon.....	14
Poetry with eurythmy in mind: Hilary Kidman.....	15
Eurythmy for parents, Michael Hall School.....	17
Caedmon Eurythmy: Jonathan Reid.....	18
Eurythmy form: Marguerite Lundgren.....	19
Twitter and Facebook.....	23
Artistic training for eurythmists: Ytterjärna.....	24
Annemarie Ehrlich: Emerson College.....	24
Eurythmy-by-the-sea: Canada.....	25
Vacancies.....	26
Diary.....	27
Autumn newsletter deadline.....	28

From your editors

Dear Readers,

Welcome to our summer newsletter. This is the third edition that we have put together. Thanks for your positive responses and the encouraging number of inspired contributions we have received.

This newsletter can foster our connections so that we can be aware of each other and be ready to provide encouragement and support, particularly to those working in the field trying out new things. In addition connections to other artists besides musicians and speech artists will surely help eurythmy be respected, grow and develop.

Even at 100 years old, eurythmy is still young and, like any young person, needs warmth, interest and protection to become mature and develop its as-yet unknown potential. We eurythmists and supporters are needed for this, each in our own way according to our gifts. How do we best give honest yet supportive feedback? We hope to turn to this in a future issue. For, although everyone can judge others according to their own artistic basis, who among



Sketches by Prue Benson made at the Youth Eurythmy Festival (page 4).

us is wise enough to judge how eurythmy as an art best develops?

In the last issue we turned particularly to the work of speech artists in connection with eurythmists. This issue we hear from two musicians working with eurythmists. We have received such a variety of really valuable articles that we apologise to some contributors for having to shorten their pieces due to lack of space.

Enjoy the newsletter and let us know what we got right and what we got wrong. After all, this is your newsletter, not ours!

With our best wishes and may you be inspired in your work!
Elisabeth, Chas and Christopher

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editorial team newsletter@eurythmyassociation.uk



A lover and beloved: eurythmy performance

Performed by Nana Woo at the Christian Community, Stroud 13th February 2016

The second title of this performance was *What is love?* and, as I have always grappled with that question myself, I went with a mixture of high expectations and slight trepidation. Nana Woo is taking her programme of tone, speech and silent eurythmy around the world at the moment in a series of feedback performances, sharing work in progress during what she calls a eurythmy pilgrimage.

What is Love?

*"A lover asked his beloved,
Do you love yourself
more than you love me?
Beloved replied,
I have died to myself and I live for you.
I've disappeared from myself
and my attributes,
I am present only for you.

i love myself i love you
i love you i love myself.
by Rumi*

An Evening with:
Eurythmy (movement of music, poetry)
Story Telling
Accompanied by Latin American Music

With Rumi, the Prophet by Kahlil Gibran
Astor Piazzola, Sumarian myth and
Autobiographical story

13th February
8PM
Christian community
73 Cainscross Rd
Stroud GL5 3EG

Donations welcome
For more information
Nana: 07766885171
Email - Nana-karma@hotmail.com

The mood in the Christian Community Chapel was warm and intimate, a special calm emanated both from the artist's simple white attire and genuine presence and from the room which is purple and white. Candlelight gently warmed the scene. I was immediately transported away from everyday mundane consciousness.

Nana opened the evening with some silent eurythmy which was enigmatic and enhanced the mood of expectation. This was performed with great simplicity and clarity of movement. Nana then spoke to us in humble words, and invited honest feedback afterwards. I warmed to her and felt that this would be an exploratory journey together rather than being told or shown what love is. There were two poems by Rumi, his mighty voice calling to us over the centuries, recited a thousand times yet ever fresh. Nana managed to bring across Rumi's passion and absolute devotion in her movement yet kept her simplicity.

Most touching for me was when Nana shared some scenes from her childhood in a very open

and vulnerable way. She told us where she thought her own problematic entanglements with love stemmed from. I was very moved by her candidness, and the audience laughed and cried together as it listened. I do not think that such sharing would have been done, or have been possible, twenty years ago.

We then heard the Sumerian myth of Inanna who descends into the underworld. It conveys in all its starkness and violence the necessity of losing everything that we are in the world if we want to know the nature of love. Finding out about love is not a hobby!

The evening was rounded off by a very humorous story about scorpions and why they sting, Kahlil Gibran's famous piece on marriage, and a beautiful Hallelujah. It was woven together very fittingly with classical guitar music from Piazzola and others that provided warmth and a Mediterranean element with all that is connected concerning love.

I will be back to see the performance in the summer and would really encourage others to do the same.

Britta Edwards, Stroud

Teaching eurythmy to teenagers with additional learning needs at the Mount Camphill Community



Students at the Mount have a three-year programme of arts, movement and crafts. Eurythmy is part of the curriculum for year groups one, two and three. Eurythmy is also offered to individual students as a therapy. In year three (College 3) the students work on a performing project which is usually shown in March.

I decided our performance project this year would be a music piece. This was because four members of the group have strongly autistic features as well as speech, language and communication difficulties. Two of them have very little speech, one of them has strong obsessive-compulsive tendencies, others have global learning delays and difficulties, but each and every one had developed love and ability for eurythmy.

Live piano music and eurythmy proved to have a harmonising, engaging, socialising and enlivening effect. The group chose an impromptu by Schubert in E-flat minor. Our fantastic pianist valiantly assisted in cutting and reworking the piece so that we could have a musically sound excerpt as a working basis.

At a certain point in the rehearsal process every year it seems that we may well not succeed! Luckily there is a culture of performing at the Mount and the students had practised well. All had access to that ego-strengthening moment of 'Performance' and so in the end everything miraculously came together. Yes, they were magnificent! They performed very beautifully indeed – twice! -- helped by four superb, devoted co-workers. The pictures and the parental feedback can

hopefully convey something of their tremendous effort to overcome difficulties that are essentially unimaginable to us who are less challenged.

Chrystal Hayn, The Mount

It was a beautiful performance with great concentration by the students. As always all I could think about was the hard work and effort that both the students and all of the teaching staff and coworkers must have put in to deliver such a lovely polished performance. The music and movement were beautiful to watch in the calm and quiet surroundings.

This particular performance was very moving for me, although it is quite hard to say why.... I think the first thing is the overall group -- to watch and almost experience with them the atmosphere, the graceful movement, the dress and of course the music, is engaging beyond just watching. I also think the group sense how beautiful it is, and they are all inspired to take part beautifully. The combination of all this, including the 'space', opens your heart, so the whole experience feels more than the sum of the parts. I was also very moved by M's performance, she evidently loves it. I think she is getting a great deal of benefit from it: confidence, posture and self-expression. It would be wonderful if in the long run there could be a small group who could perform not just at The Mount but also in public. Thank you for making it all possible, I think everyone benefits.

Firstly as you will appreciate my attention was, at least initially, very focused on my daughter O and whether she was showing signs of stress so it was hard for me to relax and enjoy the performance in the way some other parents could! Initially I was struck by the visual beauty of everyone in their costumes in the very special environment that the hall provides. When the music and the movement started I felt an overriding sense of how privileged O was to be involved in the performance and of all the benefits that eurythmy is able to offer her in terms of its calming grace, gentle interaction with others, coordination etc. I was very aware that this was an opportunity unique to the Mount and felt a very strong sense that O was in the right place.



Youth Eurythmy Festival London, Rudolf Steiner House, 11th March 2016

This second UK Youth Eurythmy Festival was based on the annual International Forum held at Witten-Annen, Germany, in which upper school Waldorf classes, eurythmy students, stage groups and other artistic groups from around the world come together for a week-long festival sharing eurythmy.

At this year's forum in London, pupils from the Brighton Steiner School, St Michael Steiner School, and Steiner Academy Hereford were joined by the students of West Midlands Eurythmy, and Peredur Eurythmy.

After extending a warm welcome to the afternoon's performances, eurythmist Michèle Hunter invited everyone present to participate in a ceremonious opening of the festival. A continuous, tightly-formed human chain filled the aisles of the auditorium in a great circle comprising students, teachers, friends and parents, moving to a short tone piece and poem. From the balcony, the mood of reverence and beauty that rose up and filled the hall was awe-inspiring and palpable.

A pageant of eurythmy unfolded throughout the afternoon, the colours of the stage lights, the costumes, the movement of word and of music reflected the diversity and wealth of eurythmy: a chorus from *Persephone*, a prayer of St Patrick, Akhenaten's *Hymn to the Sun* (presented by an after-school eurythmy club), Rumi, Shakespeare, and music by Corelli, Scott Joplin, and the modern Japanese composer Yoichi Usami.

The eurythmy students made visible the transformation of the physical body into a vehicle for sound in space. They demonstrated basic eurythmy forms and a wealth of poetry and music including the lovely, legendary Ballad of Semerwater, a lake beneath which a lost city lies:

*Deep asleep, deep asleep,
Deep asleep it lies,
The still lake of Semerwater
Under the still skies...*

Class 7 and 8's simple, geometric choreography with minimal gesture and stark identical costumes was particularly effective. So was the performance of Class 10's Tchaikovsky piece. The precision and crystal clarity of snowflake formation and the releasing into warm expanded forms was shown with feeling and sincerity.

The fairy tale of *The Little White Butterfly*, devised by a Class 12 pupil to perform to kindergarten children, was very enthusiastically received. After emerging from her green, restrictive caterpillar, the butterfly flies off to find some colour for its wings -- it longs to feel a part of the world! After many attempts, disappointments and encounters, it joyfully displays dappled colour on its wings, or becomes 'spotty' as the narrative tells us! This story with its gentle repeated song was moved with effortless grace, energy and charm.

Such a festival is a powerful forum for the presentation of eurythmy. This art seems to harbour the whole beauty of the young person's form within it, bearing the essence of the incorruptible, lighting up and bubbling forth like artesian waters into the darkness of our time. The theme of death and regeneration, including the longing to be coloured by or to belong to our planet earth, is remarkably expressed by the nature of eurythmy itself. Where do the artesian waters of this art spring from?

We know from Rudolf Steiner that through the beautiful, free movements of eurythmy, a potential arises for connecting to worlds of spirit before birth. It is then that the seeds of our future karma are sown which we see unfold in our life on earth. Furthermore we learn that these free movements of eurythmy arise from unspent reserves of etheric forces from the activity of learning to walk as a child.

The faculty to sense the impulses of our karma that lead us back to earth again is precisely what is so crucial for our time, giving eurythmy contemporaneity in the arts.



In the performance of the butterfly, I could feel the concealment of real inner strength in the performer, mysterious, hidden within

grace; in the crystal clarity of the snow flakes appearing and dissolving into warmth, the emerging capacity for a light-filled, harmonious giving from the individual who finds greatness in cooperation within a group.

All of this belongs to a true artistic perception streaming objectively from the performer to the viewer affirming our deepest selves, not as subjective self-expression, but streaming out of the new art of eurythmy. We know also from Rudolf Steiner that the unique, revitalising nature of eurythmy works in our sleep after we have watched a



performance. We are rejuvenated, maybe even helped to *find the spirit to myself* of our own true being and destiny.

The freshness and beauty clearly visible in some of the children's performances made unforgettable impressions; they are flag-bearing impulses for the future of eurythmy. Young people face the great challenge to believe in themselves or another, and to work together for the survival and the future of our planet. Everywhere -- this is universal -- youth carries new spiritual vitality, new directives for inner leverage capable of outstripping the darkness of our apocalyptic times. The world desperately needs what they are bringing.

We must meet them -- who *they* are with their karma and impulses for the future -- meet *their world and culture* through the content and whole approach to eurythmy. We are familiar with the forces that hinder humanity and work with such devastating power. How can we reverse the dying away of eurythmy that we witness in the UK?

Artists and teachers, let children be inspired by your eurythmy! Let them have fun in their lessons, find discipline, find their feet, leap onto the stage, and reach for the stars! Find the spirit in the culture of today! It is out there, in small flickers of light and in great beams shining from beneath the darkest clouds onto the earth. The spirit of our time will then inform the artistic and educative world of eurythmy. Eurythmy will not be submerged ...*deep asleep, till doom...* but will shine life back into our culture.

The seeds of eurythmy are indestructible and here was a festival gathering seeds for the future.

Prue Benson

(Prue Benson is an eurythmist, artist and writer. Thank you, Prue, for the sketches in this Newsletter which you made in situ at the forum -- Ed.)

Youth Eurythmy Festival, London -- vox pop from Brighton

Some weeks after the Youth Eurythmy Festival to which I had taken my Class 5 from Brighton Steiner School, I asked them about their experiences. They had shown 2 group pieces and one duet. We did most of the work in the 10 weeks leading up to the festival and I know they weren't always so keen on the continuous rehearsal. Their preferred piece was the play we had been working on all term, but wasn't yet finished and far too long for our festival slot. At the 11th hour they persuaded me to do the opening to their play in addition to the poems, and so we did.

For me as their teacher it was great to have the festival as a goal, nerve-racking also as my own eurythmy teachers would see my work for the first time, my colleagues and the public would be able to judge how I was doing -- how would it be? Once the children stepped on stage, it would be over to them. It was so great to see them working together and working well. I especially appreciated that afterwards eurythmists told them directly how much they had enjoyed their work.

Ten days later they performed their pieces and the whole of their Greek play for their parents. Everything had grown so much and it was the best they had ever done, one of those moments when we parents and teachers experienced real beauty. I hadn't expected such a transformation and I believe having been at the festival inspired them and gave them confidence.

After Easter it was back to business as usual (for these 11-year-olds the Olympics are coming up). One child asked if they could make their own choreography, so we have started a music project with two groups and two pieces at the same time. It is a little chaotic, noisy and experimental for us but they are putting themselves into it and I feel it came out of the festival. I experienced strongly that the Youth Festival is a positive thing, to share our work even the work in progress and give the children feedback and context for their lessons was so good. I too was inspired, I could see my own shortcomings and also where I had done well.

Here follows a quick vox pop from the playground:

How did you enjoy the eurythmy festival in London?

I really liked it, all the atmosphere and seeing what everyone else was doing. I really liked the play (Class 8 Hereford).



It was very fun actually, I liked watching all the other classes and seeing what they did, it felt nice being on stage.

I really enjoyed the performance because I never really get to do eurythmy properly and it gave me a chance to do it because after school we put this little thing together.

We had time to work on it.

It was nice. All the people were flowing. We did half our play which was quite nice. It was quite expressing the movement, nice and flowing.

I think it was ok.

What was good about it?

Our play. I liked one of the other plays that was my favourite.

What did you think of the other schools?

They were very good. They were older than us. They were a higher level than us. That was inspiring.

The other schools were really good. The play was really nice

Did you get some nice comments?

Yeah one boy said to me, 'that was amazing especially your performance'. That made me feel really good, I never get stuff like that.

Remember some teachers came up to us and told us how good it was.

Did you think you did well?

I think we did really good. If people tell me I'm good at eurythmy I believe them.

Has it made you feel differently about eurythmy having been to London and taken part?

Yeah it made it more fun.

No.

Yes. I've seen one adult group perform eurythmy before and it was sort of a bit different, but that [festival] made me feel like you can do eurythmy past school in different ways, cos before I thought it was just like a hobby. [But] you could do it as a job, you could do it as entertainment, it's funny. Different schools like eurythmy and different schools don't but I think we could see what schools really like it. Most people in schools put their heart into it and I think our class should [too] because it's a lovely thing to do. But I think that it's not really what they want to do but I think its good to try new things. I really liked that day in London.

Do you feel you have achieved something? That something to work towards is good?

Yeah, having like a goal at the end of the year, not just something that you need to get to but you want to get to.

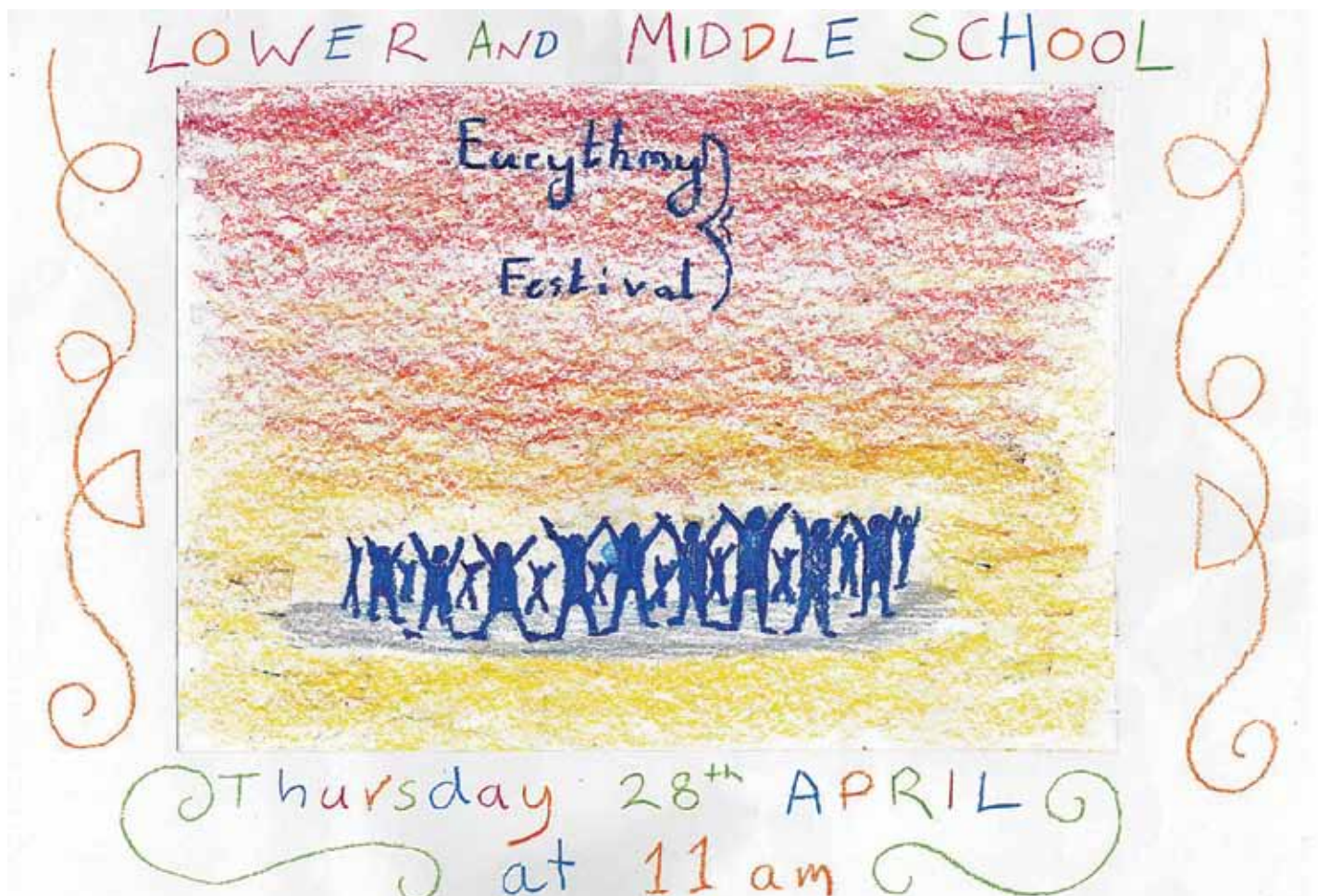
And you want to show people?

Yes.

For these children I feel that the festival achieved everything we wanted from it: a long view on eurythmy, a social experience and context, and something to aspire to and be proud of. It is definitely bearing fruit in the classroom. I just have to learn that 'Entertainer' routine before class 6.

Kelly Williams, Brighton Steiner School

Eurythmy Festival at Michael Hall School



Our second School Eurythmy Festival built on the success of last year's event. The idea of an all-eurythmy festival has quickly been accepted and next year's is already pencilled in!

Even with 450 theatre seats, it was a challenge to find space for all to watch. The work we saw was quite varied but we three eurythmy teachers, Michaela Alton, Michaela Devaris and myself, noted there were quite a lot of rod exercises compared to poetry!

Class 3 (Michaela Alton) opened with Genesis then a

weaving rod exercise. The children did a cross tap with their oncoming partner as they wove (which made a big impression on some my classes who now tap rods on passing, whatever the exercise!).

Class 8 presented the Beatles' *Eleanor Rigby* arranged for violin and three cellos, some very talented musicians in the class playing for the rest. The students gave major input when we worked on this and they were going to perform it twice with two 'casts'. In the first performance some found it a bit daunting to do classic tone eurythmy in dresses and

Thank you to the pupils of Michael Hall Class 4 for the beautiful festival posters in this issue



veils for a full theatre and were more restrained than usual. However the boys were praised for how well they held the space (helped, I think, by the red veils they chose!).

Then we ran through from the Classes 2 upwards. I particularly enjoyed a Class 2 performance of the fable *The Lion and the Mouse*, based on *We Seek One Another*. The lions had amazing colourful crepe paper manes and the mice had equally striking ears! It was very spirited with wild mice almost going the wrong way and some impromptu eurythmic traffic control was needed to avoid mayhem!

W. B. Yeats' *Fiddler of Dooney* performed by Class 4A brought Irish flavour with the Irish jig played by the fiddler herself and danced by the class. Class 4B performed the 7-fold rod exercise in a circle moving in canon to music. When they all turned to face the audience, they showed that special change of collective experience to an individual one which echoes the changes taking place in the children at this age. Like this they demonstrated the 12-fold exercise in pairs to a Bach minuet, starting with one pair then more pairs joining gradually until the stage was filled with movement.

Classes 5 showed a mixture of rod exercises and tone eurythmy with Schumann's opening piece from *Scenes from Childhood* and a sparkling little rod piece set to Papageno's theme from *The Magic Flute* (this courtesy of Dan Maslen who shared it at a eurythmy inset day at Rudolf Steiner House).

Classes 6 and 7 (Michaela Devaris) showed precision rod throwing and a lengthy sequence of rod exercises set to music. These were impressive and drew comment. Many rod exercises combined with weaving and circling forms ended with a harmonious eight, slowly building to a concentrated intensity.

The second performance of *Eleanor Rigby* closed the festival. Before they went on I told the class how well they had worked and what a brave thing it is to perform in front of the school and the parents, but now the most important thing was just to enjoy it and give it away. They did exactly that with inner joy and singing gestures!

As with last year's festival, the response from the parents was universally warm and enthusiastic and we teachers feel newly inspired about what we might bring next year.

Maurice Manning, Forest Row

TONE EURYTHMY THERAPY COURSE WITH JAN RANCK

CASTALIA HALL, CAMPHILL BALLYTOBIN

COMMUNITY, IRELAND 1ST – 10TH APRIL 2016



This spring, a unique event for eurythmists took place in Camphill Ballytobin, Ireland. Eighteen eurythmists met there to learn about the Tone Eurythmy Therapy Course developed by Lea van der Pals and Dr. Margarete Kirchner-Bockholt under the invigorating guidance of Jan Ranck, founding director of the Jerusalem Academy of Eurythmy. Long held in German by Annemarie Bäschlin, this was the first time in some years that it has been accessible in English. We were from Ireland, Australia, Japan, Taiwan, Sweden and England.

Jan put us through our paces by bringing us back into contact with the basics of Tone Eurythmy: beat, rhythm, pitch, major and minor triads, ethos, pathos, scales, and intervals. If one had been listening at the keyholes, one might have thought we were in training for the circus as we 'swallowed our rods', 'swung on trapezes', and 'held acrobats on our arms' (we even attempted to become octopi!). All these images called for great inner and outer activity. Jan then led us through nine sequences of tone eurythmy exercises developed in relationship to specific illnesses, emphasising the importance of our own skill and mastery of the elements of eurythmy in order to convey them to the patient.



In addition we had the privilege of having the concert pianist Michael Zelevinsky at the piano, also from Jerusalem. It was a great joy, especially for the many of us who work without accompanists, to move to music so beautifully and sensitively played. And every evening Michael gave a recital on the Steinway grand, a rare opportunity to feed one's soul!

We are indebted to Gina Poole for organizing the event, to Camphill Ballytobin for its generosity giving us use of

Castalia Hall at no cost, and to the Anthroposophical Society in Ireland for their generous donation towards our costs. We thank Jan most especially for bringing this training to the English-speaking world. We all hope not only that the course might be repeated in Ballytobin one day, but also that others might imitate Gina's initiative in other locations. Jan confirmed that she is open to this idea. Thank you Jan!

Roxanne Leonard

“Life is a tree the blossoms in the stone...” soundScape eurythmy, Stroud - some reactions



It was my first experience of a eurythmy performance and I was blown away. The combination of movement, music and words was very powerful. The movement provides interpretation and punctuation that enhances the whole experience. It's the glue in an interplay between different elements, and also the lead from which the music and words take their cues. It is constant and reveals the rhythm of silence; there is no beginning or end, just a continual flow of expression. It was extraordinary. A slick and entrancing performance. Magical.

Mel Adams



soundScape eurythmy, Stroud's celebration of the life and work of Vernon Watkins was the sort of evening one never forgets. The event was as fine an introduction to a poet of whom I knew very little as I could wish for... The atmosphere was enhanced throughout by beautiful colours in the eurythmists' costumes, more than compensating for the absence of stage lighting... In between poems and spoken introductions, the pianist wove a beautiful skein of carefully chosen, short piano pieces which allowed for a breathing element in the whole evening... I feel I do know Vernon Watkins a little now; indeed so magical and effective is the formula that it cries out to be repeated with other poets...

Christopher Hudson, Stroud



I was enthralled by Vernon Watkins' verse in which observation of nature and spiritual experience merge. Eurythmy seems the perfect form to express these inner states with subtlety, and complement the lyricism of the poetry recital. *soundScape* worked together to provide a series of seamless and wonderfully fluid performances of several poems.

Jill Barr, Christchurch

This was my first eurythmy performance for a long time... It generated a feeling of peace, while the movement lifted me up and gave a feeling of spreading energy. The changing constellations and movements of the eurythmy captured Watkins' metaphysical poems, full of underlying vigour. What really struck me were the silent preludes

of each piece: circular, swelling movement as though collecting energy... gathered for the recitation to begin, then the power released and gradually emptied out. The observer went through a cycle of birth-life-decline-death, all within a few minutes. It was a lovely eurythmy performance, a great collaboration of different arts expressing lighter and darker moods. I am sure every member of the audience could take home something of this artistic work.

Tim Lohmann, Halle, Germany

Eurythmy in Camphill Estonia and Russia

I recently spent one week in Estonia and two weeks in Russia. In both countries, I was in a small Camphill place where David (my husband) and I tried to bring some human and cultural support.

In Estonia, I had a eurythmy group with about 14 adults, some with special needs and some young German coworkers, for four daily sessions. This was my third visit. Although they had not had eurythmy otherwise, I was amazed at how there was already a sheath around our session. Everyone knew how to start and many were familiar

with the exercises. Someone translated into Estonian. We worked on a little poem about a bulb waking up in spring and *Ich fühle meinen Stern*, a verse by Rudolf Steiner in German. Their hall, the room we used, is actually the top of a barn and quite narrow -- not so great. I had fundraised for some eurythmy shoes so it was great not to have the usual slippers and sandals etc.

It was my second visit to Russia. I had two classes everyday for two weeks, one in the afternoon with people with special needs and a few young coworkers. Their hall is also very basic. Both last year and this year we did something in Russian, one of the coworkers speaking while we did big gestures rather than sounds. This year we did the opening song of the Mystery Dramas. The

other class was with 10 coworkers who came faithfully every morning. We worked on another verse from the Mystery Dramas which connected up with the whole village's work on the Middle Ages Mystery Drama scenes. It was a wonderfully creative two weeks.

And I would like to take this opportunity to say goodbye to many colleagues and friends. At the end of August,

David and I will be going to join *The Cascadia Society for Social Working*, a small Camphill place in Vancouver, Canada.

Marie-Reine Adams, Stroud



Some Impressions from the Council

We in the Council are not being too clever this year with timing our meetings. They are out of sync with the newsletter, occurring just as it is going to press, so these impressions can only come months later and my old brain is not what it was. Indeed, I had made notes of what I thought I wanted to include only finding, when I referenced something in the *Spring Newsletter*, that I had already said most of it *then*. Oh dear – we hope to manage a better rhythm of meetings next year. So, to start again....

We met at the Barbican in February, welcoming Roxanne Leonard to her first meeting since joining us. As I have already(!) told you [see *Spring Newsletter* -- Ed.] she will be keeping us informed of all the many eurythmy activities going on in Ireland -- as I'm writing this the Colour-Light Therapy Conference is happening in Ballytobin and I certainly hope we'll be hearing about that -- but she is also going to help Willemien Erenga with the Association's finances. On which note, you will all be pleased to know, we decided to keep the current Association subscription at £30 per year for now -- and we will be very happy if you all pay up!! Elisabeth and Chas Bamford joined us for part of that meeting so we could have an in-depth discussion about the newsletter. There has been a positive, even enthusiastic, response to its development over the last few issues and there are lots of ideas for carrying this forward. All of us were also in agreement that printed copies with coloured illustrations would be the ideal. The conversation is ongoing as to how we can achieve such an ambitious aim with our fairly limited finances. Of course, the most important aspect of the newsletter is your contributions, my dear colleagues, about all your wonderful work in eurythmy so please keep them coming!

We also gave Michael Mehta, also present for part of

the meeting, a vote of thanks for caring for the Association website over these last 10 (yes, 10!) years because he is retiring from this task this coming summer... which might remind us that the *Eurythmy Association of Great Britain and Ireland* will soon be celebrating its 10th birthday! And don't worry -- it looks as though Chas Bamford is going to take on the website, maintaining it as is for the present until it becomes clearer what we want to make out of it, particularly in the light of the Outreach Initiative's foray into social media. Any thoughts or suggestions for the website will be gratefully received.

And then there was the next AGM to consider. I hope those of you who couldn't be present read about the glorious 2015 'AGM Event' in the newsletter and got a bit of a feeling of the flavour of it. Those of you who were there were unanimous in your wish for a repeat performance. If you have ever put on a workshop or conference you will know how much work it is to pull it off, let alone what it takes to make it run smoothly and effortlessly. So when we asked whether we were prepared to do it again, every one of us gulped and took a very deep breath! But of course there was no saying 'no' and we got as far as Stourbridge agreeing to host it (thank you!) before everything flew up into the air again, as you have all been informed [see email from Gabriella Vasas-Turbull 17th May 2017 to all members -- Ed]. So as I write now I can say that there will be an 'AGM Event', but where and when and in what form I do not yet know -- though by the time you are reading this presumably we will all know. The Council will have met again and plans will once more be afoot.

May our precious eurythmy go on flourishing! With warm greetings on behalf of the Council: Gabriella Vasas-Turnbull, Willemien Erenga, Tomie Ando, Maurice Manning and Roxanne Leonard

Christopher Kidman, Ringwood
council@eurythmyassociation.uk 01425 482416

The Peredur Eurythmy Training

Creating and running a eurythmy training is a challenging undertaking and in the current climate the dedication needed to do this contrasts evermore starkly with the unsettling conditions we live in. The need for eurythmy today is very tangible. However obvious, it is good to remember that within our trainings the next generation of eurythmists are given their tools and the space to develop. It has been a massive blow to lose two of our British eurythmy trainings recently. It highlights the need to strengthen the schools still in existence.

In about 12 years, *Peredur Eurythmy* has built up a strong, distinct quality of movement through the idealism and leadership of those who started and nurtured it. We are now moving into a new phase of development by offering a dynamic and transformative curriculum for each specific group of students. We will tailor our training for those making the destiny decision to study with us.

For the new students coming this autumn, much of the course will take place in one group but combine various 'study levels', allowing the students to move together and learn from each other. Also we will invite trained eurythmists to be part of the group. The students will focus on intensive project work and thus grow used to performing. Regular level-specific lessons will be taught separately.

Waldorf schools frequently send out job advertisements for eurythmy teachers, which often go unanswered. The children in these schools go another year or more without eurythmy. Or inexperienced eurythmy teachers (with insufficient training or too little support) leave their posts after a short time. Both scenarios are deeply disappointing and damaging to the teacher, the schools, the children and our professional standing.

In Germany, an additional mandatory pedagogical training after the four-year eurythmy training (similar to the eurythmy therapy training) looks likely. In Britain it will take time before we have anything like this. *Peredur Eurythmy* is committed to incorporate a stronger pedagogical component into its training (even if this cannot yet be a dedicated year-long course after the training) to address the great need for good eurythmy teachers.

We are committed and well on the way to attracting a strong and vibrant group for September, but would welcome more applicants! We are open to those who wish:

- to begin their training
- to do intensive eurythmy for a shorter time (e.g. a term or a year)
- to finish a training they have already started
- as trained eurythmists, to do a refresher
- as freshly-trained eurythmy graduates, to remain longer in a learning environment and be part of a performing project

Peredur Eurythmy and *Eurythmy West Midlands* are committed to more collaboration and to bring cohesion to the bigger picture, building on existing foundations. (For some years the students of the *Camphill Eurythmy School*, *Eurythmy West Midlands* and *Peredur Eurythmy* met annually for Annemarie Ehrlich's wonderful week-long courses, and sometimes for Valerie Taylor's anatomy course).

While our activities in the *Eurythmy Outreach Group* encompass more than just the two trainings, it is worth noting that representatives from both organisations have been a pivotal part of this work from the start.

Eurythmy was inaugurated before the Waldorf school movement began and was an integral part of its curriculum from the outset. Its importance as an art form in the world at large is not to be underestimated.

For some years now, the 'feeders' into this training (among others) have largely dried out and it has become increasingly difficult for an individual to find their way to us. We appeal to alumni, Anthroposophical Society members, and friends of the movement for their awareness, interest, and help. Word-of-mouth recommendations are a very effective way to help people find their next step.

If you know of anyone who would be interested, please ask them to get in touch!

Sigune Brinch,
Peredur Eurythmy
info@peredureurythmy.com
<http://www.peredureurythmy.com>



What is it like to be a musician playing for eurythmy?

Eurythmy from behind the piano I

I first started playing for eurythmy in 1995. Previously I had taught music in a private secondary school, both classes and individual lessons. As we had just moved to the Ringwood area I had advertised for private piano, violin and singing pupils. Then I was approached to undertake a pianist position at the Sheiling Community and I must admit at the beginning I had no knowledge of what it involved. At first I just sat at the piano and played the music put in front of me with little understanding.

I started by playing for the first and second year Camphill Eurythmy School students. I gradually learned along with them how to play the opening exercises in a way that helped them. These would include BCE, contraction and expansion exercises, simple scales etc. In this way I gradually learned the gestures. (I had to be shown several times how to play BCE. The TAO had me foxed for quite some time!) What influenced me most was the performance of the intervals. The several teachers I worked with had different ways of discovering these with the students and through this I became very aware of the special differences between each, of which one is not so aware as an instrumentalist. Over the years the gestures became a part of me and of my own teaching. For instance I would demonstrate how a fourth was a discord and how far the sixth and the octave reached up. I found it especially useful for aural training. The different gestures for sharps and flats and major and minor were also helpful, especially for singers.

The other part of eurythmy is of course the expression of different pieces of music in movement and gesture. I think it takes many years to understand the best way to play the music to enable the eurythmist to express the rhythm, the melody and the dynamics. We grew to understand each piece we tackled, whether a simple Mozart minuet, a complicated Beethoven movement, or a Brahms piece, as we discovered it together. I found it was very much a joint venture. The eurythmists would explain how they wished to express the gestures

and, once I had grasped and understood this, I was able to make other suggestions or even dissuade them from something I felt was not musically correct. I spent many absorbing and happy times with the eurythmy students exploring different periods and styles of music through the pieces which they performed for their end-of-year assessments.

After several years, the Camphill Eurythmy School students moved from Ringwood up to Botton Village and then I was asked to play for the Sheiling School students.

This was another step into the unknown and I was quite apprehensive. But it was the beginning of an almost life-changing experience. Although the content of the lessons was, I suppose, simpler it required more understanding of the ability of the special needs children. For instance some could only move fairly slowly, some would move rather reluctantly and some would dash around a circle twice as quickly. Thus the music I played had to be tailored to fit each student. Other challenges were that I was regularly asked to make slight alterations to the music to fit certain movements, at other times to suggest music to fit different moods and characterisations. I especially enjoyed it when we put on the end-of-term performances of stories with eurythmy and music. I was frequently asked to suggest music for these.

Sometimes a small part of the lesson was given over to my playing a short piece on the piano. I would choose these myself, often related to the time of year, the weather, or events that were taking place. I would play the same piece for several weeks so the students got to recognise it. It was lovely that they would sit and listen so peacefully and with such interest and enjoyment.

The highlights have to be the performances by the eurythmy teachers. They would usually have their stage work rehearsals twice a week and we worked at some very challenging pieces of music. They usually performed two or three times a year so there had to be a lot of rehearsing. Over the years we worked at many different styles of music from JS Bach to Arvo Pärt, including Beethoven, Schubert, Brahms, Debussy and many others. I have particularly happy memories of the slow movement of Schubert's B-flat major sonata

ta, this movement being in C-sharp minor. We tackled it twice in the 20 years I was playing, the first time with quite a large group of eurythmists which was quite a challenge in itself.

We once performed a programme of Debussy piano music alongside poems by Gerard Manley Hopkins. This was a wonderful experience and reinforced my great love of Debussy's music. I was also fortunate enough to be able to perform on the beautiful Steinway piano in Tobias Hall. The insight that we had to achieve into the music was immense. Every beat of every bar was examined to see how it all combined to convey the whole phrase and then the whole piece or movement.

Eurythmists frequently apologise for constant repetition of the pieces but as a professional musician that is something one expects. That is how you get into the depth of the music and into the depth of the soul of the composer. I learned so much about the performance of these pieces by constant scrutiny, the analysis of the makeup of rhythm, melody and harmony, and in absorbing the eurythmy forms and gestures. I learned how to bring this out in the music so that the eurythmist felt our sense of complete oneness.

I consider it a great privilege to have been involved for so many years with eurythmy at the Sheiling and it is something that has become a part of me. I shall always cherish the experience.

Anthea Turner, Melksham



What is it like to be a musician playing for eurythmy?

Eurythmy from behind the piano 2

I came to Michael Hall School because of our two children, after being in a Waldorf Kindergarten in North London. It is not common to come south of London from North London, but this school was waiting for us. Nobody knew I could play piano and I didn't have any intention of telling others. I didn't have a piano either and in no way could I imagine getting one. But for some reason a piano came to me without me paying a penny and then one day the spot of eurythmy pianist came to me. The size of this spot grew. At the moment I have 15 lessons per week with four eurythmy teachers.

I focused on playing the beautiful pieces I was given as 'right' as possible musically, but I realised this was not enough. For nothing is the same twice: the mood for the age of the children, the mood of that moment, the movement the children do, and the character of the teacher.

As people move with music, it has to flow with a pulse whatever happens to me. However easy it is, each piece has parts which need special attention. Awareness of fingering or awareness of an approaching key all happens in a split second. So, if I get a new piece right before a lesson, it can be a big challenge. Who is the composer? It might be hand written. It might be badly photocopied. The key signature might be chopped off. It might be full of jumpy chords. It might be a piece for piano and voice and I have to play both! How should the children move with it? Do they do precise pitch, or walk a 'harmonious eight'?

It's very difficult to play for someone I don't know. It's impossible to play if I cannot see the children or eurythmists. But I feel sometimes that eurythmists do not understand this, so I have to be clear about it.

I usually run through the pieces I will play for the day in the morning. And when I play them, I already can feel the children's movement. It is a totally different experience from when the music doesn't have movement around me. It is an incredible experience. Today I experienced the power of Beethoven, the currently noisi-

est class melted into *Für Elise!* I respect all the eurythmy teachers and I am especially fond of Maurice's stories for Class 1 and 2.

When I can play without my ego and the children fall into the right mood, it becomes a most beautiful moment to experience. It's like the whole universe moves inside me, somehow in a mathematical way.

Some people ask me if it's boring to repeat the same piece or bits many times. But repetitiveness is not a problem for me. The lessons are not mine, so I really have to be alert all the time. A little 'boring time' is not a bad

thing anyway. Maybe because I am a Scorpion, I don't have to be in the spotlight. For most of the children I am part of the piano... like a piece of the furniture, I think. But this work gives me a challenge, growth and pleasure.

I love my spot.

Yukari Lyon,
Forest Row



Poetry with eurythmy in mind

It is a good thing to acknowledge summer by revelling in the unique energies of the elemental beings and, with that as a starting point, I am ready – as hopefully you are – to enjoy the delight of *Brooding bears bother about bees*. Hopefully as you trace the route towards the honey, you will realise that the source of inspiration for this evolutionary sequence is Winnie the Pooh.

A full bear certainly slows down but will never match the inactivity of the sloth. I saw the two sloths in *forsooth the sloth* in Basel zoo, on the way in and on the way out: no movement whatsoever. It was written for a humorous version of the spiral rod exercise.

Hilary Kidman
hilaryks@hotmail.co.uk



1

Salamander: We dance up the flame
and we dash down again,
we flash in the fire
and the flames leap higher,
dance up the flame
dash down again.

Sylphs: We hover and fly
with the birds up high,
on the air we glide
on the wind we ride,
we fly O we fly
up high, up high.

Undines: Under the water and over the wave
a-down the river to the deep sea cave –
we splash and sparkle in the dancing foam
and dive to the depths of our deep sea home,
under the water and over the wave.

Gnomes: In the dark
'neath the root
light the spark
make the shoot

In caverns old
deep and cold
we guard the gold.

July 1981

2

Brooding bears bother about bees
mere mention of summer murmurs
means buzzy memories

*sing ho they'll be honey with ease
when bees build nests at the bottom of trees*

pad pad down in the dumps
down in the depths of gloom
but not for long
it's now or never
nerve yourself we're getting nearer
run round rally and raid the larder

*sing ho they'll be honey with ease
when bees build nests at the bottom of trees*

grappling groping oh it's golden
it's unguarded go and get it
got there
pew it's easy going
finish it and force the lid off

*sing ho they'll be honey with ease
when bees build nests at the bottom of trees*

soon we're singing
something's springing
somehow
honey's heigh ho
slipping
happily
to my tum.



February 1992

3

forsooth the sloth

forsooth
the two-toed sloth
is slow
heigh
ho

his thoughts
around the branch
es go

and
sighing
settle
on another

'love proposed
in thought alone
is never won
heigh
ho'

from below
her sighs
around the branch
es go

and
settle
on a
two-toed sloth

asleep

January 1976

Eurythmy for Parents at Michael Hall School

I have been running a weekly eurythmy session for parents at Michael Hall since the summer of 2012. I wanted to offer it as an introduction to this little-known art of movement especially for the parents new to the school whose children will be doing eurythmy in kindergarten and the lower classes.

Any parents can come but it has largely been the newer parents who have attended. They are usually new to Steiner education ideas and very open to the new world they are meeting through their children. One could say the children have led their parents to the school.

I feel it is healthy that the school offers something like this. It is a point in the week where parents can learn what their children are doing through meeting and exchanging experientially and sharing their feelings and experiences. There is often a buzz after we close where lively questions and ideas come up spontaneously.

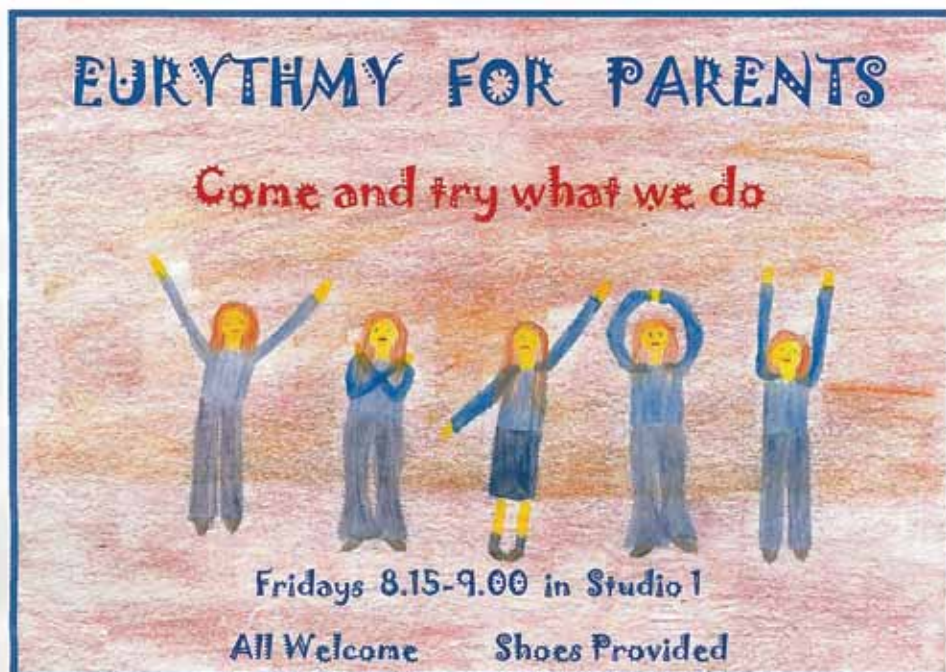
It also exemplifies the statement that eurythmy is a social art. This ever-changing but faithfully attended eurythmy group has formed a small, friendly social group within the parent body, a group very supportive of eurythmy!

Despite the stress that can arise from working in a fairly large school with ever-increasing demands on teachers, I have been interested to notice that this class actually refreshes me. It falls at the end of the week, after the late College night on Thursday. But however tired I might be coming to school, as soon as we get into the session, like playing music together, we are carried on a stream of movement which seems to enliven the participants and leaves a feeling of peace and satisfaction.

I also notice that in the work itself I seem to get new ideas (about how to teach a form more effectively for instance) and new insights into things I have done for years.

I am fortunate in being able to do many things the parents will have seen in Eurythmy Festivals and I can relate what we are doing directly to child development and how a form supports certain stages of childhood.

One example is that we recently used the *Wir wollen suchen* form with William Blake's five-verse poem, *Piping down the valleys wild*. The form goes from the whole (an ellipse), separates into two figures of eight which slide past each other, and then goes into two smaller circles (moved facing each other). It sets out in space what is happening within the soul of the nine-year-old child. At this stage of life the child is gradually becoming aware of herself as an independent



being separate from the world. I believe it is a very healthy and supportive exercise when the children enact in space this 'crossing of the Rubicon', this gradual separation.

I often take up a seasonal element with the poems and follow the festivals. We work with some of the rod exercises, which I can see do indeed 'tune' our instrument, and some Annemarie Ehrlich social exercises with balls and rods. We also experience the classic forms and I find that the parents like to go into the world of the sounds. They like to move forms **and** speak with their gestures; they describe it as nourishing. I can remember when I came across eurythmy for the first time (having curative eurythmy as it was then called) and being amazed at this new world of gesture. It was wonderful to have all the eurythmy gestures gradually revealed to me.

Many participants say afterwards they feel calmer, peaceful and relaxed. On moving poems with speech gestures, one comment was that vowels and consonants create a sense of form, volume and emotional expression. Another parent described doing eurythmy as a tonic, waking up mind and body and leaving a sense of achievement, understanding and well-being.

As we were chatting and changing our shoes, a parent asked me if I was busy writing reports yet (meaning the children's reports). But another parent said, "Oh, are you doing reports for us?". There was much mirth and gentle ribbing with comments like, "Has trouble with figures of eight!" It's an idea, I suppose, but I won't go there yet!

Maurice Manning,
Forest Row



Caedmon Eurythmy

Making Poetry Visible

Performance, Tuition, Workshops

*Jonathan Reid PGDE
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Danby/Whitby
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Dear Friends and Colleagues,

In September 2014 the Camphill Eurythmy School closed. I made a decision at that point that my immediate future lay in Botton Village, and whilst I have continued to give eurythmy classes in Botton, and got involved in one or two 'out of town' projects, my situation has meant that I have had to put on hold my involvement in the wider eurythmy world.

However, there are signs that something new is emerging, and a new kind of community can be established. As this develops, and as I segue rather awkwardly into late middle age, I'm looking to share with colleagues some of the expertise I believe I've gained over the last 30 years. So here I am marketing myself as an asset of the new Botton Camphill Community. I can tailor courses to suit a particular clientele, but my areas of expertise are:

Eurythmy in the English language

- Steiner indications and their application
- The nature and formation of English vowels and consonants and their interrelationship
- Working with the English of previous eras
- Steiner forms for English poetry

Colour Studies

- Spatial and geometric context for lustre and image colours
- Working with the eurythmy figures

Epic, Lyric, Dramatic

- A threefold approach to the appreciation and eurythmical treatment of English poetry
- Working with sonnet form

These work ideally as weekend or three-day courses. I charge £150 per day if bed and board are included, £200 if not. Travel expenses are extra. Remuneration must take the form of a donation to the Botton Village Camphill Community – despite the pretentious letterhead, I'm not working for myself. I am also keen to get involved in any performance project in the offing, for which I'd only need expenses covered.

Jonathan Reid



Eurythmy Form

by Marguerite Lundgren

This form by Marguerite Lundgren, former leader of the London School of Eurythmy, is for *The Fiddler of Dooney* by W. B. Yeats. This poem is full of lightness, rhythm and joy and can be done at any time of year.

The form is based on the rhythms which appear in the poem which are anapest and iambic.

You can introduce the poem by having the participants step the different rhythms as you read the poem. Then you can transform this into everyone moving a wave form around the circle when it is anapest uu—, and in and out of the circle when iambic u—. Then they can move a chain form on the anapest and on the iambic move forwards and back facing the person they have met on the chain form. Let them discover when this happens – this will cause much chaos and lots of fun but they will really begin to listen and when the form comes it will make sense to them. Any questions, please contact me.

Melissa Harwood
hardyharwood@btinternet.com

The Fiddler of Dooney W.B. Yeats

*When I play on my fiddle in Dooney
Folk dance like a wave on the sea;
My cousin is priest in Kilvarnet,
My brother in Mocharabuie.*

*I passed my brother and cousin
They read in their book of prayer
I read in my book of songs
I bought in the Sligo fair.*

*When we come at the end of time
To Peter sitting in state,
He will smile on the three old spirits
But call me first through the gate.*

*For the good are always the merry
Save by an evil chance.
And the merry love the fiddle,
And the merry love to dance.*

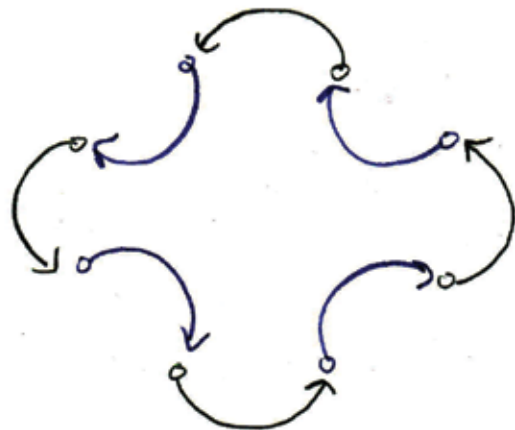
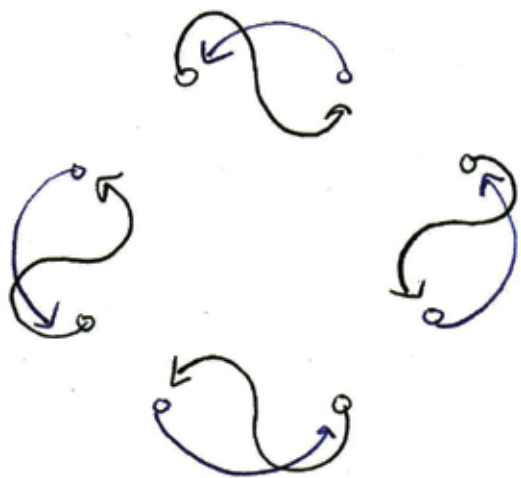
*And when the folk there spy me,
They will all come up to me,
With 'Here is the Fiddler of Dooney'
And dance like a wave on the sea.*

The Fiddler of Dooney

①

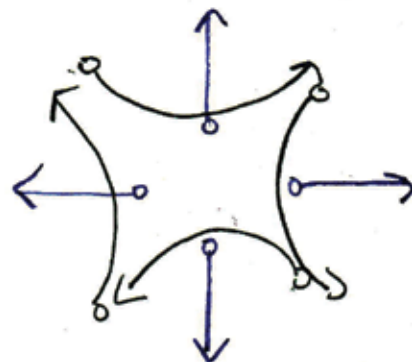
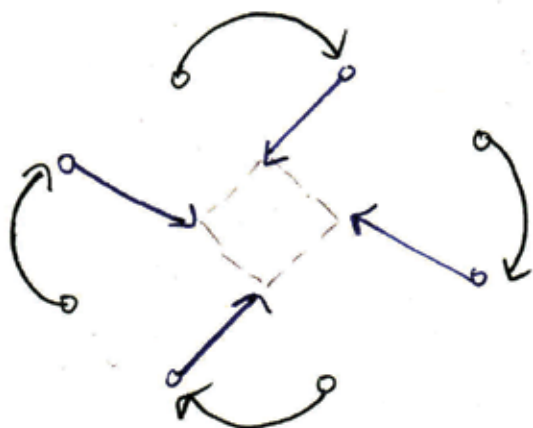
When I play on my fiddle
in Dooney folk dance

Like a wave of the sea



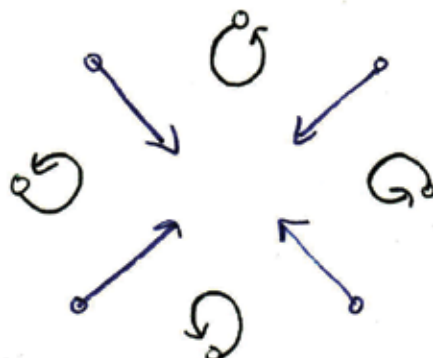
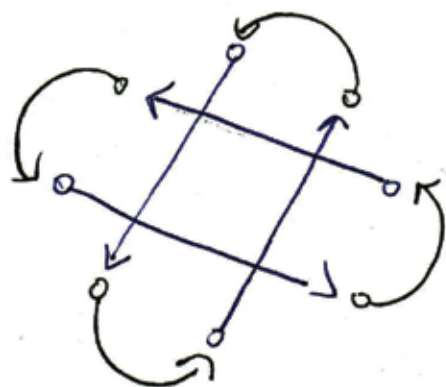
My cousin is priest
in Kilvarnet

my brother in
macharabie



I passed my brother
and cousin

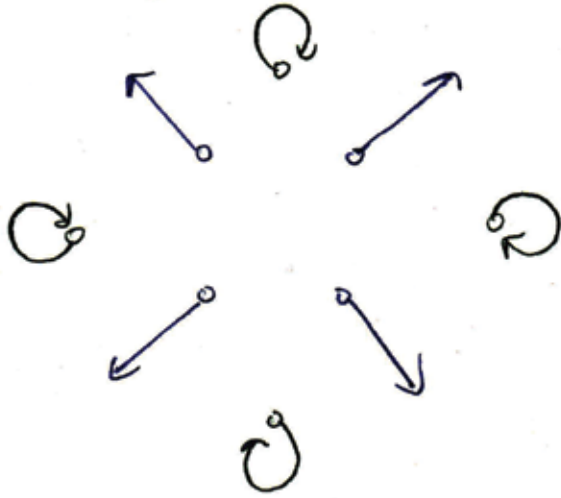
They read in their book
of prayer



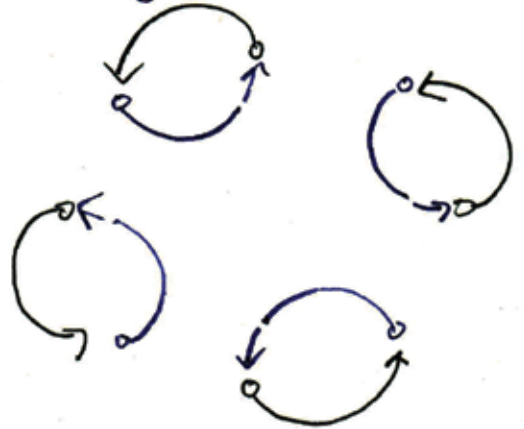
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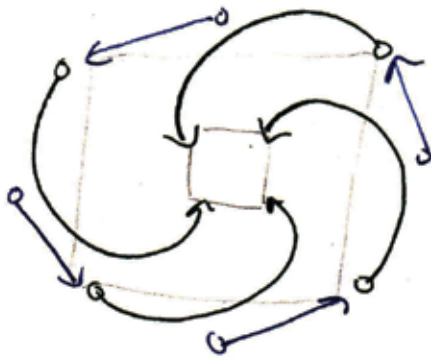
I read in my book
of songs



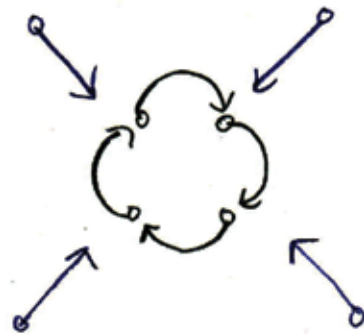
I bought at the ⁽²⁾
Sligo fair



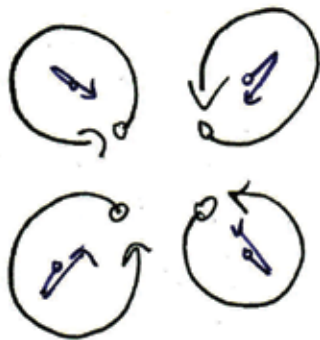
When we come at the
end of time



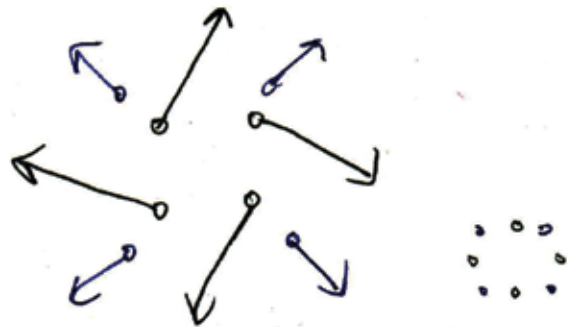
To Peter sitting
in state



He will smile on the
three old spirits

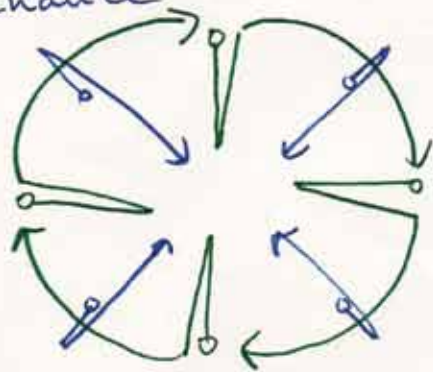


But call me first
through the gate

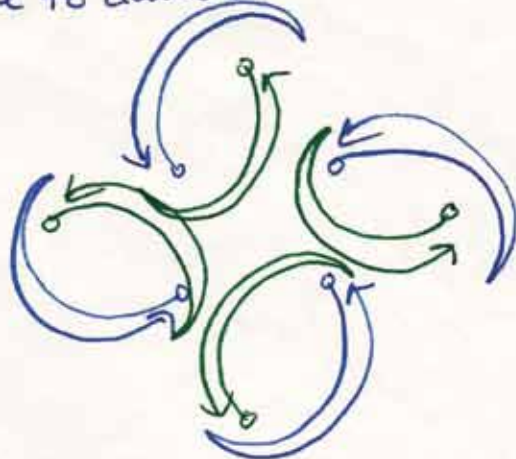


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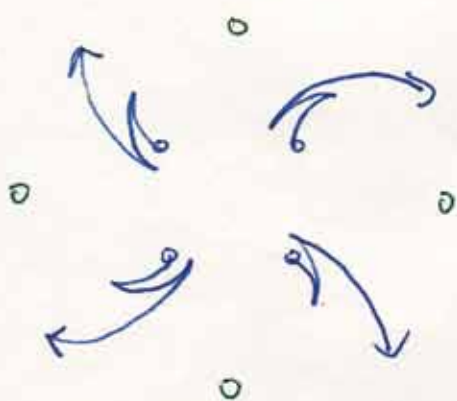
For the good are always
the merry Save by an
evil chance



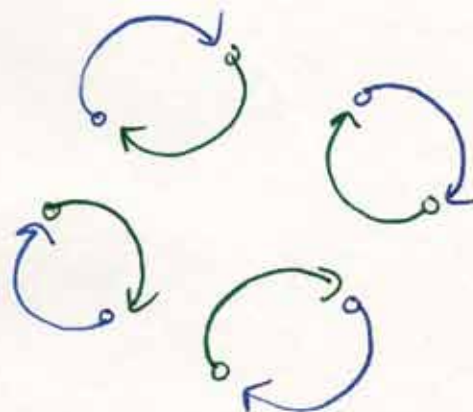
And the merry love (3)
to fiddle And the merry
love to dance



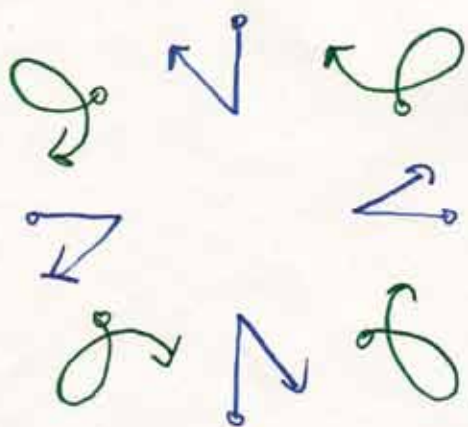
And when the folk
there spy me



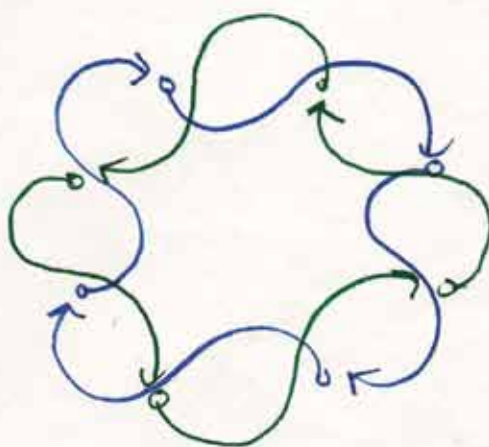
They will all come up
to me



With 'Here is the
Fiddler of Dooney'

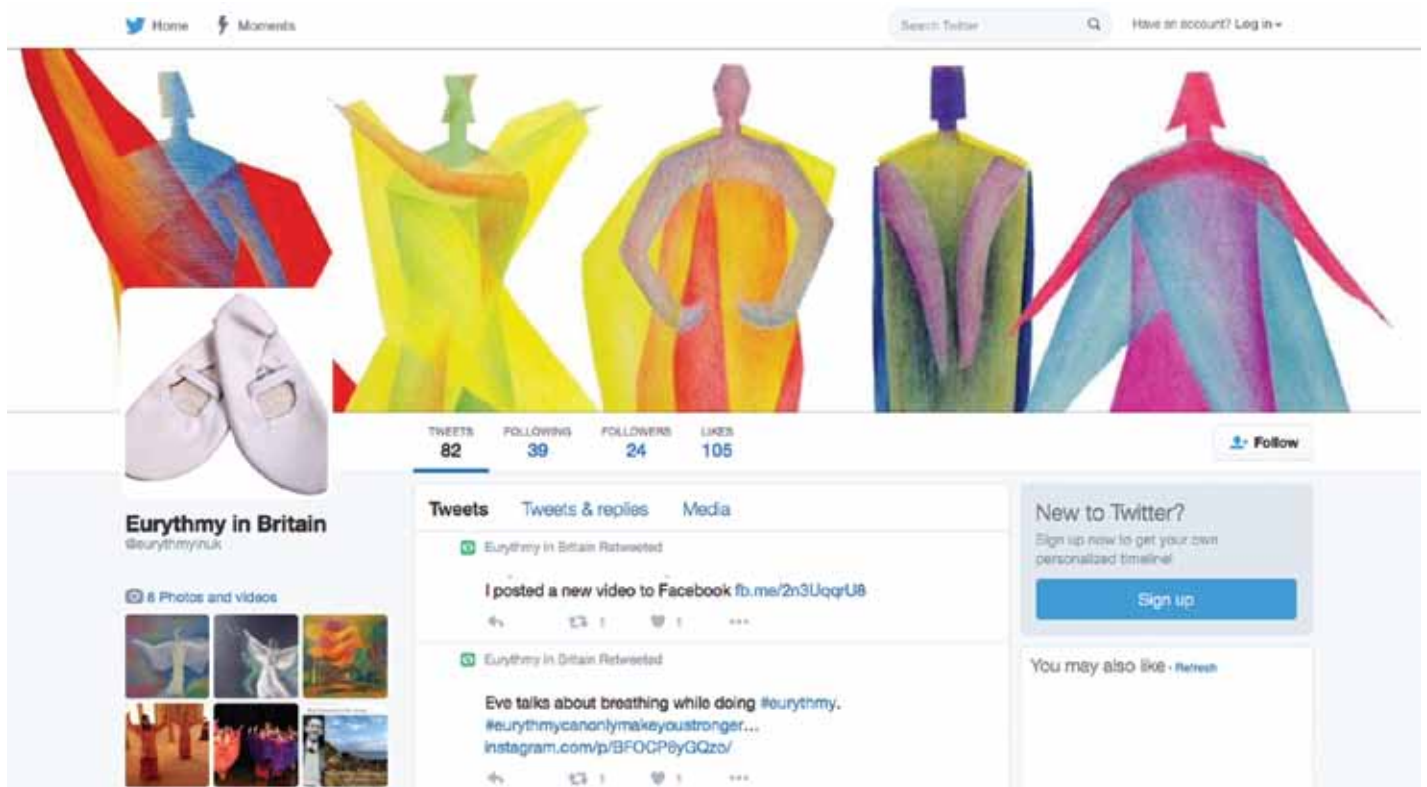


And dance like a wave
of the sea.



↓ 5025-5383

Twitter and Facebook



The Outreach group warmly invites all of you offering open classes and classes within your schools and organisations to go a step further getting ourselves more widely known. Thank you for all your responses so far! We would like to go further by adding more to our Facebook page and Twitter account.

This next step would be to contribute a couple of photographs of ourselves either teaching or as part of a short profile about who we are as teachers. In addition it would be useful to have more photos of the actual class taking place and comments and feedback from the participants of the classes (quotes starting simply with “I like this class because...” or similar).

Also mottos and intentions from the person taking the class, what inspires you as a teacher, what would be the reason to participate in a class or workshop etc. Short clips would also be useful.

Could there also be some submissions by eurythmy teachers in Waldorf schools? For example, ‘this week the children were very keen to participate or do the.....exercise and were able to.....express.....’ and so on.

Can we all begin to generate ideas about how we could write more about eurythmy? For example, ‘why I studied eurythmy’ or ‘what eurythmy gives me’.

Also please think about submitting quotes about eurythmy from books by Steiner and others.

Eurythmy Outreach
eurythmyinbritain@gmail.com

Artistic Training for Eurythmists

with Barbara Mraz and Mikko Jairi

(Compagnie Phoenix Berlin)

4th - 9th July 2016 Ytterjärna Kulturhuset, Sweden

Dear eurythmists in England, I was on this training last year with 25 others from the whole of Scandinavia (and one from Japan). The week gave me happiness and air. It was a real treat to move artistically together with others. The atmosphere was relaxed and friendly. At the end we showed what we have done, as far as we had come. It would be fun if people from other countries came too. The cost is approximately £250 for the whole week.

Greetings from Stavanger in Norway, Mervin Wilk

We offer a broad-ranging intensive course for eurythmists, offering inspiring artistic experiences. During a joyful summer week last year, we worked on with Vivaldi's *Four Seasons*. We focussed on art and the creative process; the result left us longing for more. This year Mikko Jairi will lead us into the first movement of Schubert's 9th Symphony. Barbara Mraz will lead us into the world of the first and second movements of Beethoven's 7th Symphony.

The eurythmy work will be done in an exploratory way and arranged so that all participants can partake in all three movements. There will be an experienced concert pianist at the piano.

The training will end with a workshop performance on the stage of the culture house of Ytterjärna.

There will be the chance to work on solos or duos in the evenings and receive corrections.

Schedule: 9.30am Monday 4th July to 9.00pm Saturday 9th July

Course fee: 3,200 SEK **Location:** Culture House, Ytterjärna, Sweden.

Course language: German and English with translation

Registration and information: annegrethekumlander@hotmail.com

Phone: +4670 2280 602 On the evening of the first course day (4th July) there will be a eurythmy performance presented by eurythmists from Järna and Stockholm.

Welcome!

Open social eurythmy workshops with Annemarie Ehrlich



**Emerson College,
Forest Row**

**Wednesday 15th February, Friday 17th February and Saturday 18th February
2017 in the evenings (time to be confirmed).**

Each session can be attended separately, no booking necessary

£10 per evening per person

Workshop with Annemarie Ehrlich in English: How do I find my source? -- Theory U

Sunday 12th to Sunday 19th

February 2017

Emerson College, Forest Row.



One week of practice for eurythmists and fourth-year eurythmy students. Each eurythmist is encouraged to bring two non-eurythmists who are interested in being part of this exploration. We want to open the course so that we can learn from each other.

Method: Through open and playful ways to seek new forms of bringing eurythmy to people of all backgrounds.

We can have only 9 active eurythmists. Meals and accommodation should be arranged directly with Emerson College. Book early to avoid disappointment!

Course fee: £150 per person

Contact: Thea: theaeurythmy@hotmail.com or

Pricila: pricila.albisetti@orange.fr 01342 822 294

Eurythmy-by-the-Sea

Halifax Nova Scotia Canada

Wednesday 17th - Saturday 20th August 2016

For eurythmists and enthusiasts

Our work will commence at the Seaforth Community Hall, ½ hour from Halifax/Dartmouth using car-share or public bus. With a window on the Atlantic, we will enter the theme:

Infinite Ocean Being

through speech and tone eurythmy. On Saturday we will use the Christ Church Hall stage in downtown Dartmouth to prepare a programme of our work to share publicly in the evening.

Eurythmists: Why not bring a solo to perform? Please send your music or poem in advance and bring a eurythmy dress and/or veil. There will be time for outings: beach walks/swims/surfing, museums, harbour front walks, barbecues etc. so book early so we know what to plan.

The conference fee is \$100 and includes hall rental, musician and three hearty catered lunches in Seaforth.

*for further details contact: Margaret Osmond
margaret_osmond@live.ca*

VACANCIES

As of June 2016

Vacancies for educational eurythmists in the British Isles are also often posted on the website of the Steiner Waldorf Schools Fellowship. Please check the following link for information: www.steinerwaldorf.org/steiner-teachers/teaching-vacancies/

Educational Eurythmy Vacancies in Member Schools of the Steiner/Waldorf Fellowship

Educational Eurythmist - Part Time KG to Class 8 (Ability to offer Eurythmy Therapy as combined position would be an advantage)

Nant-y-Cwm School
Llynnycefn
CLYNDERWEN
SA66 7QJ
Tel + 44 (0)1437 563640
Email info@nant-y-cym.co.uk
www.nant-y-cym.co.uk
NB Preferred closing date June 20th

Educational Eurythmist (Full Time or Part Time [job share] to cover full School Range KG to Class 12)

Rudolf Steiner School of Kings Langley
Langley Hill
KINGS LANGLEY
WD4 9HG
Tel +44 (0)1923 271920
(Carol Langley - Bursar)
Email: langleyc@rsskl.org
www.rsskl.org
NB Preferred Closing Date May 27th

Educational Eurythmy Vacancies in Sponsored/ Provisionally Sponsored Schools of the Steiner Waldorf Fellowship

Educational Eurythmist (Part Time KG to Class 3/4 - 4 hours/week)

Alder Bridge School
Mill Lane
PADWORTH
RG74JU
Tel +44 (0)118 3240055
Email sarah.wilkinson@alderbridge.org.uk
www.alderbridge.org.uk

Educational Eurythmist (Full Time KG to Class 9)

Steiner Academy Exeter
Thomas Hall
Cowley Bridge Road
EXETER
EX4 5AD
Tel +44 (0)1392 757371
Email: recruitment@steineracademyexeter.org.uk
www.steineracademyexeter.org.uk
NB Preferred closing date 20th April.

Educational Eurythmist (Part Time Class 2 to Class 8 - c12 Lessons/week) for immediate start

St Paul's Steiner School
1 St Paul's Road
LONDON
NI 2QH
Tel + 44 (0) 20 7226 4454
Email: hr@stpaulssteinerschool.org
www.stpaulssteinerstschool.org

Educational Eurythmy Vacancies Overseas

Educational Eurythmist (Special Needs) & Eurythmy Therapist (NB Combined position) - for Children/Young People/ Adults with learning difficulties and complex needs (Ages 6 to 21)
The position is offered on the basis of being a "live-in" co-worker in the Community working with residents and co-workers/employees.

Camphill Special School
Beaver Run
1784 Fairview Road
GLENMOORE
PA19343
USA
Tel +1 610 469 9236 (Ext 331) - Gillian Schoemaker
Email: gilianschoemaker@gmail.com
www.camphillspecialschool.org

Eurythmy Therapy Vacancies

Part time Eurythmy Therapist
The position is offered on the basis of being a "live-in" co-worker in the Community working with residents and co-workers/employees.

Newton Dee
Camphill Community
Bieldside
ABERDEEN
AB15 9DX
Tel +44 (0)1224 868595
Email: russellpooler@yahoo.co.uk
www.newtondee.co.uk

EURYTHMY ASSOCIATION DIARY

JUNE 2016 - FEBRUARY 2017

ASSOCIATION DIARY

June 2016

Thursday 23rd June 11am
*End of Term Festival -
Students of Peredur Eurythmy*
Venue - Peredur Centre,
East Grinstead
Organiser - Peredur
Eurythmy 01342 824109
info@peredureurythmy.
com

Friday 24th June 7.30pm:
*End of Term Festival - 2nd
& 3rd Year Students of
Eurythmy West Midlands*
Venue - Glasshouse
College, Stourbridge
Organiser - Eurythmy West
Midlands 01384 442563
eurythmywm@gmail.com

Saturday 25th June
7.30pm: *Graduation
Performance: "Light in the
Unknown" - 4th Year
Students of Eurythmy
West Midlands*
Venue - Glasshouse
College, Stourbridge
Organiser - Eurythmy West
Midlands
01384 442563
eurythmywm@gmail.com

July 2016

Sunday 3rd to Tuesday
19th: *Graduation Tour to
Malaysia - Students of
Eurythmy West Midlands*
Organiser - Eurythmy
West Midlands 01384
442563
eurythmywm@gmail.com

August 2016

Monday 1st to Friday 5th
September - *Eurythmy
Therapy Training in Britain
(Block II)*
Venue - Old Town Hall,
Stroud
Organiser - Eurythmy
Therapy Training in UK
(01453 750137)
enquiries@eurythmythera-
pytraining.org.uk

February 2017

Sunday 12th to Sunday
19th (TBC): *Workshop with
Annemarie Ehrlich- "How do
I find my source - Theory U"*
Cost £150 NB It is envis-
aged that there will only
be 9 places for eurythmists.
Venue - Emerson College,
Forest Row
Organiser - Pricila Albisetti
01342 822494
pricila.albisetti@orange.fr

Saturday 25th to Sunday
26th (TBC): *Course and
meeting with Stefan Hasler
(Section Leader for the
Performing Arts - School of
Spiritual Science - Dornach)*
Venue - TBC
Organiser - Sigune Brinch
(Section Co-Ordinator
Britain) 07825 140119
siguneb@gmail.com



Autumn 2016 Newsletter

Copy Deadline

Wednesday 21st September 2016

Please send to: Elisabeth and Chas Bamford
newsletter@eurythmyassociation.uk

**Eurythmy Association of
Great Britain and Ireland**

Gabriella Vasas -Turnbull, Council Secretary

Tel +44 (0)1287 636 832

Fax +44 (0)8717 145925

Email: gabriella.vasas-turnbull@eurythmyassociation.uk

www.eurythmyassociation.uk